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We explore the parish from the point of view of the parish pastoral council (formerly called the parish advisory board, parish board, or parish council)—the group that assumed some leadership of parish life after Vatican II. The pastoral musician is required to work with pastoral councils, and the relationship can be one of love-hate.

On the one hand, the pastoral council represents the new empowerment of the laity within the Catholic Church and symbolizes the transference of some power and responsibility from the clergy to lay leadership. In these cases, the pastoral council represents a step in the direction of shared ministry and vision.

On the other hand, in many parishes this transition has not been a straight line development since the Vatican Council, but a series of starts and stops, some failures and some marvelous successes. Through it all, the pastoral musician, especially the full-time employed parish staff member, has necessarily had to wrestle with the varieties of councils that have existed within one parish, and with the divergences of empowerment that exist from parish to parish. Pastoral musicians have come to love and to hate this evolution of parish leadership.

In this issue, we review one diocese’s directives for pastoral councils (Diocese of Richmond, my home diocese) as a sample of elements that can be included in pastoral councils (“Called to Serve”). We take a look at a musician’s (Verrill) and a pastor’s (Sullivan) view of these directives. And we listen to the opinion of a person who has worked with these directives from the inside (as an original formulator) and from the outside (as editor of the diocesan newspaper) and hear where we might be going with parish councils in the future (Mahon).

But there are tougher issues, here. The love-hate stories are told by two musicians: the love story by Barton, and the horror story by Monkres. Most musicians know both of these stories all too well. Finally, there is a challenging vision of ministry in the future by a priest who has been actively involved in the Diocese of Richmond and a number of ministries (e.g., pastor, North American Forum on the Catechumenate, National RENEW Program, National Federation of Priests Councils). He provides a hopeful challenge not only to the seminarian, but to every person who serves the church in ministry (Carolazza).

Pastoral musicians are often called upon to report to pastoral councils, to respond to pastoral councils, to be evaluated by pastoral councils, and even, sometimes, to build up pastoral councils. The relationship of the pastoral musician and the pastoral council, like every human relationship, requires communication, compromise, mutual respect and understanding, and, above all these, love. We hope this issue assists both musician and council to reach new heights of understanding.

V.C.F.
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Convention Report

The tenth annual NPM convention, "As Grain Once Scattered . . .," held in Minneapolis on June 22-26, was a marvelous success. The prayer events, the speakers, the quartets, the Agape, the Eucharist, and the many special workshops, showcases, and musical events made this convention one of the most exciting in our ten-year history. Of special importance was the emergence of diverse groups who met at the convention to begin organizing for their special interests. This included the full-time Directors of Music Ministries, the Seminary Music Professors, the Campus Ministers, and, of course, the Chapter Directors. A complete report of the convention will be presented in the October-November issue of Pastoral Music.

Convention Photographs

Roger Beaubien was responsible for taking and presenting the slide presentation at the Parting Event at the convention. A number of people expressed interest in the photographs, which are now available from NPM:

- Sights & Sounds of the 10th Annual NPM Convention, a Carousel of 160 color slides with synchronized music performed by Katherine Crishon, for $135.00.
- Sights & Sounds of the 10th Annual NPM Convention, a 10 minute VHS videocassette for $35.00.

Send orders to: NPM Publications, 225 Sheridan Street, NW, Washington, DC 20011.

Correction

In the article, "The Digital Computer and the Organ," by Lawrence Phelps, (Pastoral Music, June-July, 1987), one sentence on page 26 was unintentionally mangled during the production process. The sentence "However, it is clear that the pipe organ itself, with its high standards and costs, is causing its own obsolescence," should have read: "However, it is clear that the pipe organ itself and the high standards it demands, and their attendant costs, is causing its own obsolescence." Pastoral Music apologizes for the confusion.

Digital Audio Tape Legislation

A bill proposed in Congress, supported by Save America's Music (an organization NPM endorses), providing remuneration to the artist or owner when private recordings of music are made, has been removed from a generic bill and moved to separate legislation. NPM members interested in appropriate congressional contacts should call the national office. (202) 723-5800.

Spanish Book of Blessings

El Bendicional, the Spanish translation of De Benedictionibus has been approved for Spanish communities in the United States. For copies of El Bendicional (704 pages, 1450 pesos), write to Coeditores Liturgicos, E. Jardiel Poncela 4, Apartado 19.049, 28016 Madrid, Spain.

Sacred Dance Guild

The Southern California Chapter is actively supporting a number of programs of interest to the arts and dancers. John West and Joy Sanders are actively involved. For more information, contact Sacred Dance Guild, Jeannine Bunyan, 9639 Langdon Ave, Sepulveda, Ca 91343.

NY Archdiocesan Survey

A survey was recently taken in the Archdiocese of New York in order to see how well the Archdiocese is meeting the needs of its people. The results of that survey, entitled "Concerns of the People," have been published and sent to every pastor in the Archdiocese. One chapter, "Liturgy in the Life of Church," was reprinted in Focus, an excellent

NPM announces FALL and WINTER Programs

October 18–21, 1987 • Washington, DC

PARISH DECISION MAKING

An outgrowth of last January's successful "Managing Pastoral Music," this seminar focuses on analyzing the decision making process, identifying parish operational models, understanding the role of power, and analyzing personal decision making process.

Clinicians: Rev. Virgil Funk and Ms. Anita Bradshaw

November 9–13, 1987 • Phoenix, Arizona

NPM SCHOOL FOR CANTORS

Program Coordinator: James Hansen

Faculty: John Gallen, Sr. Timothy McHatten, Beverly Claffin, Kathy Hauer, Sue Ann Lucas, Rory Cooney, Gary Doigle

Co-sponsored by the Corpus Christi Center for Advanced Liturgical Studies

January 17–20, 1988 • Washington, DC

MANAGING PASTORAL MUSIC

A repeat of last January's successful seminar on Planning, Time Management, Administration, and working with groups.

Clinicians: Ms. Anita Bradshaw and Rev. Virgil Funk

February 1–5, 1988 • Orlando, Florida

NPM SCHOOL FOR CANTORS

Program Coordinator: James Hansen

Faculty: Sr. Mary Ellen Plummer, Tom Conry, Lucinda Thayer, Edmund LeRoy, David C. Isele, and Donna Harler

Brochure with complete information and registration form will be mailed to all NPM members and subscribers of Pastoral Music. For additional brochures write to:

NPM Fall/Winter Seminars

225 Sheridan Street, NW • Washington, DC 20011
newsletter prepared by Rev. William Belford of the Office of Parish Councils
for the NY Archdiocese.

The report is designed in two parts. Part one asks what the laity want, and
part two asks "How is the Catholic Church meeting these needs?"

The report indicates that improved liturgical celebrations are very
important and that the church is responding to those needs. It further indicates that 1)
better sermons, 2) building up the parish
as Christian community, and 3) provid ing Catholics with an understanding of
the changes from Vatican II are very
important to the laity. The church's
efforts in these areas are less than what
the laity desire.

In New York, 1) Bible classes, 2) par ticipation of lay leaders, and 3) church
leadership on women's issues are des ired by only a third of the respondents;
the church's efforts in these areas is
close to what the laity desire.

Hispanic Text Competition

The Southwest Liturgical Conference
announces a competition for Hispanic
texts or songs for liturgical celebrations.
Specific types are being sought. The
winning texts will be offered next year
for a composition competition. Com p etition closes November 1, 1987. Win ners
will be announced at the January
1988 Study Week in Breckenridge, CO.
For information, write to Mary
McClary, 800 W. Loop 820 S., Fort
Worth, TX 76108.

Scholarship Fund for Jazz
Musicians

The fourth annual Maccabees Mutual
Life/CKLW-AM "Quest for Excellence"
scholarship competition has expanded
to include residents from anywhere in
the United States and Canada. The
competition is open to all string, woodwind,
brass, percussion, harp, guitar, and
keyboard performers between the ages of
15-22. Grand prize in classical and jazz
categories is $5,000. Deadline November
15, 1987. For more information, call
(313) 963-1567.

Laudemus

The Liturgical Church Musicians
Association of Canada reports in its
quarterly newsletter, Laudemus, on pro grams in Toronto and the surrounding
area. Its forty members meet regularly
for repertoire sharing, spiritual forma tion, and information exchange. For
more information, write to Laudemus,
2661 Kingston Road, Scarborough, On tario M1N 1M3.

Revised NAB New Testament
and the Lectionary

On April 5, 1987, the U.S. Catholic
Biblical Apostolate of the United States
Catholic Conference announced publica tion of a revised translation of the
New American Bible (NAB).

The revision was designed to provide
a version of the New Testament more
suitable for 1) liturgical proclamation, 2)
private reading, and 3) study. Special at tention was given to liturgical language
usage because of the demands of oral
proclamation for American liturgical
assemblies.

In addition, the revision considers
discriminatory language, with regard to
anti-Jewish language and minorities, and
gives attention to inclusive lan guage
with regard to women.

However, the use of the revised NAB
New Testament in the liturgy will be
determined at the September 1987
meeting of the NCCB and the liturgical
book publishers.

National Shrine of the
Immaculate Conception

A new twenty-five rank, mechanicalaction Schudi organ, a gift of the estate
of Louis P. Bahner, is being installed in
the Crypt Church. Dedication services
are planned for late August or early
September.

Westminster Choir College

Ronald Arnatt has been named
Westminster Church Music Department
Head.

The Westminster Choir College Bach
and France Organ Tour will take place
January 4-14, 1986. For more informa
tion, contact: Continuing Education,
Westminster Choir College, Princeton,
NJ 08540.

Fountain Square Fools

The Fountain Square Fools, Rev. J.
Michael Sparough, SJ, Artistic Director,
Ralph Keifer, noted author, speaker, and teacher, died July 5, 1987, at his home in Chicago. The funeral liturgy was celebrated beautifully by many friends and relatives at St. Giles Church, Oak Park, Illinois.

Ralph was born in Halesworth, Suffolk, England, January 21, 1940, came to the United States when he was five, studied briefly with the Dominicans, and received degrees in philosophy from Providence College in 1963, and theology (a doctorate) from Notre Dame in 1972. He wrote his doctoral thesis for Aidan Kavanagh on Oblation in the First Part of the Roman Canon.

Ralph was a teacher of liturgy at St. Mary’s Seminary in Baltimore from 1973 to 1976, and at Catholic Theological Union at Chicago from 1976 to 1986. He was a regular in the Notre Dame Summer Graduate Program in Liturgy. He influenced a lot of students.

Ralph was deeply involved with a number of significant liturgical projects. He served as a general editor and, for a brief while, executive director of the International Committee on English in the Liturgy, and was present while ICEL did some of its most important translations. He was on the editorial board of Worship magazine, and an active member of the North American Academy of Liturgy.

Ralph dedicated a significant portion of his professional attention to the National Association of Pastoral Musicians. In fact, his contributions helped launch every major accomplishment of NPM. He wrote an article (“When You’re Choosing Offertory Songs, Don’t Choose Songs of Offering!”) for our very first issue of Pastoral Music in 1977. He spoke at our first convention in Scranton. He wrote the very first book published by the Pastoral Press, To Give Thanks and Praise—still unequalled as an introduction to the liturgy.

Ralph remained active in NPM throughout his life. He was a regular contributor to Pastoral Music, and taught all of us about liturgy at subsequent conventions, Cantor Schools, and workshops. He wrote three books for The Pastoral Press, including the important The Mass in Time of Doubt, dealing with how to celebrate liturgy at a time of cultural transition and change.

But the essence of Ralph Keifer could never be summed up in his risk-taking accomplishments. Ralph was a universal man consumed by the present. Sometimes late into the night, Ralph would explore your new idea and his new idea, indiscriminantly, with the best scholar and beginning student… with anyone who showed an interest. There was no hierarchy in Ralph’s world. Ralph was a founding parent of a movement in the United States called “Pastoral,” in theology, music, and practice. Ralph was interested in how theory related to everyday life.

Ralph Keifer contributed wit, intelligence, openness, and creativity to many person’s lives. For me, personally, Ralph Keifer was the quintessence of a pastoral theologian and friend.

V.C.F.

“The doing of the eucharist is a witness to ultimate power. But it is not power as we imagine or conceive it. To take bread and wine in thanksgiving is to affirm the sacredness of all the earth and the essential goodness of all human striving, intelligence, and skill. It is to name the world as the place where God is at work. To break bread together and partake from a common cup is to take a stand for the interconnectedness of the whole human enterprise. To do these things “in memory” of Jesus Christ is to say that these are the values worth living and dying for. And to do this as a community of sinners who identify themselves as the living presence of Christ for one another is to lay claim to mercy beyond all human terror and violence. And such is the kingdom of God that Jesus proclaimed.”

Ralph A. Keifer

The Mass in Time of Doubt
announces that three performances will be held this year in conjunction with the papal visit. Report of last year's work indicates 172 performances, at 8 conventions, 26 retreat/renewal days, 89 concerts, 30 workshops, and 12 other events. The locations were at colleges (33), parishes (62) high schools (26) and grade schools (24). For further information about contracting with the inexpensive Fools, write to: Fountain Square Fools, 607 Sycamore Street, Cincinnati, OH 45202.

MIDI for Classroom Music

MIDI (Musical Instrument Digital Interface) is being used for music composition, harmonization, orchestration, and arranging in the classroom. MIDIs are also being used for classroom accompanists. Here are the names of some major MIDI software companies: Passport, Inc. (products: MIDI & Mastertracks) 625 Miramontes Street, Half Moon Bay, CA 94019; Sonus Corp (products: SuperSequencer, Glasstracks, Masterpiece) 21430 Strathern St, Suite H, Canoga Park, CA 91304 and Dr T's Music Software (products: Keyboard Controlled Sequencer) 66 Louise Road, Chestnut Hill, MA 02167.

Sesquicentennial of Public School Music

In 1988, the music educators of the United States will celebrate the 150th anniversary of music education in the public school system. It is no secret that music education within the Catholic school system has diminished in the last 25 years.

Can this be an occasion for all educational institutions, public and private alike, to raise their voices for the importance of musical formation of the young in this country?

For more information, contact MEJ, 1902 Association Drive, Reston, VA 22091.

Inculturation

An excellent publication dealing with inculturation as a theological and not an anthropological term has been begun by the Columban Fathers for the purpose of encouraging reflection on the interaction between Christianity and Korean religious and cultural history. Topics range from "Korean Ancestral Rites" to "Kissing the Cross in a Bowing Culture." For those interested in the ritual elements of liturgy, contact Sean Dwan, Editor, C.P.O. Box 1167 Seoul, Korea.

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If you copy published music in any form for any reason, you are breaking the law, and are depriving composers, authors, and publisher of income to which they are legally and justly entitled. You are stealing.

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Constitution on the Sacred Liturgy - Article 120

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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

Cleveland


Joe Lascio
Director

Fort Worth

Marty Haugen was featured in an all-day work session on May 16, including a workshop: "Instrumentation and the Contemporary Ensemble." Special outreach was made to chapter members to encourage attendance at the national convention.

Sharon Castleberry
Director

Hartford

The Chapter members celebrated the spring season by conducting an organ crawl in April, and an "end of the year" get-together in May.

Joan Laskey
Director

Pittsburgh

A musician's convocation was held in May at St. Paul's Cathedral. Over 1,000 persons attended. Bishop Anthony Bosco, former auxiliary bishop and newly installed bishop of the Greensburg diocese, presided. Huw Lewis served as guest organist. A brass choir and handbell group augmented the program.

