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Oregon Catholic Press - supporting your ministry of music

P.O. Box 18030 · Portland, OR 97218
In This Issue...

...the report of the 10th annual national convention of the National Association of Pastoral Musicians held in Minneapolis, MN, June 22-26, 1987. The theme of this year’s convention, “As Grain Once Scattered...” is a line taken from the Teaching of the Lord to the Nations given to the Twelve Disciples, popularly called “The Didache” [The Twelve] composed around 150 AD.

Most scholars hold that the Didache contains an early instruction about, together with sections of, one example of an Anaphora (or, what we call the eucharistic prayer).

“With regard to the eucharist, give thanks in this manner. First the cup:

“We thank you, Father, for the holy vine of David your servant, which is revealed to us in Jesus."

Glorify be yours forever.

2 For the bread broken:

“We thank you, Father, for the life and knowledge revealed through Jesus.”

Glorify be yours forever.

As grain once scattered on the hillside was in this broken bread made one, so let your church be gathered from the ends of the earth into your kingdom. For yours is glory and power through all ages. Amen, Amen, Alleluia.”

Unity is central to the belief of the earliest of Christians but as the metaphor of grain scattered indicates, the unity of the bread comes from the diversity of the scattered grain, a theme carried out in actions and talks.

During the convention, the attendees “scattered” four times to four different churches throughout the city of Minneapolis. And each time they returned to find unity in their gathering.

As reported in this issue, talks by representatives of diverse cultures and religious traditions were made to the assembly, and each time the attendees, and, I hope, the readers of this issue, found an intense, consistent unity. Once again we rediscover that “unity does not equal uniformity.”

In addition, the first meeting of the Director of Music Ministers division of NPM resulted in an election of officers and the beginning of a new era in the serious work of developing the competency and training for the full-time directors of music.

Each person attending sees and experiences different aspects of the convention. Our survey shows that people attend primarily for education, then for festivity. We were surprised to discover that a low percentage came primarily for repertoire.

I have wonderful memories of the opening brass and candles, the call of verbum domini, the surprise of Jewish Chariot Mystics and the need to touch the earth, the wonderful gospel procession at Eucharist, the Agape with Hawaiians and “Old Man River,” the Tom Conry, Nanci Carrol and John Ferguson quartets, the leadership of Foley, Haas, Haygen, Jonas, and Martin, and the wonderful summary of Martin Marty.

But for me, the most stirring moment came near the end of the convention when the conventioners were asked to recognize with a standing ovation those musicians and ministers who have served the church. The applause still rings in my ears. Congratulations to all! It was a smash!

V.C.F.
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The National Convention

Over 3,827 persons attended the 10th Annual National Convention of the National Association of Pastoral Musicians.

Expo Day

A special Expo Day preceded the Convention and overwhelmed the 80 exhibitors present. Repertoire, musical instruments, and publications were available to all who attended.

Seminary Music Educators Meeting

The first meeting of the newly established NPM Standing Committee for Seminary Music Educators was held during the week of June 22-26 at the NPM national convention in Minneapolis. The gathering attracted nearly 35 full- and part-time seminary faculty, music directors, student seminarians, and other interested persons from seminaries in New York, Massachusetts, Ohio, Michigan, Illinois, Minnesota, Wisconsin, Iowa, California, and Belgium.

Three specific sessions for seminary musicians were included in the convention's schedule. The first session included personal introductions of those attending. Participants identified the nature of their represented seminary (i.e., theologue, college, house of studies, preparatory), and shared with the group the academic and formal and informal aspects of their specific music education and liturgical music programs.

The second session, in an open forum, centered on specific concerns. The participants divided into two groups, the first being those specifically concerned with liturgical music formation in the theologates and houses of studies and the second, those primarily concerned with music formation on the college and preparatory levels. Lively discussions touched on a variety of topics and issues in both groups which included: music course offerings, the need for required music courses in curriculums, ministerial chants being taught, choirs and cantor programs, dealing with specific vocal problems (i.e., monotones) and reluctant students, repertory and liturgy preparation in the seminary.