John Romer
Chapter Coordinator

Rochester

A picnic for NPM members and their spouses and families was held to conclude the season's events. Voting for next year's officers also took place this spring.

Helen Halligan
Director

Tyler

An organizational meeting for this new diocese was held in March, to prepare for the May meeting featuring Bishop Herzog speaking on Music in Catholic Worship. Sixty music ministers from all over the East Texas diocese attended the first meeting.

Brian Braquet
Temporary Director
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Because at Young Chang, we're dedicated to offering the best this world has to offer.

To find out why people think the world of our pianos, visit your Young Chang dealer. Or contact us at Young Chang America, 13336 Alondra Boulevard, Cerritos, CA 90701.
Purpose of the Project

ICEL began its second consultation on a liturgical psalter in April, 1984 and concluded it in May 1985 (the first was held in 1982; see Newsletter, vol. 10, no.1, 1983). The work of preparing and overseeing this consultation was carried out by the subcommittee on the liturgical psalter, composed of specialists in biblical studies, liturgy, music, poetry, and English literature. From the outset of this project the subcommittee has attempted to provide a new translation of the psalms that is a fully faithful rendering of the best critical Hebrew text into vernacular poetry and at the same time a text which can meet the demands of public worship, suitable for singing or recitation with ease by cantors, choirs, and congregations.

Consultation Instruments

The subcommittee prepared two editions of the consultation instrument or book in order to test the results of its work. The full edition (238 pages) was prepared for the use of specialists and individuals coordinating the evaluation in their parishes, schools, or communities. This book, entitled Consultation on a Liturgical Psalter, contained the Brief on the Liturgical Psalter, which explained the principles and goals of the project. The brief was followed by Part I, containing English translations of the twenty-two psalms (the common psalms of the Lectionary for Mass) and material necessary for the evaluation of the texts: notes on their literary genre and structure, critical notes on the translation, and a questionnaire. Part II of this edition contained materials needed for the liturgical use of the twenty-two psalms over the course of the trial period. This material included a brief description of the various ways of singing the psalms and suggestions for setting them to music, notes on the possibilities for liturgical use of each of the twenty-two psalms, sample musical settings of the psalms, and tables and indexes showing how these twenty-two psalms might be used in the liturgy.

The second edition (64 pages), entitled Consultation on a Liturgical Psalter: People’s Edition, contained the psalms and musical settings without the critical apparatus, to allow congregations to use the psalms through singing and reciting as part of the experiment.

In all, 6,200 copies of the books (2,200 of the large edition, 4,000 of the small) were made available through the national liturgical commissions to various communities—parishes, seminaries, religious communities—throughout the English speaking world.

Participants in the Consultation

There were 302 respondents to the consultation on a liturgical psalter: Two respondents from the Antilles, seven from Australia, forty-six from Canada, one from the Episcopal Conference of the Pacific, nine from England and Wales, five from India, eleven from Ireland, six from New Zealand, two from Scotland, two from South Africa, one from The Philippines, and 210 from the United States. Though the overwhelming majority of those who responded to the consultation were pastoral musicians, or liturgists in their parishes, schools, or religious communities, there were various experts on the college, university, or seminary level who sent in responses: twelve experts in liturgy, nine in scripture, six in music, and six in literature. The psalms were used in ninety-four parishes, one hun-
on the approach ICEL took in translating the Hebrew text. They observed that the ICEL translators had chosen to produce a more dynamically equivalent translation rather than a formally (word-for-word) equivalent translation of the Hebrew text. Thus they noted that the translators in preparing the text favored intelligibility and poetic concision over a word-for-word rendering of the Hebrew. One respondent thought that the theory of dynamic equivalence was not sufficiently developed to be followed in translating the psalm texts. Another respondent added that one could argue at some length about how equivalent a rendition must be to be faithful. In general, however, most thought that the translators had achieved their goal of producing a text that was faithful to the principles presented in the brief.

In commenting on the translators’ reliance upon the Hebrew Masoretic Text at all stages of the project, one respondent thought that more attention in the translation should have been given to the Septuagint as part of the living development of the psalter. Lastly one respondent thought that the tradition of the Christological understanding and interpretation of the psalms was not sufficiently reflected in the ICEL psalm translation.

2) Poetry
The Brief on the Liturgical Psalter asserted that the translation must capture the strong poetic realism of the Hebrew text. Many thought that the ICEL translation of the psalms achieved this end in a style of language that was poetic and evocative.

The single stylistic quality that brought the most reaction, both positive and negative, was the terseness of the texts. Those who disliked the terseness said that the texts were often laconic and stark, awkward and staccato, lacking smoothness and any poetic quality. Others added that the short lines destroyed the poetic flow and the lyrical character of some of the psalms. One respondent noted that the “brutal brevity” was offensive to the whole mood and spirit of poetic prayer. Those who favored this style found the texts direct, concise, precise, refreshing, singable, easy to understand. As a result, they found the language more powerful and the imagery much stronger than what they were accustomed to in other psalm translations.
3) Suitability for Public Worship
The vast majority of respondents found the ICEL psalms to be suitable for public worship. Many of those who commented favorably on the suitability of the ICEL texts had used them successfully in a number of liturgical settings. Some of those who questioned the suitability of the ICEL texts for liturgical use admitted that they were accustomed to another translation of the psalter and thought that switching to the ICEL text would upset both their private and public prayer.

4) Suitability for Recitation
Most of the responses generally found the ICEL psalm texts quite suitable for recitation. Some observed that the terse style of the texts made them rhythmically strong and easy to recite. Others observed that they initially had difficulty in reciting the ICEL psalms because of their unfamiliarity, but that after they used the ICEL version for some time, the translation became easy for them to recite. Some found it helpful and desirable to recite the ICEL psalms at a slower pace because of the compactness of the texts. Those who criticized the ICEL translation judged the psalms to be too choppy and awkward for recitation.

5) Musicality
Paragraph 2 of the Brief on the Liturgical Psalter states the following: “A liturgical psalter is intended primarily for musical rendition in the liturgical assembly. Music is a constitutive element of the psalms.” Many considered the singability of the ICEL psalm translations to be one of their major strengths. They found that the terse style of the texts lent itself more to singing. Those respondents who expressed some doubts about the suitability of the ICEL texts for spoken-recitation found the texts quite suitable for singing. Furthermore many who actually used a number of the musical settings in Consultation on a Liturgical Psalter affirmed that the psalm texts were open to a variety of musical forms and that their rhythm and meter, structure and stanza arrangement facilitated musical composition.

6) Inclusive Language and Language Referring to God
Most respondents praised the ICEL translations of the psalms for the lack of male bias evident in the language referring to the worshiping community and to God. Many who commented on this aspect of the ICEL translation thought that ICEL’s approach to inclusive language and to language used in referring to God was a major contribution. Some for whom inclusive language was not a major concern thought that ICEL’s efforts to incorporate inclusive language and its sensitive handling of language referring to God were ingenious and very successful.

A few thought that ICEL’s attempts to remove male bias in the language of the psalter distorted the meaning of the text and led to awkward phrasing.

Consideration by the Advisory Committee and Episcopal Board

The more than 300 responses to the consultation on a liturgical psalter were studied by ICEL’s Advisory Committee in August 1985. The committee decided to recommend to the Episcopal Board of ICEL that the project be moved beyond the study phase and carried through to completion. Specifically they recommended that the whole psalter and selected biblical canticles be translated according to the principles identified in the Brief on the Liturgical Psalter. In light of concerns raised by some of the respondents they also asked that the Brief on the Liturgical Psalter be revised. This revision of the brief would include a fuller explanation of the translation principle of dynamic equivalence, a further treatment of the Christological interpretation of the psalms, and a more detailed presentation of the subcommittee’s poetic principles and its principles concerning inclusive language and language referring to God. The Advisory Committee also requested that the subcommittee undertake a limited revision of the present collection of psalms in light of the consultation. With a view to further experience with the translation they suggested that the present collection of psalms, once revised, and other groups as they are completed, be made available to publishers in order to make possible study and comment by those who would have the occasion to pray and sing the psalms in common.

At their meeting in November 1985, the bishops of the ICEL board reviewed and discussed the results of the consultation and the recommendations of the Advisory Committee. They gave their endorsements to the project and to the recommendations of the Advisory Committee on carrying the project forward.

Future Course for the Project

The subcommittee on the liturgical psalter met in London in May 1986 to discuss the future course of the work and to begin work on the revision of the brief and of the present collection of psalms. This revised edition of the present collection of ICEL psalms will be made available in a study edition by a publisher or publishers in 1987. For the next two years the subcommittee will concentrate on preparing translations of all the psalms and canticles designated as responsorial psalms for Sundays and solemnities in Years A, B, and C of the Lectionary and all the psalms and canticles used at morning prayer and evening prayer of Week I of The Liturgy of the Hours. The initial work of translating these texts will be carried on by five teams of translators in Australia, Ireland, Great Britain, and North America. Each team will have one or two scripture scholars, a poet, a liturgist, and a musician. The psalm translations of each team will be reviewed by an editorial committee from the subcommittee. The editorial committee will either submit the texts for review by the entire subcommittee or will return them to the working team with suggestions and comments, if further revisions are required.

The subcommittee hopes to complete the entire psalter and selected canticles within the next seven years. If upon its completion the entire collection is approved by the Advisory Committee and Episcopal Board, it will be submitted to the conferences of bishops, which are then free to give canonical approval or not. The ICEL psalm translations are not intended to replace psalm versions already approved for liturgical use within each conference of bishops. If approved for use within a conference, the ICEL psalms would serve as one of several approved translations that could be chosen for use in liturgical books in that conference.

ICEL at this time wishes to express its sincere gratitude to all those who responded to the consultation on a liturgical psalter. Different groups of psalms, when they are completed, will be made available in study editions by a publisher or publishers over the next seven years. During this period ICEL will continue to welcome any comments and suggestions for the psalter project.
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Workshopping... at the Parish Level

BY DOLORES HRUBY

Adult choirs from eight different Catholic parishes held their eighth choir festival in Grand Rapids, Michigan on Sunday, March 15, 1987. As a massed choir they sang five anthems by Bach, Handel, Mozart, and Vivaldi, and as individual choirs they each sang one anthem. It was a great success.

This is how it all started. Eleven summers ago, a friend and colleague who directs one of the best choirs in town suggested a way to improve our Catholic church choirs. His suggestion was that we get our choirs together for one Saturday in September, bring in a clinician, and work intensively on a few pieces of music.

I contacted four other choir directors who agreed to participate, and we started planning for that Saturday workshop. We unanimously decided to ask George Shirley, the choir director who had suggested the workshop, to be our clinician for the day.

To make it more interesting for our choirs, we decided not to use any familiar music. We all bought samples of music that we had been considering for the coming year. George’s sights were a great deal higher than ours. With his guidance we chose seven SATB anthems that we felt we could use during the liturgical year. He also suggested that we end with a concert, performing these anthems in the evening for family and friends. We were realistic enough to know that our people would never learn all that music in one day, so we vetoed that idea.

Place and Cost

We all felt that sectional rehearsals would be desirable, but none of our churches had enough pianos to accomplish this. We contacted the local Catholic college in town and found we could rent the needed space very reasonably.

Americans are a coffee break people, so we decided we would indulge ourselves in this habit. Again the college came through with a reasonable price. We would also use their cafeteria for lunch.

And name tags—we must have name tags.

How to pay for this? We decided to assess each parish $25.00, for which any or all choir members from each parish could attend. George was completely willing to donate his services as clinician, but we felt that was unfair and agreed on a modest stipend for him.

The Workshop

The exciting day arrived. Since there were five choir directors and one clinician, we kept sopranos and altos together during sectional rehearsals. This gave each section an accompanist and a leader; sopranos and altos, section one; tenors, section two; basses, section three. (One of us was George’s accompanist during full rehearsals.) This was our schedule for the day:

9:30 Registration and coffee
9:45 Opening Prayer Service
10:00 Full rehearsal
10:45 Coffee break

11:00 Sectionals
12:00 Lunch
12:45 Full rehearsal
2:00 Sectionals
2:45 Final full rehearsal 3:30 Choir directors meet with clinician

The Results

After the day was over, we came to these conclusions:

1. Those who attended had a great day musically.
2. They also had a great day socially. People who had not seen each other since grade school renewed friendships and memories.
3. Having a core of people who had become somewhat familiar with the music made it much easier to teach when we went back to our respective choirs.
4. It had created a sense of excitement about choral work, both for the choir members and the directors.
5. We had the beginnings of some very useful music for the coming year.
6. We felt less isolated. We knew that there were others struggling for improvement also.

We also learned some negative things:

1. We had chosen too much music that was too difficult. In the future we would choose five anthems, some of them 2-part mixed or SAB. We were very grateful to George for his ideas and help, but in this he had overestimated our capabilities.
2. We had to work harder to get more of our people to attend. It’s hard to give up a Saturday, and people have to be motivated to do it.

For a few years we repeated the process with success. I learned that it was necessary to give the date of the workshop to my choir a year ahead of time, and then regularly remind them of the date while constantly exhorting them to attend. Our budget remained about the same, and we asked outstanding local choir directors to be our clinicians for these days. We soon learned, however, that a director with an outstanding choir is not necessarily a good clinician for a one day experience. The person may be an excellent musician who gets wonderful results throughout the year, but for our needs we had to have someone who could bring some excitement to that one day.

Different clinicians brought different emphases. One wanted us to lead all

Dolores Hruby, composer and clinician, is choir director at St. Jude Church, Grand Rapids, MI, and a member of the board of directors of The Choristers Guild.
sectionals so that he could roam from section to section to hear what was happening; one wanted more of an emphasis on sight reading. One worked hard on vocal production (and we were able to take effective vocalises back with us). One worked on variety of style.

I learned that it takes a great deal of tact and judgment to schedule various choir directors as sectional leaders. I got complaints about some of them from the participating choir directors who were anxious to have the day be as good as possible for their choir members.

When we left the college to meet at a church, we went to brown bag lunches, providing coffee and tea from our budget. We also asked every choir to contribute homemade cookies for our breaks.

After a few years of the one day workshops, one of our choir directors suggested we end the year with a choir festival. As a massed choir we could sing the anthems we had started in the beginning of the year, and then each choir could sing one or two anthems alone. Our yearly choir festival was born! We had five choir directors and five anthems, so we each directed one of them. Eventually we attracted more choirs to our workshop, and we had more directors than anthems. Rather than exclude any choir director, we brought back our original September clinician, because with additional choirs we had additional funds.

The additional funds meant that we could also afford some transportation money, so we began to go outside our local community for clinicians. We continue to look and listen for clinicians who will do a good job for us. We have tried to guard against people who are elitists, because our people don’t need that. We insist upon choosing our own music, although we welcome suggestions from guest conductors.

One of our parishes could now accommodate the workshop, having acquired some good pianos. With the money we saved by meeting in the parish, we have been able to hire instrumentalists for our festival from time to time.

Some of the years we’ve had themes. One of the most successful was all hymn arrangements, both for the combined choirs and choirs alone, with the audience participating. From that we learned that we should include some congregational singing at our yearly festival. In 1985 the theme was the music of the birthday boys: Bach, Handel, and Schuetz.

We choir directors agree that our choirs have grown musically as a result of these workshops. Some choirs have tried singing music that they consider beyond their ability, to find, happily, that they could sing it. Our choir directors have learned from observing the clinicians; at the very least the clinicians reinforce what we try to teach our choirs each week.

Next year we may change our entire format. We are considering choosing the music in the fall as usual. Instead of having our workshop in September, however, we will have it in February—an all day rehearsal, with our clinician, of music we have learned during the year. This way more work could be done on tone quality and polishing the music. The next day would be our festival.

If it works, we’ll let you know.

“Choir Singers,” St. Olaf Church, Minneapolis.
Parish Pastoral Councils and their Musicians
Called to Serve
BY THE DIOCESE OF RICHMOND

Twenty-one years ago, the Diocese of Richmond, VA, issued its first set of policies for parish councils. After several revisions, these policies were published in a booklet entitled "Called to Serve."

The latest revision of "Called to Serve" was issued in July, 1986. It emphasizes, among other points, the pastoral nature of parish councils and the need to build consensus among council members.

Richmond is not the only diocese revising its pastoral council policies. In many places theology and the new Code of Canon Law are blending with practical experience to help create a new understanding of the councils in parish life.

We hope that reviewing these excerpts from "Called to Serve" will help you reflect on your own diocesan and parish policies, on your relationship with your liturgy committee and pastoral council, and on the need for collaboration and consensus among all members of the church.

I. INTRODUCTION

The Bishop

The Code of Canon Law states: "after the diocesan bishop has listened to the presbyteral council and if he judges it opportune, a pastoral council is to be established in each parish; the pastor presides over it, and through it the Christian faithful along with those who share in the pastoral care of the parish in virtue of their office give their help in fostering pastoral activity (Canon 536, No. 1)." This pastoral council possesses a consultative vote only and is governed by norms determined by the diocesan bishop." (Canon 536, No.2) . . .

"[Called to Serve]" is intended to guide both large and small parishes, but each parish must reflect on its particular needs in adapting these guidelines.

Each must be open to the Spirit and the mission of the church. The diocese . . . encourages and supports initiatives which enable the People of God to share ministry and to experience church in new ways.

The Parish

The parish is the ordinary structure chosen by the church to carry out its mission of proclaiming the Reign of God. The parish fulfills this mission by being a dynamic community of believers in communion with the bishop. This community celebrates its Catholic faith in active worship, lives out its faith in the daily lives of its people and serves people in need. The parish enables all members of the community to grow in their relationship with Jesus and with one another. Each parish should cooperate with other parishes and existing regional structures. It should also collaborate with other religious and civic groups to identify and respond to the needs of the deprived, neglected, and oppressed.

Within the parish community, each of the Christian faithful has been called by baptism to share in the mission and ministry of Christ (Canon 204). As a member of the church, each has a duty to maintain communion with the church (Canon 209, No. 1), the duty to promote the growth of the church and its continued sanctification (canon 210), the duty to assist with the needs of the church (Canon 222, No. 1), and to promote social justice (Canon 222, No.2). Each also has a right to make known his or her needs and opinions (Canon 212, Nos.2 and 3), to receive assistance from the spiritual goods of the church, especially the word of God and the sacraments (Canon 213), to follow his or her own form of spiritual life (Canon 214), to promote and sustain Catholic apostolic action (Canon 216), and to receive a Christian education in order to develop as a human person and, at the same time, to come to know and live the mystery of salvation (Canon 217).

The Pastor

In the parish community entrusted to him under authority of the bishop, the pastor has a vital, challenging role in proclaiming the Gospel and in presiding at liturgy. He teaches the message of Jesus as it comes to us through the church and initiates efforts in Christian service. As a visible focus for unity, he calls forth the charisms of the members of the parish and nurtures them in sharing the mission and ministry of the church. He encourages the members of the parish, and specifically the Parish Pastoral Council, to share with him in the responsibility for making decisions which affect the direction, the programs, even the very purpose of the parish. He presents to the Council issues and concerns which affect the life and ministry of the parish.

II. PARISH PASTORAL COUNCIL

Every parish must have a Pastoral Council to provide vision and direction for the parish, to establish pastoral priorities, and to see to their implementation. It is the structure through which parish members can participate in the decisions which affect their lives.

The Pastoral Council itself is a shared ministry of service as well as a visible example of cooperation, healing presence, and trust. The patience and love shown by Council members for each other should be a sign of Christ's presence in the community.

The Council is responsible for calling and enabling all members of the parish to discover, develop, and offer their gifts in service to the parish and to the wider community. This responsibility includes nurturing lay ministry in the community and in the world.

The Parish Pastoral Council is responsible for encouraging collaborative pastoral activity. This includes providing spiritual formation and leadership skills for Council members and various parish groups. The Council is account-
able to the parish for the way it discharges its responsibilities.

The Parish Pastoral Council needs to be open to the Spirit, to be visionary, to reflect on the past and to plan for the future. It has the responsibility for formulating the parish mission statement and for its periodic evaluation, involving the total parish as much as possible. In accord with the parish mission statement, the Council should institute processes which provide for the development of long range goals and short term objectives. Planning efforts should follow the direction set by the diocese and the universal church.

The Council will act in accord with the teaching and law of the church, with diocesan policies, and with civil law.

III. COUNCIL MEMBERSHIP

A. Membership Criteria

Canon 512 regulates membership on diocesan pastoral councils. The Parish Pastoral Council, in its constitution, should adapt those criteria to its own situation. Only active registered members of the parish are eligible for election to the Pastoral Council which should consist “of the Christian faithful who are in full communion with the Catholic Church,” that is, clerics, religious, and lay persons who are to be chosen in a manner in accord with the norms of this document, “Called to Serve.”

Those Christian faithful who serve on the Parish Pastoral Council “are to be so selected that the entire portion of the People of God which constitutes the (parish) is truly reflected, with true regard for the diverse regions, social conditions, and professions . . . as well as the role which they have in their apostolate, whether as individuals or in conjunction with others.”

B. Selection of Members

The members of the Pastoral Parish Council, other than the pastor, parochial vicar(s), and parish staff members, should be chosen by the parish. They may be area representatives and/or at large representatives. Elected members should always be in the majority.

The Council membership should reflect a cross-section of the parish. To achieve this objective, the pastor, in consultation with the Council, may appoint one, or at most two, people to one-year terms on the Council. Election processes should also favor this goal of fair representation. A person with specific expertise in a particular area may serve as a consultant. Young people are so important to the future church that they should be eligible to serve on or work with the Council. Parish committees may or may not be represented on the Council. These representatives inform the Council of committee work and share in the visionary work of the Council.

C. Parish Staff

The pastor and parochial vicar(s) are ex officio members of the Parish Pastoral Council. Other parish staff members “who share in the pastoral care of the parish by virtue of their office” (Canon 536, N.1) are ordinary members of the Pastoral Council. However, when a parish has a large staff, the pastor is to consult with the staff and the Council to determine which staff members shall serve on the Council, taking care that the number of staff members does not dominate the Council.
D. Term of Office

In order to call forth the talents and gifts of all parishioners, members of the Council (other than the pastor, parochial vicar(s), and staff) may serve for no more than two full consecutive terms, followed by a period of ineligibility. A portion of the Council shall be elected each year. The selection process and the length of the term and the period of ineligibility shall be specified in the Council's constitution.

IV. INTERNAL FUNCTIONS

In order for the Council to function properly, individuals and/or groups should be assigned to carry out certain internal activities for the Council:

A. Executive Function

Each Parish Pastoral Council shall determine the make-up and responsibilities of its Executive Committee. Ordinarily, this committee shall have three to five members, including the pastor, the chairperson, and the vice-chairperson of the Council. The committee develops the agenda for Council meetings and conducts such business as the Council assigns to it. Between regular meetings, when the need arises, the committee acts in the name of the Council.

B. Faith Formation Function

Each Parish Pastoral Council shall assign the responsibility for the Council's own faith formation to an individual or group. The responsibilities of this person or group include arranging an annual Council retreat, helping Council members and others prepare prayer services and/or formation experiences for Council meetings.

C. Nominating/Selection Function

Each Parish Pastoral Council shall assign responsibility for its nomination and selection process to an individual or group. This responsibility includes publicly seeking Council candidates and publishing the names and needed information about the candidates. It also involves planning, scheduling, and implementing the selection process. The process should be included in the constitution.

D. Orientation of New Members

The Council shall provide copies of "Called to Serve" and other pertinent information to new members. It shall also list expectations and provide for the orientation of new members.

E. Other Functions

The Council may create ad hoc committees or other bodies to undertake specific functions.

V. PARISH PASTORAL COUNCIL MINISTRIES

Every parish shall support the following distinct ministries: Worship, Christian Education, Justice & Peace, Community Life, and Administration. These ministries should have structured committees which may be represented on the Parish Pastoral Council. The composition and responsibilities of these committees are as follows:
A. Committees

1. Worship Committee

This body is responsible for planning, implementing, and evaluating parish prayer and worship in accordance with diocesan policies and directives. The priest's role as presider at the liturgy requires that a priest serve on the Worship Committee.

2. Christian Education Committee

This committee is responsible for planning, implementing, and evaluating parish religious education according to the needs of the parish and of the wider community in accordance with the educational policies of the Diocese of Richmond. It is especially concerned for the formation of the laity, including those in ministry.

3. Justice and Peace Committee

This committee is charged with making the message of the gospel practical. It assesses and responds to the needs of the deprived, disabled, neglected, and oppressed in the parish, in the civic community, and in the world at large. It promotes legislative advocacy, peacemaking, and other efforts to change social structures. With the Christian Education committee, it raises parishioners' awareness regarding the social dimensions of the Gospel, and enables them to witness to their convictions by participating in service activities.

4. Parish Community Life Committee

This body is responsible for promoting Christian community in the parish. This includes consistent and planned efforts to strengthen relationships among all segments and individuals within the parish in order to foster a truly hospitable atmosphere. The committee is particularly concerned about reaching out to new members and involving them in parish activities. It ensures that an accurate membership census is maintained.

5. Administration Committee

This committee is responsible for the smooth operation of the parish and for the care and upkeep of the parish buildings and grounds. The pastor, in consultation with the Pastoral Council, may assign other functions to this committee as circumstances require.

6. Other Committees

The pastor and the Council may call on individuals or establish ad hoc committees to meet special needs, for example, for long-range planning or fund raising. When this is done, lines of communication and accountability shall be carefully delineated. In most instances, a Council member shall be named to maintain liaison.

B. School Boards

If a Catholic school is associated with the parish, there shall be close cooperation and coordination between the School Board(s) and the Parish Pastoral Council. The relationship between the two should be specified in the constitution.

C. Committee Membership

The parish should regularly seek new people for service on committees while meeting the need for continuity through experienced members. Provision should be made for the orientation of new committee members as well as for the development of the knowledge and skills they need to function properly.

D. Committee Formation

Prayer and formation are an integral part of committee meetings. Sharing faith enables committees to function better and to exemplify Christian values. Committee members shall take part in an annual retreat and/or a day of recollection.

E. Committee Role

With the guidance of the pastor, staff, and the Council, committees contribute to the visionary plan of the parish and work to implement the mission of the parish. At the same time, the Council should emphasize its visionary role without over involvement in committee work. With the direction of the Parish Pastoral Council, parish committees shall develop long range goals and short range objectives. They shall also provide regular reports of their activities to the Council and to the parish at large. Communication lines among the committees and the Parish Pastoral Council should be maintained.

VI. FORMATION OF COUNCIL MEMBERS

Canon Law calls for the formation of lay persons in ministry:

"Lay persons who devote themselves permanently or temporarily to some special Christian service of the church are obliged to acquire the appropriate formation which is required to fulfill their function properly and to carry it out conscientiously, zealously, and diligently" (Canon 231, No.1).

The Parish Pastoral Council shall provide formational experiences to enable its members to fulfill their roles effectively. The Council members shall be imbued with the spirit of the Gospel, in tune with the vision and mission of the diocese and of the parish, and committed to deepening their faith and to sharing it with the parish community.

Prayer is an integral part of Parish Pastoral Council meetings. Reflecting on the scriptures and church documents is an important element in the faith formation of the Council. The Council's calendar shall include an annual retreat and renewal experience.

VII. MEETINGS

The pastor presides over the Parish Pastoral Council but entrusts the chairing of its meetings to a chairperson elected annually by the whole Council. The Council shall meet once a month. Its meetings shall be announced in advance and any parishioner is free to attend. Meetings shall begin promptly and have a scheduled adjournment.

Council members shall be prepared to discuss whatever is on the agenda. This requires that they receive reports and other materials in advance of the meeting. Members shall listen carefully to one another and strive to understand other's positions. Respectful listening and constructive dialogue should characterize Council sessions.

Agenda items shall be identified as (1) simply for information, or (2) for discussion, or (3) for decision. The agenda shall be realistically limited to allow time for prayer, formation, dialogue, and for achieving consensus. The parish shall be informed in advance concerning the principal items on which the Council is expected to act.

With the consent of the membership, Council members may submit additional items for the agenda at the start of a meeting. For complex issues, the
need for advance preparation should be considered. Parishioners who desire to address the Council shall, if possible, notify the chairperson in advance of the meeting. Meetings shall be conducted in an orderly, efficient way, in accordance with the Council’s established procedure. There may be times when parliamentary procedure will aid in conducting a meeting.

Minutes of each meeting shall be kept. These shall be retained in the parish files. After each meeting, a report on the session shall be made to the parish. The Council shall evaluate its meetings and procedures at regular intervals.

VIII. DECISION-MAKING

Bishop Walter Sullivan, in “Called to Serve” (7th revision) states:
“The Decree on the Lay Apostolate (No. 10) recognizes the laity as active partners in the life of the church. The Decree on the Apostolate of the Laity (No. 5) specifies councils as a means to assist in the church’s apostolic work. Parish councils are structures for consultation. They are formats for communication, cooperation, and collaboration... In its deliberations, the parish council of necessity must make choices for the building of the faith community. Any deliberations must flow from a process which emphasizes sharing in openness and trust, listening in dialogue and respect, praying in reflection and discernment, choosing in unanimity and consensus. Any lasting power or authority is that of the Spirit, ever present at every Council meeting.”

Parish Pastoral Council decisions shall be arrived at whenever possible by consensus. Consensus is a method of decision-making which allows all aspects of an issue and its possible solutions to be heard and dealt with, and a group choice made which all members feel is the most operable under the circumstances. Most decisions will be made by Council members’ sharing their ideas about an issue in order to come to a decision. This is the simplest form of consensus. Profile voting, i.e., asking members if they: a) strongly agree, b) mildly agree, c) mildly disagree, or d) strongly disagree with a proposal under discussion can help the Council evaluate the probability of reaching consensus. It is particularly helpful as an advisory vote, as such a method shows the strength of the group’s opinion. When an issue brings out conflicting attitudes of Council members, an orderly process shall be followed for resolution. A process for teaching consensus is outlined in Appendix C.

The relationship between the pastor and the Parish Pastoral Council should
be one of openness, trust, and mutual support. The pastor is a member of the Council and openly shares his views. The Council recognizes and shares the pastor’s role of accountability to the diocese and the bishop. When the Council cannot, after sincere effort, come to consensus, the pastor and/or the Council may present the matter to the bishop of the diocese for resolution.