The final session, involving the entire group in an open forum, focused on the value of continuing this standing committee. Input was received from the group on the importance of future gatherings and a steering committee was established to begin the tasks of planning future agendas, attending to the numerous organizational aspects, membership, and communication.

The steering committee members are: Anthony DiCello, chairman (Cincinnati, OH), Ronald Doiron (Camarillo, CA), Sr. Judith Marie Kubicki (Buffalo, NY), Gerry Biggs McGrath (Mission Hills, CA), Fr. Anthony Sorge (Yonkers, NY), Ellen Tamm Sweeney (Brighton, MA), Fr. Michael Yakaitis (Chicago, IL), and Fr. Dan Zaloga (Orchard Lake, MI).

Anthony DiCello

International Liturgical Dance Association Meeting

At the National NPM Convention in Minneapolis in June, 1987, ILDA (the International Liturgical Dance Association) formally met to address the need to maintain quality in liturgical dance in worship. This organization, formed to be of support to liturgical dance in the Catholic Church, is progressing toward the networking of sacred dancers throughout the United States and the world. Founding members of ILDA felt that there is a strong need to bond with other sacred dancers as well as maintain a mutual dialogue with its parent organization, NPM.

ILDA has received NPM support and Pastoral Music will publish articles and notices in upcoming issues.

One important point that was made at the June meeting was the hope that chairpersons of the 1988 Regional NPM Conventions and 1989 National Convention will contact ILDA for input in

Sharon Castleberry, director of the Fort Worth, Texas chapter, receives, from Rick Gibala, the Dues Allotment check for 1987 at the Chapter Officers Meeting at the National Convention.
Campus Ministers Form Resource Team

A meeting of those interested in campus ministries was held at the NPM National Convention on June 24. Tom Conry, Bob Dufford, SJ, Dan Schutte, and Kathleen Kanavy facilitated the discussion with 90 participants. The discussion quickly revealed the interest on the part of those who work on campuses for networking, discussions, and resourcing.

The discussion had two parts: 1) the vision and practical obstacles of those who work on campuses and 2) the sharing of the questions that a resource team can address.

The discussion of broad campus issues disclosed quickly that: 1) There is interest in dialogue. 2) Some see campus liturgies as training grounds for a homogenous group to leave an "ideal" setting to enter the "real world"; others see the campus liturgy as "the same duck" as the parish. 3) That students see their vocation as Christians dramatically influencing their behavior in their future professional positions. This should be reflected in our worship. 4) Though campuses differ significantly, their issues and concerns are the same in many cases. 5) The training of campus ministers in liturgical music and liturgy is, in many cases, the same training that a parish musician seeks. The questions that haunt campus musicians are often the same that plague the parish musician.

The following questions were raised.

Musical Issues:
1. How do you build a common musical repertoire when one quarter of the congregation changes each year?
2. How do we get people to participate, to sing? (It was suggested that "if people don't sing, they have nothing to sing about.")

3. Is there a hymnal available that will work for a college campus? How do you keep using a hymnal when new music is being published so rapidly?

CM Issues:
1. Students see their sole responsibility as Christians as attending liturgy on Sunday.
2. What do you do when your worshiping assembly is not on campus for Christmas and Easter liturgical celebrations?
3. Is the college liturgical experience the ideal that will not be lost when students reach the parish? Should there be a different liturgical experience for students on campus?

4. Should our campus liturgies be focused toward social justice issues?
5. As the clergy shortage increases, how do we adequately train our young for the church of tomorrow?
6. How do we deal with: fundamentalism, peer counseling ministry, budgeting, the handicapped, the incorporation of ecumenical services?
7. Can resources be offered for high school campus ministry?

Suggestions for NPM:
1. A training school for campus liturgical ministers.
2. A regular column or article in Pastoral Music for campus liturgical musicians.
3. Offering resource sharing specifically for those on campuses.
4. Regular workshops at regional and national conventions for the training of those in campus ministry.
5. Regular meetings so that this special interest group can share visions, ideas, resources.
6. Student rates to become a member of NPM.
7. Networking of campus minister and student liturgical musicians.