APPENDIX A

Parish Pastoral Council Expectations

1. The following are expectations of the Parish Pastoral Council members:
   a. To worship within the parish
   b. To be aware of all ministries and key personnel in the parish
   c. To read the Parish Pastoral Council Constitution, “Called to Serve,” and other appropriate materials
   d. To be present for the public “commissioning” of the members of the Pastoral Council
   e. To attend the regularly scheduled monthly meetings
   f. To read the minutes of the past meeting and the agenda of the next meeting prior to attendance
   g. To participate in the Parish Pastoral Council Retreat and the Council’s prayer and formation experiences
   h. To be available to assist with ministries
   i. To be concerned and work for the welfare of the entire parish
   j. To engage in collaborative/consensus decision making
   k. To live as a member of a community rooted in faith
   l. To be aware of the church beyond the parish (diocesan and universal)
   m. To be visible and identifiable in the parish and to attend major parish activities.

2. The following are expectations the Parish Pastoral Council has of its leadership/executive committee:
   a. To consult with members regarding Council agenda
   b. To hold regular executive committee meetings
   c. To establish a realistic time frame for Council meetings and to determine the appropriate level of discussion of the various issues on the agenda
   d. To provide the agenda and minutes for the members at least a week before a meeting
   e. To adhere to the agreed meeting schedule
   f. To arrive at decisions consensually
   g. To carry out the elections process as it is prescribed in the constitution
   h. To arrange for a public commissioning of the Council members
   i. To establish an annual calendar
   j. To inform the parish about the work of the Council

3. The following are expectations that the Parish Pastoral Council has of its parish community regarding supportive services:
   a. A suitable meeting place
   b. Secretarial assistance in typing, copying, and mailing of agenda minutes, and other material as needed
c. Provision of funds for retreat and other usual expenses

d. Professional resourcing

APPENDIX B

Parish Financial Council

Each parish is to have a Parish Finance Council set up in accordance with Canons 532 and 537.

The following directives are taken from Bishop Sullivan’s letter of November 22, 1983. They are included here for the information of Parish Pastoral Council members so that the work of the Finance and Pastoral Councils can be clearly distinguished.

a. Every parish will have a Finance Council distinct from the Parish Pastoral Council.

b. The Finance Council recommends fiscal policy for the parish but does not set pastoral direction, which is the responsibility of the Parish Pastoral Council. The Parish Pastoral Council recommends the pastoral priorities of the parish.

c. The Parish Finance Council is separate and distinct from the Parish Pastoral Council, but will report on its activities to the Parish Pastoral Council on a regular basis. Neither Council is represented on the other, but nothing prevents a person from serving on both simultaneously.

d. The Finance Council will be comprised of at least four members, one of whom is the pastor. Persons with fiscal expertise should be appointed to the Finance Council. The pastor will consult the Parish Pastoral Council before appointing the members of the Finance Council who should have staggered terms of three years, renewable for an additional three years.

e. The Finance Council will see that proper financial records are established to record all parish assets, liabilities, revenues, and expenses in accordance with a chart of accounts approved by the Diocesan Finance Office. The Finance Council will arrange for the publication of the parish annual report. Parishioners should receive regular reports on the financial status of the parish.

f. The Finance Council will develop the parish budget for each year according to the priorities and the goals set by the Parish Pastoral Council in cooperation with the Pastor. The Finance Council will monitor the finances of the parish by reviewing monthly comparisons of the actual revenues and expenditures with the budget amounts, the fiscal investments and the overall financial operations of the parish. Unforeseen expenditures, not anticipated in the budget, should first be reviewed by the Finance Council. The parish annual report will be reviewed by the Finance Council.

g. The Finance Council will review the internal accounting controls over the parish’s financial activities and audit the books and records maintained by the parish. It is not necessary to engage the outside services of an independent accountant. All finances relating to the parish are under the purview of the Finance Council.

h. In those parishes which operate a parish school the Finance Council has the same overview of the school’s financial activity as it does over the financial operation of the parish. Regional schools have a similar accountability to participating parishes. Finance Councils have an overview of the regional schools’ financial activities.

i. The Finance Council does not supplant the administrative and/or stewardship committee/ministry of the parish. The Finance Council may recommend fund-raising activities for the parish.

j. The Finance Council has only a consultative vote to the pastor. The Finance Council should meet monthly, or more often as needed.

APPENDIX C

A Consensus Process

In this process, the Council in a prayerful atmosphere identifies the is-
sue at hand. Information gathering follows. Next, taking into account the facts, feelings, and opinions expressed, the issue is reformulated for greater clarity. Members propose possible solutions for Council discussion. Differences of opinion may be manifested. Council members shall respond in a spirit of love and trust and endeavor to proceed without polarization. In moving to an eventual decision, the Council examines the likely consequences of each proposed solution. The Council also establishes the criteria which it will use in making its decision. Such criteria will include gospel imperatives, Canon Law, the parish mission statement, and diocesan policies.

If a Council cannot reach consensus, the chairperson carefully defines the exact area of disagreement, asking for a listing of all reasons on both negative and affirmative sides. When all the facts are before the group, the Council may wish to delay the proposal to allow more time to study the issues or consult with the parish more broadly. Generally, additional data and more time will help the Council reach a consensus at a later meeting.

A consensus process follows to meet a specific need:

At the Parish Pastoral Council meeting, copies of the specific proposal are distributed. (The total picture, what, why, when, how, by whom, and cost of it.) The presenter then describes the proposal fully. No questions are allowed during the presentation, but Parish Pastoral Council members are encouraged to note points which need clarification or discussion.

After the presentation the chairperson:

1. Invites “clarifying” questions. Each of these is responded to by the presenter.

2. Chairperson next invites “challenging” questions. Examples: “How do you plan to . . . ? Help me understand how . . . ? Where have you seen this . . . ? How do you feel this will . . . ?” Each of these questions is responded to by the presenter or a member of the committee/ministry.

3. Chairperson asks, “Does anyone want to speak for the idea?” (Allow all positive feed-in.)

4. Chairperson asks, “Does anyone want to speak against the proposal?” (Each counter-idea is dealt with in the same manner as the original proposal—steps 1, 2, 3. When this process is completed, write the idea on newsprint.) The presenter is then asked to respond to the counter-ideas in a way which convinces the total group that he or she and the presenting committee or ministry understand the counter-ideas and the feelings of their advocates.

5. Take Time for discernment. “Reflect on all that you have heard.” Chairperson then gives a synopsis of the original proposal with the suggested modifications or changes.

6. Chair tests for direction. (Use profile vote, show of hands, other.) Depending on results, chairperson asks:

—Committee/ministry to resubmit at a later date
—Committee/ministry to incorporate changes and implement
—Committee/ministry to discontinue effort

—Persons presenting counter-ideas to support proposal, knowing that they have been heard and understood.
—Council members to recognize and appreciate effort and concern of all.

There is no neat way or one way to come to consensus. The important factors are: a) Make sure the proposal is understood, and b) See that counter-ideas and feelings are expressed and understood. Consensus does not require a unanimous Yes vote. Consensus depends on a sense of community-caring for everyone involved in the decision-making process and for those affected by the decision. It is achieved when all the participants in the process agree that they have been heard, are cherished for their convictions, and are, consequently, able to affirm and support the prevailing position.

The Pastoral Musician Brings Skills No One Else Possesses

BY WILLIAM F. VERRILLI

In industrial circles, no more damning epithet can be leveled at a project than “designed by a committee.” Usually applied after a project’s failure, it somehow gives technological credence to the maxim “too many cooks spoil the broth.”

Americans do not seem particularly comfortable working in groups. Traditionally we take a special pride in the efforts and achievements of individuals. And because group efforts seem to offend American sensitivities about individualism, the local councils and committees mandated by Vatican II can lead—and have already led—us on the road to at least culture shock if not outright confrontation.

The document “Called to Serve,” produced by the Diocese of Richmond, sets out to help us adopt and work with the committee system envisioned by Vatican II and mandated by the present Code of Canon Law. What is the relationship between the pastoral musician and this committee system? How can it better work for all concerned?

In discussing the relationship between musician and parish council, it is important to note that the musician spends much more time working with other parish groups, especially with the parish sub-committee on liturgy. How well this liturgy committee functions depends in large measure on who is involved in its work and on how much knowledge and preparation they bring to the job.

Often included on the liturgy committee ex officio, is a member of the clergy (often a younger associate, sometimes a permanent deacon, occasionally the pastor), the director of religious education, and other interested members of the parish community whose representation ideally, reflects parish concerns that are expressed liturgically. This would include, for example, ministers to sick and shut-in people who can aid in the planning and logistics of an Anointing Mass, representatives of faculty and children from the parish school (should

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minister of the word on the committee should be familiar with the General Instruction of the Roman Missal regarding the function of the reader within the celebration of the eucharist, as well as the Bishops’ Committee on the Liturgy’s study text #8: Proclaiming the Word: The Lectionary for Mass. The minister of the eucharist should be familiar with Immensae Caritatis, the document that established and directed that ministry.

Of course, a pastoral musician should be familiar with the Constitution on the Sacred Liturgy, Music in Catholic Worship, Liturgical Music Today, and other relevant documents and diocesan statements.

To minister effectively to a community, accurate information is a prerequisite that cannot be replaced, even with the best of intentions. An opinion is only as good as the objective knowledge and experience of the subject at hand. Surely copies of these documents should be provided in a parish liturgical library, and their mastery should be a requirement for membership on any liturgical committee. It would certainly aid the pastoral musician and all involved if everyone shared a common ground of information relevant to their common goal. Effective ministry demands competence in the church’s teachings.

Once beyond a common ground of information, however, the diversity of faith commitment and experience with which the parish has expressed itself will begin to surface. In particular, the pastoral musician has some learning to do with respect to the traditions and needs of the community to which he or she is to minister, just as a priest or deacon needs a period of time to learn how his preaching can challenge the community effectively. Parishes have developed traditions that are dear to them, such as an All Souls Mass for the families who have lost members in the past year, celebrations of the feast of the parish patron saint, services for religious education students and their families who do not attend the parish school. The musician needs time to assess such special needs and to be informed about the kinds of concerns that are part of the fabric of that parish’s faith life.

In terms of liturgy committee staff, the DRE is often involved with the musician in planning programs involving the community’s celebration of sacraments. Many times, this situation can produce conflict: many DREs were graduated from the “more is better” school of religious education. For example, when preparing for a liturgy where children will make their first communion, the DRE may argue that “the psalm should be read by a first communicant, rather than sung; this child wouldn’t have anything to do, if not read the psalm, and we can’t let anyone be disappointed. Also, the children have rehearsed all these songs to sing; it’s their day, so it really doesn’t matter that the adults can’t participate.”

When faced with this attitude, and while working to avoid open conflict and hurt feelings, the pastoral musician must remain on firm ground: the parish should not be forced to sacrifice to sentimentality a guiding principle of liturgy—full, conscious, active participation of the entire community, not just a part of it.
“Called to Serve” states that “The priest’s role as presider of the liturgy requires that a priest serve on the worship committee.” By virtue of the priestly office, the priest-presider is the coordinator of all the ministries at the celebration. It is important that he and the musician not be at odds: Mass for choir vs. priest is hardly a faith enriching experience. Many times the disposition of the priest can affect the overall program of music. There are priests, for example, who are unwilling to sing. I usually remind my brothers in the presbyterate, who are ordained long enough to remember, that they had no trouble singing when “Missa Cantata” meant that they got a larger stipend. Their rebuttal usually runs, “In the seminary we had hours of chant; we weren’t taught to sing any of this new music,” to which I reply: “I’ll be very glad to teach you.” I’ve made cassette tapes of the exultet for deacons and priests, just as one example of how we can be willing to minister to each other. I know many pastoral musicians who would gladly do the same.

While the pastoral musician works most often with the liturgy committee, there are times when he or she works with the larger parish council. This seems especially true when complaints are involved—why more Marian hymns aren’t being sung in May, or the tale of the council chairperson’s niece’s problems choosing her wedding music, for example. Somehow these complaints become more poignantly dramatic when retold and embellished before the pastor and the assembled body of very important parishioners. The procedures for handling suggestions or complaints about the music program should be established long before the council meeting can turn into a witch hunt. The pastoral musician must have the support of the pastor if he or she is to be expected to set policies that conform with guidelines from many sources and that are sensitive to the needs of the assembly at prayer.

The pastoral musician brings skills and training that no one else on the parish council or liturgy committee possesses. The hours of practicing scales, conducting, voice training—all of these make the gifts of the music minister as artist distinguished and unique in the community. The musician’s liturgical expertise is necessary in deciding the choice of worship aid. His or her judgment is critical in the assessment of the community’s musical capabilities—a judgment necessary for effective pastoral planning. It is the hospitality of the pastoral musician that enables the music of a funeral liturgy to console those who are in need of comfort, to represent the community’s concern, to express their faith in the resurrection. It is the competence and pastoral concern of the musician that enables an eager couple to understand that “We Go Together,” from Grease, no matter how much they desire it, is liturgically inappropriate and won’t sound like their record when played on a pipe organ at their wedding.

It is in the interest of the pastoral musician to seek out new music to make sacraments celebrate life, and to make available prayer forms new to parish life, such as musical settings of the liturgy of the hours. It is imperative that the pastoral musician attend workshops and programs to perfect his or her craft further.

The pastoral musician cannot accomplish this vital ministry alone, but must work with others, both in committees and out, to serve the needs of the assembly. The pastoral musician, as a member of the body of Christ, has a unique gift but the same Spirit.
Sharing Depends on Good Working Relationships

BY WILLIAM SULLIVAN

The experience of parish pastoral councils is no longer new. The instances of tension, misunderstanding, and power games still tend to get publicity, and word of them travels more widely than do the stories of healthy and successful consultation. The good news is that parish pastoral councils are very much alive and working in parishes today. That pastoral councils do not often make the news indicates that they are an integral part of the picture of American parish life.

Today the question is not how to start a parish pastoral council but how to deal with growth and change—the change of pastors, of members, of other parish ministers. The challenges now come from facing the long haul and still continuing to climb, from starting over and over, from changing leadership, and from trusting the Spirit in the church.

Ministry falters in isolation. The story behind this article is collaboration lived out with good pastoral musicians—Fred Moleck, Molly Knerl Northrup, and Mary Kauffmann, all friends of NPM. These and now hundreds like them are making music pastoral today. Working with them has brought me insights into the relationships of pastor, pastoral musician, and pastoral council together with its liturgy committee.

A parish pastoral council is “called to serve”—to serve the parish. Its focus is always on the community it is to lead. The scope of its concerns is as wide as the pastor’s own ministry: the proclamation of the Word of God; the works of social justice; the gathering in of the community of faith; the seeking out of the poor, the forgotten, the exiles, the inactive.

Not least among the pastor’s duties is the fostering of active participation in the liturgy and the prevention of poor liturgy, for liturgy is the first work of the church. The eucharist is the center of the parish’s life.

This is why the pastoral musician is so important and why the musician should participate in the work of the parish council. The listing of the pastor’s duties in the church’s Code of Canon Law (Canons 528 and 529) so closely reflects the role of the pastoral musician that, in reality, the musician’s ministry is an extension of the pastor’s own. The 1983 Code of Canon Law says that through a parish pastoral council “the Christian faithful along with those who share in the pastoral care of the parish by virtue of their office give their help in fostering pastoral activity” (Canon 536, #1).

The pastoral musician belongs on the council because of the importance of his or her ministry in the liturgy. In the meetings, the pastoral musician can help form the pastoral council’s members in prayer and in centering the parish’s life around its “work of praise.”

What is a gathering of God’s people without song?

The Word of God should come quickly to the pastoral musician’s lips just as it should live in the musician’s heart. What is a gathering of God’s people without song? And even as the council sings, it can experience a unity of purpose in the blending of many voices, a harmony in the sounds of those who can reach high or low, or a confusion, a weakness when voices are too similar, too fragile, or too few. The right song at the right time can capture an evening’s discussion and open it to the Lord.

With a clarity in the pastoral musician’s purpose—to enable God’s people to give God praise—the pastoral musician can bring a greater clarity to the pastoral council’s reflections and can help to keep it on target.

Together with the liturgy committee’s representative to the council, the pastoral musician can help to keep the parish’s liturgy integrated into the agenda, formation, and life of the pastoral council. Council members should be considered for ministries in the parish’s liturgy in order to express in the community’s prayer the roles of service that are gathered in council.

The pastoral musician’s role in the parish pastoral council will develop according to the talents of the minister and the needs of the parish. But not to be forgotten is the need to have fun, to celebrate, to free the Spirit in

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spiritual laughter. From joy shared and celebrated comes the bonding, respect, and enthusiasm that fashion a community and a council.

A creative pastoral musician gives form and vitality to what the parish needs most, its work of praising God. And above all, the pastoral musician should be pastoral. He or she should be in the midst of the community, at home in all the parish’s activities. A cup of coffee lingered over with the fellowship committee, or a song with the teens before they set out on their service project—these are the marks of a pastoral musician sharing in the pastoring ministry of the church.

That sharing depends on good working relationships, especially between pastor and pastoral musician. As the one who acts for the parish in all legal matters, the pastor engages the pastoral musician through an employment contract. My experience of a trusting and collaborative ministry with pastoral musicians began first with careful attention to a job description, with a hiring process that included open consultation with choir and liturgy committee, and with devoting time to “supervision.”

Supervision develops from looking over the job performance, to looking over the parish liturgy program, and then to looking over, together, the trends and signs of the times in the church and in contemporary culture. When pastoral musician and pastor are generous with their time for one another, a collaborative style of ministry emerges. Informality may best suit that style and the relationship of these two ministers in a parish, but time for and interest in dialogue is essential.

Where does the liturgy committee enter in? Just as the pastoral council is the consultative structure for the parish as a whole, a similar pattern would seem best for the committee. Theories of shared authority and collaborative decision-making are giving rise to a substantial body of literature for the church today. Dioceses and parishes approach the question differently.

My experience offers the lesson of analogy, that the pastoral musician should relate to the liturgy committee much as the pastor relates to the parish pastoral council. Then, even when one of these relationships is troubled, the similarity of structure and the habit of dialogue will make it much easier to address any problem through a mutual effort.

Council and pastor, committee and pastoral musician: each can help the others. Then even when there is bad news, there can be good ways to deal with it.
before I converted to Catholicism during my time here, I was a Southern Baptist. I waited, however, for Mount Carmel to offer me a full-time job before converting. Prior to my conversion, my experiences in church ministry had not been very good. I wanted to make sure that this parish really loved me and that I was not converting as an obligation of the position.

I could speak about the development of the music program this morning. However, I am compelled to speak about the development of the music director.

Jesus once touched the eyes of a blind man and said, “Can you see anything?” The blind man replied, “I see people, but they seem like walking trees.” Then Jesus touched him a second time and said, “Can you see anything?” and the blind man said, “I see people as they truly are.” When I came to Mount Carmel, I was very much a first-touch type. I saw people as walking trees. I did not have the whole picture. I was very immature. I thought I had all the answers and I was going to provide them for you. That attitude got me into a lot of trouble.

There are two ways to deal with people who have problems. One can say, “If you will commit yourself to growing, to maturing, to being better, I will love you.” That is, “I will love you if you will change.” Perhaps the better way is to say, “I am going to love you unconditionally and if you fail a million times or seven million times, I will be there and I will pick you up.” The latter is the kind of love with which this parish loved me. It was with that influence that I was able to say for the first time in my church experience that this was a place where I was truly loved, a place I needed to be for the rest of my life. When one is loved in this fashion, one can never pay it back. I have tried, however, by making a commitment to be a Catholic Christian for the rest of my life and by sharing with you, in the best way I know how (the ministry of music), the love you have given me.

The Power of Music

How do we create that love among ourselves? It is not something we do very easily. We live in a self-sufficient culture. We tend to insulate ourselves in a material way from our need for each other. So we come to church and are to somehow mystically forget our self-sufficiency and create a community of love and sharing. It is a difficult task. We must, therefore, have an approach, a method of facilitating community making. In our music ensembles, we approach community making through the music we share in the preparation of performing our ministry. I would like to share with you some true stories of people in our music ministry who have experienced community making in life-changing ways.

Jane M. Marshall’s “My Eternal King,” with a seventeenth century Latin text translated by Rev. Edward Caswall (Carl Fischer, 1954), is a piece we have shared with you on previous occasions. When our adult music ensemble first began working on this piece, I gave six weeks work of serenades about the beauty of the text, the beauty of the music, and how the blending of the two would be a life-changing experience for all of us. On the evening of the final rehearsal before we were to share this music with you at Sunday Mass, Betty Shaver told me she had planned a weekend in Nags Head, North Carolina, and could not be here on Sunday. However, on Sunday morning, Betty got up at 5:30 a.m. and drove back from Nags Head. “This music meant so much to me,” she said, “I had to be here to sing it.” The power of music...

John Shaughnessy and his wife, Kathy, were the best man and matron-of-honor for Barbara and me when we were married here in November, 1985. Four years ago, John became very ill, so ill in fact that there was fear he might die. During that time, our adult music ensemble began work on David Haas’s “We have been told” (GIA, 1983). I asked John to sing the solo part. It was the first solo he had ever done. After his recovery, John told me that the experience of preparing that solo, of struggling to make the text come alive in his own life, and the community love our ensemble had shared in the music’s preparation may literally have saved his life. The power of love, the power of music...

“. . . On the night he was betrayed, he took bread and gave you thanks and praise . . .” I never hear those words of the eucharistic prayer without hearing Father Lukas singing them (Haugen, Mass of Creation) as he did for Easter Sunday, 1986. In him we find a person who extended himself to this community; who made himself

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Sometimes I think Job had it good. We've all heard horror stories of those who have been dismissed unjustly from positions in music ministry in the church. Some of us have lived those horror stories.

I have now been a victim in two parishes, widely separated by geographical location. After the first incident three years ago, I thought I had insulated and properly insured myself against such a catastrophe ever happening again. This time I had armed myself with a written contract (albeit not a good enough contract) and advanced education in liturgical studies, which seems to be more of a threat than a help or consolation to some clergy.

In my most recent position, the pastor wished to disregard totally the tradition in the Roman Catholic Church (and some other liturgical churches) that the "alleluia" or songs containing the word "alleluia" are not sung during lent. I attempted a month-long pastoral process of educating him on this subject. I even had our local auxiliary bishop speak to the pastor and explain the correctness of my position against singing "Alleluia, Sing to Jesus," and "O Sacrum Convivium" at two separate lenten liturgies.

We did manage to eliminate "O Sacrum Convivium" from a weekend liturgy. Nonetheless, when I refused to yield to his "pastoral" decision to use "Alleluia, Sing to Jesus" at the parish mission one week before Holy Week, the pastor interpreted my unwillingness to compromise as subversive. I had made him lose face in front of two visiting priests brought in to conduct the mission who insisted, "We've done this song everywhere we've traveled." My reply had been something to the effect that it didn't matter what they had done in other parishes, it would not be done in our church while I was director of music ministries. Not only did their plan violate much I had learned in my liturgical studies, but it was even inconsistent with what the children of the parish had been taught in CCD about not singing "alleluia" until the Great Vigil of Easter. My arguments did not convince the pastor, however, and I was dismissed—two weeks before Easter.

Some would say I was too inflexible. Others would say they were glad I stood up to the pastor—who's always right, even when he's wrong.

I was paid for a month of not playing (my services were not needed during the 30-day period of notice outlined in my contract). No grounds for dismissal were given—none were necessary according to my contract. Nothing was clearly spelled out in the contract about unused sick leave or vacation time, or about funds allotted for continuing education—especially for the NPM convention this summer. Fortunately, the parish finance committee allowed payment for unused vacation time, and the remaining part of the continuing education budget was also awarded to me.

Do most musicians have a working relationship with the parish council or finance committee? I suspect not. In my twelve year career, the only times I have dealt directly with the parish council/finance committee were either in making a major purchase, such as a pipe organ or hymnal, or in trying to obtain the severance pay to which I was entitled.

My dealings with the liturgy committee in my last parish were even more frustrating. The associate pastor, who chaired the liturgy committee, constantly found himself explaining why we couldn't do most of the things the liturgy committee or parish at large would have liked to do, because of the bias of the pastor. We either had to filter everything in light of what we knew the pastor would accept, or figure out ways to "slip things by him"—hardly an exercise in collegiality.

My experience at this parish is only one example of the difficulty of dealing with this particular pastor. An anecdote about what happened to my predecessor illustrates the depth and nature of the problem. He was fired one year ago for using a drum set on the St. Louis Jesuits' "All the Ends of the Earth," used as an opening song at a Confirmation liturgy. The pastor had been forewarned, had been given the tape to listen to, and was invited to the final planning session for the liturgy. But he did not attend. Consequently, he could not participate in the planning.

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I love my parish...

available to the communicative power of music and in so doing took a text that we hear week after week and transformed it into an experience of lasting and vital impact. The power of love. The power of music...

The Creation of Community

How do we create that loving, sharing community among ourselves when we come together to celebrate? Look across this room and you will see people that you perhaps never see except during our time together. We probably do not know many of each other’s names. In some ways many of us may be total strangers, and somehow we are asked to love each other. How?

My wife Barbara is the director of development for our city. She has a tough job. People say ugly things; she must say nice things in return. She is constantly quoted in the newspaper and is always in the public eye. I, too, am a public person. My expertise, or lack of it, is laid bare for you Sunday after Sunday. When Barbara and I go home, however, we do not act as public people. We create community. We try to say to each other what only lovers say to each other. And that is exactly what we all do when we gather together to celebrate. We say to each other the things that lovers say—things found in the texts of the hymns we have sung today. Things such as “Lord Jesus Christ, gather us together. Make us one bread, one body in your love” (Owen Allstot, Gather Us Together, Oregon Catholic Press, 1980), and “We are many parts, we are all one body... may the spirit of love make us one indeed” (Marty Haugen, With Open Hands, GIA, 1980), and “We walk by faith and not by sight...” (Haugen, Mass of Creation, GIA, 1984).

I cannot make you believe that community making is our only hope. I cannot make you believe that our only hope, with all the fighting and discord present in our church today, is our love for each other. I can simply share what it has meant for me. The power of love, the power of music, the creation of community...

Conclusion

My dream is that someday in Catholic churches all over the world, what we share here will not be the exception, but rather the rule.

How can we help our universal church reach that day? We are going to have to learn to say the things to each other that lovers say. We are going to have to show our young people by the way we love one another, by the enthusiasm with which we celebrate, that what we have shared with them has substance and meaning in adult life. We are going to have to look at the music ministry as a vocation for people who minister through music to vocational people. We must expect that they be trained with the same integrity with which we train other vocational people in our church.

When Jesus left the first twelve disciples, those twelve people knew that they had experienced something that the entire world needed to know about. The first thing they did was rush out and place an announcement in the church bulletin, right? They made a commercial on television? Radio? In magazines? No. They did not have telecommunications or sophisticated transportation. They had nothing except their enthusiasm for what they had shared together and a mandate from the Lord to be faithful to their vision, trusting that the Lord would not allow their efforts to be in vain. The Lord does not ask us individually to influence the whole world. He asks us simply to make an impact where we can: in our homes, our places of work, our parish, our community.

I am going to leave this place and take the love you have given me and share it someplace else. I will influence other people’s lives and they will influence other lives who, too, will pass it on in turn. And sooner than we may think possible, we will, the world over, be one in this love that we have shared this day.
I hate my parish...

Planning assumes listening and cooperation. Unfortunately, some pastors do not listen in general. They are like the father of a family who always feels “left out” even though his family has tried to keep him informed.

With such fuzzy understanding of the working relationship between pastor and musician, strong statements and judgments are necessary. We are often in the position to point out to the emperor that he has no clothes. This is a difficult responsibility for the musician, and to handle it as a Christian carries the enormous requirement of charity. Sometimes we must “manage” the manager or, if that fails, find a better manager to work for.

We all know that the rigid pyramid structure of organization has long ceased to serve as an effective model for the church. The circle with spokes and Christ at the center is a valid and hopeful alternative model for understanding the church today. That is not to say that there is no authority and obedience. But true authority and true obedience, built on service and dedication to the building up of the body of Christ, call on all participants to listen, to obey, and to act.

Dealing with parish lay leaders and councils may bring about no results save for some modicum of justice against an injured party. In the present system it seems that little can be done, but prayer and personal support for the injured party are hardly valueless. If we would only hold pastors accountable for their actions and communicate with personnel boards and bishops on pastoral appointments, then a major step to just and collegial administration would be achieved.

As people of faith, we need to trust that the Spirit of Christ is at work, even in the unjust situations we encounter in our ministry as pastoral musicians. Meanwhile, re-read that contract and brush up your resume.

It seems that little can be done.
A Vision for Tomorrow's Clergy

BY THOMAS CAROLUZZA

I want to share with you something of my vision for the parish and indicate some of the implications of that vision for parish priests. By way of presuppositions, I want to take a few minutes to raise two obvious but essential questions for anyone sharing a vision for tomorrow's clergy.

First of all, what kind of world do we live in? And how does the church redefine itself in that kind of world? Because of time limitations, let me oversimplify as I name our world and three basic assumptions. I agree with those who say the world is in crisis as it moves from a modern to postmodern world.

I accept Toffler's Future Shock and Third Wave popularizations of that crisis and also Naisbitt's reading that the postmodern world is a new and highly technologically information society that demands high touch; that it is a decentralized world of networks and multiple op-

How does the church define itself in our world?

...tions. I also accept Reiff's naming of our world as a therapeutic culture where values no longer come as formerly, from church and nation, but rather from media, music, and science.

In further defining the kind of world we live in, let me make the following observations: now it is the doctor and scientist who structure meaning, dispel the panic, and deal the truth for most people. It is not the priest; this is a world that listens more to talk of self-fulfillment than to talk of renunciation and the cross; a world of many contacts rather than lifelong commitments; a world that analyzes more than ritualizes; and a world of people who say "this is all there is" rather than "there's got to be more than this."

Redefining the Church

So how does the church redefine itself in that kind of world?

Well, not easily and not quickly. As an institution, we will be careful not to let go of old solutions. Unfortunately, we will arrive late and out of breath. So the world crisis will provoke an ecclesial crisis. It's here already.

It was good to hear some real talk about that crisis from Bishop Malone at a recent meeting of the U.S. Bishops. He named a few of the symptoms and even suggested some solutions. I'm glad, even though his redistribution solution was suggested by the last of the modern world popes in 1954. It was not a long-term solution then, and I don't think it will be now or tomorrow.

Bishop Malone named the vocations crisis but there are other symptoms. Nearly 100 million people in this country are unchurched or alienated from our church. There has been a nearly 50 percent drop in Mass attendance. There are 5 million invalid marriages. Nearly 25 percent of all Catholics between the ages of 18 and 29 have left our church.

We are predominantly middle-class and are losing the poor. A preferential option for the poor is cheap talk when you look at the reality of our parishes. Renewed Catholics cannot easily get beyond self-nurture to mission, witness, social justice, and peace. There are few converts outside the Christian world view and virtually no converts from secular culture. What we call evangelization is usually rustling sheep from someone else's Christian fold. Membership in our and all mainline Christian churches is in decline. We dropped 180,000 Catholics last year. Other denominations have been declining for 20 years.

To close this introduction, I want to share with you a study from Europe that I think could be replicated in the U.S. with similar results. It showed that there really are three types of Catholic churches in Western Europe.

The Three Churches of Europe

The first church is old and getting older. It is committed to authority and feels the laity is second class. Obedience and order are its highest values. It calls for orthodoxy and strict moral objectivity, "regularly attends Mass and is recognized for its piety." Twenty-five percent of European Catholics are in the first church.

The second church is smaller in Europe. It too worships regularly but is not older. It is of various ages, young and old. It is committed to coresponsibility and

Thomas Caroluza is pastor of Holy Spirit parish in Virginia Beach, VA. This article was presented at a rector's conference and is reprinted from the St. Mary's Seminary (Baltimore) Alumni Magazine.
collegiality, decentralization and transformation of the laity's role. Its faith is more intentional; community is important, as are vibrant liturgies and ecumenism. The second church makes up 15 percent of the Catholics in Europe.

The first and second church then account for only 40 percent of those who call themselves Catholic. The third church is largest. It is young. It calls itself Catholic, but does not worship regularly. It has a strong belief in God and in moral values, though different from the first church. It has a strong sense of social justice, feels the need for prayer, has a deep sense of love, and sees relationships as important. However, it has no desire for the institutional church and strongly rejects the values and interests of the first church.

Many feel that tells the U.S. story as well. Though we might see the second church as larger here, and the first smaller, we agree that the third church is 60 percent of us. Most also feel that the task is not a war between the first and second churches, but who can speak a word that makes sense to the largest and third church. How do we define ourselves in crisis? That is the question in Rome, among our bishops, and should be our question as well.

In times like these, it is best to go back to the New Testament for some insight. My paradigm for a redefinition comes from Luke. The journey to Emmaus sets the pastoral agenda for me. I ask you to re-read Luke and see that story told in five movements. It is our pastoral agenda.

First of all, we too must find ways to help people locate God in their ordinary experience, to share their story, and to practice openness and hospitality with each other and strangers, as did those disciples. Second, we must find ways to connect these stories to the scriptures and tradition so that meaning gets unfolded in a life context for today. Third, "Stay with us," they said. We must learn how to ritualize from life, not from a book, not from centers of liturgy, but from our own people's lives and stories. Fourth, it's about conversion, not information. The brightest minds in the world do not always speak of hearts that burn. Burning hearts or conversion is the agenda. And last, the journey leads to mission and witness; getting up and going back to the place of pain and telling good news there to our world.

Restructuring the Parish

As the parish is presently structured it does not facilitate those five elements of the agenda. What I have been working for as a pastor is the restructuring of the parish into a community of smaller communities. I believe that structural adaptation has far-reaching implications for our church and its leadership, and I believe it speaks to the postmodern world.

There is nothing untraditional, radical, novel, or original about that idea. It has been around since the New Testament house churches with a reemphasis that is as old as the biblical and liturgical renewals and Catholic action of the 20th century. It has already shown itself in every part of the world: in Africa, Asia, Latin America, Western Europe, and the U.S. in neighborhood groups, koinonia groups, mission groups, and in base communities.

Rahner called it the shape of the church to come. Harvey Cox called it the only structure that will survive into the postmodern world. Ray Brown said in The Church the Apostles Left Behind that we have no way of preventing their growth and development; Robert Bellah speaks of them in Habits of the Heart. Cardinal Hume, this fall, told the people of England, Scotland, and Wales to get on with restructuring their parishes into a community of communities, and Pope Paul VI called this the hope of the universal church.

Leadership will come out of small communities.

Remembering the 20th Century

In 1984 in Roanoke, Virginia, M. Scott Peck was asked what he thought we would be remembered for in the 20th century, and he answered a sense of Holocaust, Vatican Council II, and Alcoholics Anonymous.

There were all kinds of nods to the first two, but as he explored the third people could see what he meant. AA, as a conversion process in small groups, triggered a 20th century phenomenon. By 1985, 25 percent of Americans would claim to be in a support group, most of which are non-church related.

How much will the church reshape itself to meet the crisis? To me the problem is not what we should do, but when will we do it? For me, every parish must become a community of communities. That is an ecclesial megatrend that responds to a world of high touch, a world that networks, that admits and finds a way to unify through multiple options.

It is an emphasis on microchurch rather than macrochurch. Following Pope Paul VI, these communities will serve and be served by the parish. They are the parish. Prayer and scripture must be at the core of these communities so that they will resist turning inward and keep a focus on mission and ministry.

The Assembly of God is the fastest growing church in the U.S. It functions in small groups with mission. Its largest numbers of converts are Roman Catholics. The fastest growing church in the world is in Korea, and that, too, is a church in small communities. What kind of leadership do we need for this kind of future?
Leadership in the Future

Leadership and ministry will come out of small communities. Priests must not be threatened by that, but must redefine themselves in that light.

A pastor will gather regularly with the leaders of all the small communities in his parish. He will need few other councils. He will listen; he will pray with them. He will discern with them where God is calling the parish community.

If you’re listening closely, the pastor of tomorrow is like a bishop—that’s why he shares the name pastor with the ordinary. So none of us lower rank clergymen need have ambitions any longer.

Non-sacramental ministry will take place mainly at the base; witnessing, sharing, teaching, serving, healing, evangelizing, praying, and converting.

The priests and other ministers will need to provide formation for leadership and ministry or, to continue the analog, every pastor will need a new kind of seminary for microchurch leaders and ministers. That is not as easy as it sounds. All our theology of ministry has

We need priests who know how to share their faith.

been for the macrochurch, and most of our theologians are doing macrochurch work.

Optional celibacy and women’s ordination are macrochurch questions of little interest to the married women and men pastoring the microchurches. We will need a theology of ministry for microchurch and a realistic formation process, not Charles Borromeo reburied for the laity. The energy will shift from the parish center to the market place, the work place, and the play place, the only places where the false dichotomy between sacred and secular can be effectively dismissed once and for all.

Often, I hope every Sunday if we have priests, the small communities will gather together in assembly for eucharist. Preaching will rise up out of the base. The preacher’s role will be to connect stories of faith to the tradition.

The stronger and clearer we are with the vision the easier becomes the answer to the kind of priest leadership and pastoring we need for the future. Above all, we need priests who know how to share their own faith and are effective leaders of public prayer; priests celebrate out of the life of the communities, not just out of a book.

We need priests who can preach the gospel with conviction and who will not be afraid to call the communities beyond moral gazing; priests who are often on
fire for the reign of God. The priests of the future will be those who like people. There will be no way for the pastor to distance himself from people or bury himself in a rectory or become the manager of the plant or spend too much time on his own self-nurturing.

Since the energy and action are at the base, he will need to be in touch with the base, affirming, listening to what God's been up to, supporting, coping, and challenging. Obviously only those who can work collaboratively with mutuality and real interdependence will be able to serve. He will be a servant of the servants.

A person of hope...

Perhaps the most dramatic shift will be something we've been learning these past 20 years—a movement from ministry as one-on-one to ministry with groups. The priest of the future will be a missionary. He will get his jollies out of establishing new communities and calling them to live the gospel life of discipleship more fully. He will be one who is inspired and challenged by the zeal and sacrifice. But most of all, to use a Jungian phrase, he will be a manna person. Someone who is not afraid to face the demons with courage. Someone who nearly died in the struggle with them, especially modern demons like sexism, consumerism, militarism, and privatism, but he will also be someone who survived and came back to tell the tale—a person of hope.

Today's Heroes

A year ago, U.S. News and World Report surveyed young Americans and discovered that heroes are back. Their top ten were mostly from the media, but Mother Teresa and Pope John Paul made the list as did President Reagan.

Clint Eastwood as Dirty Harry was number one. What is considered heroic today is someone who believes in something and goes for it, no matter what the odds.

What struck me in reading that survey was that after every great council God has raised up saints to help us face new times with courage. What greater identity would a priest want than facilitating their quick appearance as we face a postmodern world? Despite the odds against this vision, I believe it and am working to implement it.
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The June-July issue of Pastoral Music struck terror in the heart of this columnist when he scanned the contents to discover sine wave graphs, and sketches of word processors and computers. Having escaped successfully the first stages of computer classes in musicology in graduate school, I feel that the gods have now wrought vengeance and it has all caught up with me. GASP! Here in a church music journal is a ton of computer stuff all dealing with music and how we can best make it heard. To gain my composure and to put my feet back into pastoral dirt, I thought there would be therapeutic value in reworking the glossary of sound terms in order to put myself back into pre-Carolinaian certainty and mystery. On pages 32, 33, and 34 of that issue, this glossary appeared. Dig up that issue and place those pages beside this "Roundelay" and, with me, regain non-technical truths.

AC: that which is absolutely necessary in Confederate churches during the summer.

Acoustic feedback: what one hears during the silences at a liturgy.

AM: the part of the day when the communion service is celebrated with the extended word service. Sometimes called “daily Mass.”

Ambient Noise Level: kiddie liturgy.

Amplifier: a machine that gives new meaning to “Faith comes through hearing.”

Analog: Western Pennsylvania dialect for “And along came . . .” (a spider, Sally, etc.).

Attack Time: the down beat.

Attenuate: what one has eaten before an eleven and after a nine.

Audio Frequency: the repetition of a child’s screaming during a liturgy.

Axis: a myth perpetrated by music teachers—“Axis prakes merfect.”

Bandwidth: when two or more choirs combine efforts.

Bass: the part men sing when they can’t make up their minds. Frequently, the part emerges as the soprano line sung two octaves lower than written.

Buss: what the choir boards in the school parking lot on the way to somewhere.

Cassette: a popular educational device designed to impart musical knowledge to those who cannot read music but can read words.

Cluster: what one sees around the hors d’oeuvres table at choir parties.

Crossover Network: when one employs a non-Roman musician to play a service.

DC: where NPM is.

Diaphragm: a body part that is a mystery to non-singers.

Dispersion: what occurs during the recessional hymn.

Distortion: what is heard during the singing of the recessional hymn.

Downstage: the first four pews.

Dynamic Range: a stove with six burners.

Efficiency: unheard of in music offices.

Filter: what coffee passes through machines found in choir lofts and offices.

FM: me.

Frequency: what occurs with liturgy when December 25 falls on a Saturday.

Frequency Response: Argh!

Fundamental: the source of an approach to Scripture interpretation.

Ground: what one loses during contract negotiations with a Neanderthal pastor.

Ground Loop: that which is placed around the neck of a Neanderthal pastor.

Hertz: a much too expensive car rental.

Input: what musicians really don’t need from parish councils.

Insertion Loss: when the banking machine eats the banking card.

Joy Stick: the gear shift in one’s Maserati.

Key Pad: Francis Scott’s apartment.

Lavalier: noted theologian answering to “Eugene.”

Live Room: space for children’s liturgy.

Mixer: Schweppes, etc.

Modulation: a way of duping the congregation that a new hymn has begun. Most effective before the last verse of a hymn.

Monitor: respected and feared by the Navy of the Confederate States of America.

Nom: what one writes on the first line of an application to a French church.

Oscilloscope: a gauge for oscillogoes.

Output: what one does to the cat at night.

Output Impedance: what the cat does with imps after being put out.

Overdub: a long sermon.

Overtone: a really long sermon.

Phantom Power: anonymous letters to the pastor from the choir supporting the director.

Polar Pattern: grazing habits of bears in the Arctic.

Polar Response: Grrrr

Proximity Effect: the deafness that occurs when one is too close to the folk group’s speakers.

Fred Moleck is director of music ministries at St. Bridget’s Church, Richmond, VA.

to be continued in the next issue.
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A clear and effective guide has been developed for lectors and eucharistic ministers by the Office of Worship, Diocese of Norwich. For more information, contact: Office of Worship, 161 Main Street, Old Saybrook, CT 06475.

OCP Choral Packet

Oregon Catholic Press has announced a Choral Subscription Service beginning April 1987 with four packets a year, in April, July, October, and January. The first mailing includes 18 octavos, including Bernard Huijbens's "What is this Place," and music from the St. Thomas More Centre. For more information, contact OCP, Box 18030, Portland, OR 97218.

Musicshare

Volume One, Number One of Musicshare is a newsletter for ministers of music who would like other sources of music not typically found in hymnals or missalettes. It is free for individual musicians. The music in Musicshare is for anyone who is willing to let other individual musicians use their music free. If accepted for publication, Sonus Music will engrave it for free, and you retain copyright. Copying permission is implied for one-time use. Hymnal use is excepted from this permission.

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The 1987 National Meeting of the Federation of Diocesan Liturgical Commissions. Theme: Rites of Death and Dying. Speakers include Lawrence Boadt, CSP, Mary Dombek, Richard Rutherford, CSC, Felix Shiinsky, OFM, CAP, James Comiskey, Ron Krisman, Cecilia Felix, Robert Kinkel, Harry Hoewisher, SJ, Joe Ortega, Joseph Santkovitch, Alan Wofelt. Sponsored by the Bishops' Committee on the Liturgy and the Federation of Diocesan Liturgical Commissions. To reserve room, write to The Beaver Run Resort, PO Box 2115, Breckenridge, CO 80424-2253. For more information, write: Office of Liturgy, Archdiocese of Denver, 200 Josephine Street, Denver, CO 80206.

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Fifth Archdiocesan Liturgical Conference. Theme: Liturgy, Our Work in Process. Sponsored by the Office for Divine Worship. Speakers include: Eleanor Bernstein, CSJ, Gerard Broccoli, Regis Duffy, OFM, Timothy Fitzgerald, Wilton Gregory, Mary Alice Pill, RSCJ, Mark Searle, others. Write: Loretta Reif, Conference Coordinator, PO Box 5226, Rockford IL 61125. (815) 399-2140.

**SPRINGFIELD**

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A workshop on visual arts with John Buscemi. Place: Sacred Heart Academy. Fee: $20. Write: Office for Worship, 830 S. Fifth Street, Springfield, IL 62703.

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Please send "Calendar" Information to:
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Minister of Music and Liturgy. Full-time position available immediately, historical church in Roanoke. Responsibilities include: liturgical planning; resource development; adult, contemporary choirs; formation/coordination of cantors, other musicians, groups; consultation with parish committees; principal organist. Degree/background, Catholic liturgy. Salary commensurate with experience/expertise. Letter of introduction, resume to: Stephen J. Mabry, Route 3, Box 299A, Vinton VA 24179. HLP-3708.


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Children

Our Heritage of Hymns


Choristers Guild, with its introduction of a series built around the teaching and use of hymns, has begun to answer one of the fundamental needs we have today in the area of pastoral music—finding a common repertoire of music for our worshipping community. Music can be a unifying force in our churches, or it can be divisive when it alienates any one particular group within the gathered assembly. The majority of adults in our congregations can hear new music introduced week after week and be very receptive to it, but what they really sing with fervor are the standard hymns that they learned as children. How do our children respond to these hymns? Stone-faced and bored for the most part, I am afraid. We must find a way to help our children relate to the traditional, though not in such traditional ways. This is something that educators face on a daily basis. Thanks to Mary Nelson Keithahn, creator and editor of the first of a series called Our Heritage of Hymns, and the other composers and arrangers commissioned by Choristers Guild for this project, the joyous labor of teaching hymns to young people can begin.

Our Heritage of Hymns should be applauded by the pastoral musician as well as the educator. This book, a leader's guide with resources, presents eight hymns with five major areas to teach: 1) hymn story, which has background about the composer; 2) Bible study, which provides the children with scriptural references for the text; 3) work study (this is the fun part), which helps the children to learn some of the words of the text through games and puzzles; 4) discussion, which enables the children to probe the text for hidden meanings; and finally, 5) music theory, which gives the teacher assistance in presenting the melodic and harmonic aspects of the hymn. It also explains to the children how to perform the music with proper expression and dynamics. For the teacher's use, there are suggestions for the performance of the hymns and musical examples notated as well. These include rounds, ostinatos, descants, instrumental accompaniments, as well as suggestions for improvisation. Even the hymn tune names are used frequently to familiarize the students with them. (A touch of scholastic tradition never hurt anyone.)

In addition, for each hymn there are various activities included for the children such as work sheets, coloring outlines, historical and geographical charts, and gestures, posters, and banner ideas. There are even programs and prayer services for each session of the church year, as well as suggestions for those who work with pre-school children, and vocalises for use both as warm-ups and to teach the melodies of the hymns.

Choristers Guild has also published a separate book called Exploring the Hymnal. This book helps children learn how to use a hymnal, and it guides the children in the actual reading of a hymn (something we take for granted but which would be quite difficult for a child). They have also published some neat arrangements of hymns in various forms, such as concertato, instrumental ensembles, handbell music, and simplified piano and organ accompaniments. One arrangement, by John Yarrington, is scored for Offertory instruments, and offers intradas and obbligatos for eight hymns. A recording of these hymns, with basic performance for teaching purposes, is available from the publisher. The hymns are sung by the Bach Choir of the Nassau Presbyterian Church from Princeton, New Jersey, under the direction of Sue Ellen Page. This children's choir has wonderful tone quality and sings with the sensitivity and musicality of a professional group.

I have nothing but praise for this effort, which is astonishingly imaginative and inclusive. No pastoral musician

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When asking a well-known composer/liturigist if he would consent to a profile in Person of Note, he hesitated and said “How about featuring some ordinary guy in the trenches who is doing a fantastic job. It would do us all good to hear about somebody like that!” And so: David Cinquegrani represents grass roots music-making and people-motivating at its rock bottom best. Until recently David served for six years as Music Director at St. Ann’s Parish in Scranton, PA, where he achieved great results and the following of a “new age” guru: sizeable and successful adult and children’s choirs, three folk ensembles larger than the average parish choir, several handbell choirs, and a parish school orchestra program!

David is presently teaching through the Gillet School of Marywood and is a team member of the Office of Life and Worship in the diocese of Scranton where he gives seminars and workshops to parish liturgy committees. After earning his teaching certification and numerous instrumental proficiencies as an undergraduate at Marywood, he also completed an M.A. in church music. His experience includes cantor and folk music director at St. Peter’s Cathedral and director of choral and liturgical music at Scranton Preparatory School. Continuing in the line of seeds planted in Scranton at the first NPM convention, David is serving on the core committee of the upcoming convention, “Blessed Are Those Who Gather the Children.” Pastoral Music is privileged to introduce David as the newest addition to its music review staff.

David’s achievements received national attention in the November/December 1985 issue of Today’s Parish and in Our Sunday Visitor, which published his music for children’s liturgy. The success of his pastoral work can be attributed to the high level of commitment on David’s part and that of the music ministers activated by a pastor’s concern. David feels the program at St. Ann’s was a natural evolution due to the philosophy of his former pastor, Fr. Terence Kristofak, who states: “Liturgy should be a top priority. No matter what societies exist in a parish, no matter what opportunities for social life or education or prayer or community involvement are offered, it is only at liturgy that the entire community assembles together. Music draws these many people of varied ages and interest into unity... once they become actively involved in community worship, that involvement spreads to other areas of parish life.” David Cinquegrani is a sign that extraordinary synergy between musician and pastor is possible and a reminder that there is one body, one spirit, and one hope in God’s call to us all.

Robert Strusinski

who works with children could ask for more to help strengthen the congregation with a rich and glorious tradition of hymn singing.

David Cinquegrani

Organ

Basic Organ Techniques and Repertoire

J.J. Keeler and E. Donnell Blackham.
Universe Publishers/Theodore Presser,

This method represents a style of organ playing that is firmly rooted in well-worn, but clearly outdated

principles of organ pedagogy. This is unfortunate in light of the obvious denominational slant (and resulting large market) at which the book was aimed. (Pro. Keeler is Professor Emeritus at Brigham Young University.)

The biggest problem with the method is that the authors consider legato touch as the “normal” one for the organ. The result is that most music written before the nineteenth century is fingered in an anachronistic way (replete with thumb and finger glissandi, substitution, and the like). Non-legato passages or phrases are viewed as interruptions of legato touch, rather than as a stylistic requirement inherent in the music.

The pedagogical methods employed here seem exceedingly dogmatic and unbending: “...practice a passage six
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times (what if once is enough?), play at half tempo and maintain this tempo for a time...” (p. ix). How long? Why not gradually increase the tempo until full tempo has been achieved? It seems that, while the method outlined here may be useful to some extent, the authors have overlooked the primary (i.e., most efficient) rule of good practice: finger the whole piece, then play all the voice parts together as slowly as one has to in order to play the piece perfectly. The authors suggest that the list of practice techniques is “...not the whole story, as there are other methods that may be used for particular situations, but these are basic and point the way to real mastery.” Unfortunately, the authors never reveal the other practice methods.

Why do the authors cling to the absurd notion that all repeated notes should be half-value (p. viii)? While such a rule may be useful in some music, it makes other music sound choppy and unconnected. What one longs for is a method book that attempts to relate accent and articulation. Even more tragic is the realization that the authors of this book persist (as late as 1984) in the preposterous notion that all motives are articulated according to their melodic contour (example 44, p. 16). How many crimes have been committed in performances of Bach’s music alone by continuously accenting off-beats with silence? This approach is unmusical in the extreme. Since organists cannot use dynamics to accent, they must rely on the methods of accent that they have at their disposal: silence before a note, agogic, and accent of duration. To imply that one always phrases before the beginning of a motive without emphasizing the fact that one then is obligated to accent the “big” beats in the measure is to misunderstand (overlook?) one of the basic tenets of making music in the organ.

This book is cumbersome to use—the prose texts that explain how to execute the musical exercises are separated from the examples. Would it not have made better sense to explain a technique in prose and then immediately illustrate it with a musical exercise?

The majority of the exercises are good. However, the difficulty of the exercises does not progress logically. For instance, the third manual exercise on p. 3 is very difficult to do well, especially coming as it does only two exercises into the section on legato playing.

The music (the repertoire component of the method) is well chosen, although one wonders at the wisdom of including transcriptions in an organ method (Mozart, “Peace be unto thee,” Schubert, “Supplication”). Perhaps organists in The Church of Jesus Christ of Latter Day Saints are encouraged to play transcriptions in their services.

Trois pieces breves pour orgue

These three short pieces present contrasting styles: a rhythmic Andante for principal choruses; a soft, lyrical, and sustained movement; and a lilting piece in 12/8 that begins softly and builds to full organ. The mildly dissonant idiom is reminiscent of Langlais’s organ music. The work is more pleasing than profound. That aside, this set would make a fine group for an undergraduate recital.

Craig Cramer

HANDBOOK FOR CHILDREN’S AND YOUTH CHOIR DIRECTORS

by Donald W. Roach

One of the most important new publications of Choristers Guild is found in this long-awaited book for directors of children and youth.

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Three Liturgical Improvisations for Organ
George Oldroyd. Oxford University Press. No. 31261; $8.95.
Lush and beautiful, this trio of improvisations uses few recognizable themes but carefully sweeps through modulations, registration changes, and contrasting dynamics. This is service repertoire that begs for rich strings accompanying clear English solo stops. The first prelude improvisation, which remains relatively quiet throughout, draws its inspiration from the text “My soul hath a desire and longing to enter the courts of the Lord.” The second begins quietly but reaches a full dynamic climax followed with a soothing finish. Drawn from the text “Whoso dwelleth under the defence of the most High shall abide under the shadow of the Almighty,” it calls upon the chant “Conditor Alme Siderum” for use as melodic motif. The text “Pour light upon us from above, and fire our hearts with thy strong love” audibly comes to life in the final improvisation as five minutes of building climax with light, fire, and full resources of the instrument. These pieces require little note learning by the practiced artist but deserve careful registration. Each usable piece should provide a good addition to your service music library.

Wood Works for Organ
Dale Wood. The Sacred Music Press. KK 357; $5.95.
A 1986 collection of generally favorite hymn tunes characterizes this recent work of composer Dale Wood. These tune arrangements are both easily learned and pleasingly listened to, combining smooth, interesting, well-crafted writing with ample suggestions for interpretation and registration. Some particular favorites include quiet and gentle Brother James Air, delicately articulated Come Thou Fount of Every Blessing and snappy Bunessan (Morning Has Broken). Among these and several others in this collection is an exceptionally beautiful setting of Were You There? Brief historical notes are given on each tune giving further appreciation to this very usable service music collection.
Daniel Copher

Congregational

Fire and Dancing
Fire and Dancing is more than just a collection of liturgical songs that have been recorded and noted for common use. There is a spirit of rejoicing here, and Vineyard Pastoral Music Ministry, by whom the songs were recorded, has a certain energy by which it conveys its vision of church.
From reading the preface to this collection by Jeffrey Keyes, the composer of eleven of the twelve pieces contained in it, we learn of the great ministry that he and his group share. Their music has an inspiring and refreshing quality, born of the spirit and deeply rooted in prayer. The pieces are not related in theme or text, but are useful at various celebrations of prayer and they can be adapted in performance and placement to the liturgy.
Included in this collection is an “Advent Psalm” in chant style with several different uses, and a Christmas meditation piece, “Glory Reigning in the Night.” A setting of Psalm 67, “Let All Peoples Praise,” has a powerful refrain and verses that are strengthened by triplet rhythm patterns. “Glory of Jerusalem,” designed for Marian Feasts, has an interesting tune to which children would respond with vigor, as is exhibited on the recording.

Other pieces include “How Great is Our Joy,” a lively setting of Psalm 100, geared for use with percussion instruments, “Shepherd Redeemer,” suitable for celebrations of reconciliation and funeral liturgies, and “Every Good and Perfect Gift,” which contains texts from the liturgies for Christmas and Epiphany.

The song bearing the title of this collection, “Fire and Dancing,” is an unmeasured and rhythmically challenging song for use on Pentecost and other celebrations of the Spirit. The freedom of line captures the essence of the Spirit and provides a liberty in performance, either accompanied or unaccompanied.

Among the songs most skillfully performed on the recording is “My Only Desire,” a lovely meditation hymn with a heart-warming melody and a simple, yet prayerful, text. The harmonic blend of the “Holy, Holy” is admirable and is marked with balance and good intonation. The overall impression of the recording may be less favorable. The sound does not serve the music as well as it could. Instrumental, percussion, and harmony parts are present and executed accurately, but the intonation and blend of the entire group and soloists could be improved. The recording itself has an unnatural sound and perhaps misrepresents the true clarity of the group. Vineyard Pastoral Music Ministry is to be commended and respected. It is in such labs that the fruits of the worshipping community are brought forth.

David Cinquegrani

There is a River
In this collection, Tim Manion provides us with deeply prayerful and provocative music, unified by the composer’s reflections and struggles with the choice set before Israel in Deuteronomy 30—the same choice that remains fundamental and omnipresent in each step of our own faith journeys—the choice between life or death, blessing or curse. Manion’s decision to choose life rings through clearly in his strong lyrics and sensitive settings. This music that urges us to make the same choice, supports our daily struggles with this calling, and consoles us in these inevitable moments of uncertainty and despair.

Woven into the thematic unity is a group of pieces marked by a stimulating diversity, encompassing a wide variety of styles and genres that include gospel pieces, a hymn tune, an a cappella ballad, and a shanty.

Textually, sources are equally diverse and form the basis for what is unquestionably the strongest component of the collection—the lyrics. In three cases, Manion finds inspiration in the psalter. “With Our God” is a thoughtful setting of Psalm 130 (a common psalm for Lent) employing a lyric and captivating refrain. Its simplicity is contrasted in the verses, which employ a comparatively adventurous harmonic palette. The performance on the recording achieves admirable tautness and dramatic cohesiveness through the successive addition of performers in the recurring refrains and contrasts of solo timbres in the verses. “My God, My God” is a strikingly plaintive setting of Psalm 22, the proper psalm for Passion Sunday, and a common psalm for Holy Week. The string choir and solo oboe are eloquent additions in the recording.

In striking contrast to these is “Pray Peace,” an a cappella gospel setting of Psalm 122. The repetition that is integral to the style demands a constant rhythmic pulse and relies on improvisation for interest. Close-spaced choral interjections in the gospel style are provided in the guitar accompaniment. Although these are effective in the recorded performance, one wishes for more harmonic inventiveness from the rhythm section and a more consistent use of the vocal improvisations that appear toward the end of the cut.

Prophectic writings inspire “The Turn of the Heart,” a setting of the call to conversion in Isaiah 30 and “Rachel’s La-

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ment," an a cappella ballad for solo voice inspired by Jeremiah 2:18. In the latter, Manion creates a powerful and challenging original text. "Choose Life" is clearly the "set" piece of the collection and derives from Deuteronomy 30. Its contrasting sections delineate the quiet call to introspective conversion and the power unleashed by an affirmative response. In the latter, the expanded percussion section in the recording adds immensely in asserting the choice for life and living.

From the New Testament Beatitudes comes "Let the People Say," a vibrant shanty that provides unlimited opportunities for improvisation. "There is a River" also cries out for Improvisation, and the fresh ideas and improvisational skill of Tom Kendzia (piano) and Frank Smith (tenor sax) make the song come alive on the recording. The piano part provided in the guitar accompaniment is disappointingly simple, resorting to a limited number of excessively repeated clichés. It is in no way even approximates Kendzia’s playing. Rounding out the collection is a lovely arrangement of "How Can I Keep from Singing," which Manion credits to John Foley and John Kavanaugh. Its quiet simplicity is both powerful and reassuring.

Tom Kendzia has produced a competent recording of the collection, enhanced by his own choral/string arrangements and keyboard work. More variety in the choral scoring as well as more warmth to the choral timbre seems desirable. Manion shares the vocal solos with Paige Byrne who provides a welcome relief from his somewhat pushed and nasal vocal quality. Frank Smith’s saxophone playing is an invaluable addition.

The guitar accompaniment edition suffers from an alarming amount of notation that is simply not accurate with respect to the recording. These far exceed the expected difficulties inherent in the transcription of an improvisational style. Together with other discrepancies such as "non-compatible" chording, these comprise a Pandora’s box of potential rehearsal conflicts, and mar an otherwise excellent collection.

For pastoral musicians, this is material that challenges both our musicianship and our ministry. If the improvisational nature inherent in much of this music is to live, the performers must be willing to take chances, chances that readily remind us of the continual risks involved in "choosing life." Moreover, if we accept the responsibility of inviting our assemblies to conversion and life-giving choices, then we must be willing to choose music of this nature—music that is somewhat off the beaten path, that demands a real investment from those who participate, that leaves us a little uncomfortable, jarring us into the reality that merely singing about these choices is not enough.

This is a versatile collection with songs that lend themselves to a variety of situations. Although the psalmody is the most obvious material for more formal liturgical situations, the potential of the improvisatory pieces to draw a large assembly to active involvement should not be overlooked. Without fail, each piece presents a challenge, and would be excellent material for reflection and meditation in liturgy, especially at smaller prayer meetings. If we are sensitive to the real message of this music, its use becomes nearly unlimited, for it

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Amazing Grace


Marchioda's "Amazing Grace" is a collection of new settings of texts that are among the most well known and frequently employed in the liturgical year. These include Psalm 67 (an invitatory psalm from the Office), Psalm 23, Psalm 116 (the proper Psalm for Holy Thursday evening Eucharist), the Litanies, Aquinas’s O Sacrum Convivium, the Gloria, the Canticle of the Three Children (Daniel 3), and Deuteronomy 30. The collection is not without bright moments of genuine inspiration, but the quality of the settings generally seems to fall short of the awesome and enduring texts.

Compositionally, Marchioda seems to be striving to create a hybrid style, incorporating elements of traditional strophic hymnody with more contemporary harmonic and timbral elements. While this works well in several of the pieces including "Sing and Proclaim" (Psalm 67), "Rise Up and Sing," or "Our Blessing Cup," it meets with only limited success in, for example, "This Supper of the Lord." The woodwind and brass obbligati in the first two settings do much in sustaining one's interest through strophic repetition of rather limited harmonic and melodic ideas.

In "This Supper," Marchioda's effort to incorporate harmonic variety seems contrived and out of place. This is also true in the verses of "The Lord Is My Shepherd." In general, it seems as if the composer is not quite at home with the vocabulary, and the rather perfunctory use of flat mediant relationships makes us wonder if this is genuine self-expression or unflattering imitation.

The verses of "Our Blessing Cup" and "Lord Send Out Your Spirit" prove to be nothing more than melodramatic readings of text over stereotypical choral oohs and aahs, and the optional psalm tones do not furnish very attractive alternatives. These texts deserve better.

More crafted are the verse settings in "All the Ends of the Earth," where the meaning of the text rhythms are maintained and enforced.

The recording suffers from underproduction and careless editing. The choral work is mostly out-of-balance, and intonation is often questionable. An especially blatant example can be heard in "We Are Children." In what could be a very effective piece of music for children, the recording choir simply oversings, resulting in a harsh rather than pleasant sound that suggests a dangerous inattention to healthy vocal production in younger voices. The mixing must also be called into question: the brass obbligati are harsh and overpowering.

Two attempts at improvisational styles can be found in "Rise Up," with its gospel flavor, and the title cut, which employs a continuous improvised saxophone obbligato over the familiar hymn tune. Marchioda does not seem to be at home in either number.

"Praise and Glory" is a rousing setting of the Gloria from the ordinary of the Mass, and is perhaps the most successful piece in the collection. It is a viable alternative to most other contemporary

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settings of this text, and provides interesting material for the singers and instrumentalists as well as a repeated refrain that allows congregational participation. Other redeeming titles include “Where There Is Charity” (despite some rather banal voiceleading in the choral parts), “Justice Shall Flourish,” and “Choose Life.”

The printed edition of the music is presented competently with very attractive keyboard parts supplied by Mark Rachelski, Michael Ward, and Michael Runyan. Although the texts make these songs eminently useful for liturgy, the quality of the settings leaves something to be desired. As a resource for alternative settings, this collection merits attention, but a great deal of sifting is needed to separate the chaff from the grain.

Rudy T. Marcozzi

Instrumental

Music for the Royal Fireworks
George Frideric Handel. Arranged by Elgar Howarth. JW Chester Music, 1985. JWC-55701 (score), $53.00; JWC-55702 (parts) $86.00.

George Frideric Handel’s Music for the Royal Fireworks was commissioned for a national celebration commemorating the Peace of Aix-la-Chapelle in 1749. The choice of Handel as a national musical spokesman was not unprecedented, and undoubtedly arose from Handel’s unique and consummate ability to create music that was at once dramatic, grandiose, and eloquent in an age that delighted in celebrating great events with brilliant magnificence.

For those parishes with adequate musical (and budgetary) resources, such instrumental music could also be used to celebrate the great events of the Liturgical Year. The noted British arranger Elgar Howarth has created a skillful version of the Fireworks Music for brass ensemble, removing the strings that Handel added in a subsequent edition. This arrangement eliminates the need for a full orchestra (often an impossibility) and therefore could provide an ideal opportunity to involve ensembles and musicians that are more typically part of a local high school or college music program.

The arrangement employs 3 trumpets, cornet, 3 horns, 3 trombones, euphonium, tuba, and tympani, and also requires some occasional doublings on piccolo, trumpet, and flugelhorn. The original trumpet and horn parts are retained in the Overture, La Rejouissance and Second Minuet; cornets replace essential lines within the original oboe parts and trombones and tuba substitute for the bassoons, ‘cello, and basses of the 1749 score. These changes work well, but demand proficient players able to negotiate the high tessituras (especially in the trombones and euphonium lines) and the few instances of undiomatic figurations that result from the substitutions (again most apparent in the low brass). The close voicing within sections requires careful attention to ensemble and balance.

Howarth’s most creative scoring is found in the slow movements (Bourree, La Paix, and the initial Minuet), where instrumental dialogue, echo effects and repeated formal sections are timbrellly contrasted through juxtaposition of sections, dynamic inflection, and the tasteful use of muting.

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The National Christian Choir, led by C. Harry Causer, in a Christmas Concert at the Dormition Abbey on Mt. Zion in Jerusalem.
Editorial markings (especially dynamics and ornamentation) are judiciously placed throughout the arrangement, respecting the integrity of the style while addressing the specific needs of the ensemble. Typography is excellent throughout both the score and parts. One puzzling change is in the order of the movements. In Howarth’s arrangement, La Rejouissance is placed between the concluding minuets instead of before the pair as found in the original score. This, however, does not mar the arrangement, especially since its liturgical use would require performance of separate movements at diverse times.

Obviously, this is music for the most special and festive of liturgies (e.g., a major feast celebrated at a deanery or diocesan level). Most if not all of the movements could be used within a single celebration, and would thus make the added effort effective in terms of both planning and cost. The availability of such material fosters the timbral diversity advocated by the musical norms of Vatican II and the NCCB. There are few pieces better suited to musically evoke a celebration in the best and truest liturgical sense of the word.

The arrangement has been recorded by the Phillip Jones Brass Ensemble (Phonodisc: Argo ZRG 932, cassette: Argo ZRGC 932), whose director shares editorial responsibilities with Howarth for the “Giant Just Brass” series in which the arrangement appears.

Rudy T. Marcozzi

Review Rondeau

Jewish Choral Music

In spite of consonant cultural backdrops Jewish and Catholic American liturgical music share little commonality. With the exception of some common classical psalm settings found in libraries of the reformed tradition, there is undoubtedly little crossover in choral repertoire. Stylistically, the catalogue of contemporary Jewish music is no less varied than its Christian counterparts. Thematically and emotionally, the Jewish repertoire, however, carries a unique charge. Elements of their history and tradition receive direct and sometimes passionate attention. Some of the Jewish repertoire could nevertheless discover powerful and useful application to Christian liturgy. Efforts to use specifically Jewish music could do more than provide common repertoire for rare, meaningful ecumenical prayer. It can also promote continuing understanding among different traditions. I recently sang in a professional performance of “The Joy of Prayer” by Martin Kalmanoff, a major work for orchestra, large chorus and solo cantor. It combined lush arrangements of traditional liturgical melodies with highly melodic, original themes. One of the altos leaned over during a dress rehearsal and critiqued, “Sounds like a Jewish Michael Joncas!” and made me realize how reconcilable we could be.

A treasure of Jewish choral music is available from Transcontinental Music Publications, Union of American Hebrew Congregations, 835 Fifth Avenue, New York, NY 10021, and many of them are gems. I received a sample packet of 15 octavos with a demonstration cassette that is helpful for sections sung in Hebrew, although a good phonetic guide is available and most have English versions as well.

Saenu

Arranged by Charles Davidson. SATB a cappella. $90744, $5.50, 1976.

This Yemenite melody rings surprisingly of Christmas, singing distinctively of camels, bells, shepherds and their flocks. The arrangement is winning. Sopranos carry the lyric, lullaby-like cantus while the other parts imitate bell sounds on an exaggerated “ng” in arpeggio fashion. Caution: You’ll need real bases for the big bells.

Two Chanukah Songs:

O Mighty Hand

Maurice Goldman. SATB with organ or piano. 991033, $.65, 1978.

Light the Legend

Michael Isaacson. SATB and piano. 991024, $.80, 1978.

It’d be tricky fitting the drama of the Maccabees into an Advent liturgy, but that shouldn’t stop the adventurous

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from finding a place for either of these energetic narratives. "Light the Legend" is snappy in a "Milk and Honey" show style, whereas "O Mighty Hand" is determined in a broader, traditional, acclamatory style.

To Freedom (A Passover Celebration)

Arranged by Samuel Adler. SATB and organ. 991108, $4.00, 1984.

This is a valuable set of four traditional melodies expertly set by one of America's musical deans. "God of Might" is in English and, though seemingly unfortunate, the remainder are only in Hebrew. They are famous and accessible enough for translations to easily be provided and, regardless, are definitely worth the cultural challenge to sing in their native tongue.

S'Vivon ("The Top")

Max Helfman. SATB a cappella. 991501, $5.00, 1983.

This simple folk song is neatly arranged with melody in unison men's voices and a wonderfully winded "loo" descant in women followed by an exchange of melody in women accompanied by dancing syncopations by men. It's a playful Chanukah folk song and would make wonderful programming for holiday concerts.

Hallelujah (Psalm 150)

Louis Lewandowski. SATB and organ. 990792, $.65, 1957.

A metrical maestoso in the style of Franck and French romanticism. The word "hallelujah" is interspersed throughout in riveting tripletts, sometimes layered above the text, and makes for a grand majestic sound.

I Have Taken an Oath

Michael Isaacson. SATB a cappella and organ pedal. 991064, $.55, 1979.

"I have taken an oath: to remember it all, to remember; to forget nothing at all. Forgetting nothing of this, till the tenth generation, till the grief disappears to the last, to its ending, till the punishing blows are ended for good. I swear this night of terror shall not have passed in vain; I swear this morning I will not live unchanged as if I were no wiser even now, even now." Accompanied only by a droning of the "Kol Nidre" theme in the pedal, this exquisite musical setting gives perfect impact to this emotionally charged text.

Robert Strusinski

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We’ve solved all the problems . . . Haven’t we?

BY CHARLES E. MAHON

My involvement with parish councils dates to 1966. In that first golden year after the Second Vatican Council, our diocese was preparing for a synod to issue diocesan laws that would reflect the updating of the church by the council. As a convenient layperson, I was drafted for the synod committee that was preparing laws relating to the liturgy.

It was a heady experience; lowly laypeople, a few of us, anyway, actually helping to shape church laws. Truly we were entering upon the age of the laity. Our authority for the work on the synod was The Documents of Vatican II, that masterful translation of the 16 Council documents by Walter M. Abbott, SJ and Joseph Gallagher. There we read those exhilarating phrases from article 37 of the Constitution on the Church, exhorting the laity to openly and courageously make known to their pastors their needs, desires, or, wondrous to relate, their opinion on things concerning the good of the church. One was to make known one’s needs, desires, or opinions “through the agencies set up by the church for this purpose.” This was a seed, a hint, but more specific to our committee work was article 27 of the document on the bishops’ pastoral office in the church, which concludes: “It is highly desirable that in each diocese a pastoral council be established . . . to investigate and to weigh matters which bear on pastoral activity, and to formulate practical conclusions regarding them.”

We drafted a statute decreeing the establishment of a pastoral council, composed of priests, religious, and laity, to advise the bishop on “pastoral activities in the diocese.” In an appendix, we spelled out the mechanics of the council.

Up to that point we had given no thought to such a body on the parish level. Our work went to the bishop who sent back word that he would like us to fashion directives for a similar body for the parishes. Hastily, as the statutes were already in type, we produced a mandate and specifications for the Parish Advisory Board which, the first sentence decreed, “shall serve as a consultative and advisory body to the pastor in all matters pertaining to the spiritual and temporal good of the parish.” In all matters. Powerful stuff, that first sentence. Second sentence: “The board has no directive, operational, or administrative authority.” Up the mountain and down the mountain.

Lay trusteeism had ravaged the East Coast church in the late 18th and early 19th centuries. Why, in Norfolk, VA., in 1816, the trustees of the parish, insisting on their right to appoint and dismiss pastors, refused to yield power to a new board named by the pastor just sent them by their bishop. They chained the churchyard gate and got a court order denying the use of the church to their pastor, forcing the poor priest to say Mass and administer the sacraments in his home for the faithful loyalists among his flock.

A century and a half later, the ghost of lay trusteeism still haunted a goodly number of pastors; they would take consultation and advice from laypeople only under tightly drawn restrictions, if, indeed, they took such at all.

As it turned out, there were a great many who would forgo the establishment of a Parish Advisory Board, cleaving instead to the time-tested efficiency of self-consultation. Others would keep up appearances, pretending to establish a board, but in reality relying on a trusted few, whose advice was agreeably distilled to two words: “Yes, Father.”

But there were true believers, pastors who accepted Vatican II’s demand for a renewing church, a church striving faithfully to be true to its fundamental mission to proclaim the word. They gave the board an honest go, usually at the price of great perplexity and tedium. With no comparable experience in their church life to draw upon, the members turned to the American experience and enthroned parliamentary procedure and majority rule at the head of the table. (Once, while drafting a constitution for my own parish, the pastor and I fell to gentle disagreement over whether he should have a vote as well as a voice in board matters. I said he should; he was like the rest of the members. He said he...
should not; he had the final say anyhow. I learned a lesson in pastoral reality.)

Sometimes the rigid rule of 50 percent-plus-one left parishioners grumbling that they had merely exchanged the tyranny of one man for that of a board. Boards struggled interminably with the question of their identity and function. "We give advice to the pastor," was the way more than one member had been heard to define the function. It was said with an air of elitism. And the pastor might respond that he didn't need a board to give him advice; he had no lack of people giving advice as it was. Eventually he would come to say that what he needed was a body that could help parishioners lock on to a vision of the gospel that they could make real at this time, in this place. Eventually, too, the Parish Advisory Board would become known as the parish council, shedding a title that seemed to identify it at once as inconsequential and authoritarian.

But all that belongs to the past. The revised Code of Canon Law has, since 1983, invited the diocesan bishop to establish in each parish a "pastoral council" over which the pastor is to preside, and, through which, to quote Canon 536, "the Christian faithful along with those who share in the pastoral care of the parish in virtue of their office give their help in fostering pastoral activity." Likewise, the new code decrees that each parish shall have a separate finance committee, thus freeing the pastoral council from a preoccupation with money matters and enabling it to focus its undiluted attention on service to the gospel.

Parish pastoral councils now have the benefit of a history of two-score years—a mere blink by the church's standards, but a history nonetheless. With experience has come maturity. Surely councils no longer battle endlessly over paving the parking lot or fixing the roof, do they? Assuredly their long crisis of identity is now resolved; all power struggles have long since been swallowed up in mutual concern and Christian love. Has not narrow parochialism surrendered to universal solidarity? And, of course, it is the rare parish that does not have a council. Isn't it?
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