Conclusion:

A much needed communication begins. It is the desire of this initial steering committee to begin to address some of the issues raised at the first meeting of campus ministers. In the coming months we will be seeking resource people throughout the country in liturgical music, liturgy, and campus ministry. As a joint effort between NPM and CCMA we hope to develop networking, resource sharing, and training. If you are interested in adding your concerns to what has already been stated, in offering your assistance as a regional contact person, in serving as a resource team member, or in being placed on a mailing list...
list, contact Kathleen A. Kanavy, Campus Ministries, University of Scranton, Scranton, PA 18510. (717) 961-6152.

It is with deep gratitude that I express thanks to Tom, Bob, and Dan for volunteering their services to work with me in beginning this effort.

Kathleen A. Kanavy

Director of Music Ministries—Habemus Divisionem!

There was no white smoke trickling from the meeting room in Minneapolis, but on June 24 at 5:00 p.m., full time salaried directors of music from all over the United States and Canada gathered to bring the DMMD officially into existence.

Barbara Ryan and Dan Mahoney had chaired the charter and bylaws committee. Their original work was amended during the past year to reflect concerns of DMMD members as expressed at regional conventions in 1986. The most important of these changes was the provision for regional representation on the nine-member board of directors. The charter was adopted unanimously by those present, and DMMD was officially in existence.

Board of Directors

Dan Mahoney chaired the elections segment of the Minneapolis meeting. There were nineteen candidates for the board of directors. Four were elected to four-year terms:

- John Kubiniiec, Rochester, NY
- Mary Ellen Liebewein, Palos Park, IL (secretary)
- J. Michael McMahon, Alexandria, VA (President)
- Barbara Ryan, Dunellen, NJ (Vice-President)

Five others were elected to two year terms:

- Beatrice Fleo, Fort Worth, TX (Treasurer)
- Rev. Bruce H. Forman, St. Louis, MO
- John A. Romeri, Pittsburgh, PA
- Deborah L. Thurston, Indianapolis, IN
- Jane Williams, Aylmer, Quebec

A day long meeting of the board will be held on Tuesday, October 13, in Washington, DC.

Concerns of Members

A twenty minute segment of the Minneapolis meeting was devoted to an open forum during which members could speak out on ideas for programs or on other concerns affecting the ministry of full-time salaried directors of music.

Some of the comments focused on professional issues. Can DMMD provide model contracts and grievance procedures? Can we tackle the issues of job security, life insurance, medical coverage? What about a pension plan for pastoral musicians, who sometimes move from one diocese to another?

Other members made comments on DMMC programs. There was a great deal of support for one-day events in various places around the country. Another idea that received a very favorable
response was to sponsor an event on the day before the opening of the NPM national convention.

Some controversy was sparked by the suggestion that DMMD board members should have at least a baccalaureate degree in music, music education, or liturgy. A lively discussion ensued. Some felt that at least the leaders of the division should be professionally accredited, while others feared that any move in the direction of accreditation would become divisive and elitist.

Fred Moleck reported briefly on the work of the education committee that he had chaired, and elicited from the floor ideas for speakers and programs for the future.

A Day with Andrew Ciferni

DMMD's first day-long event will be held on Monday, October 12, at St. Ambrose parish in Annandale, VA (suburban Washington, DC) from 9:30 a.m. to 4:30 p.m. The day, led by Father Andrew Ciferni, O.Praem., will focus on the spirituality of the pastoral musician. Cost is $25.00 for DMMD members and $35.00 for non-members.

Day long events in February are being planned for Newark, New Jersey, and Chicago, Illinois.

Let's Have Some DMMD News!

We would be happy to print your news—new positions, marriages, births, compositions published, new organ, degree completed, etc. Please send any items to me at 1415 W. Braddock Road, Alexandria, VA 22302.

J. Michael McMahon

Agape Collection for the Needy

During the Agape picnic event at our National Convention in Minneapolis, $3260.27 was collected to be shared with the needy. “Bread for the World” and “Minnesota Foodshare” each received one half of this collection. Thank you to everyone who contributed.

NPM Scholarship

The 1988 NPM Scholarship fund received $2100 in donations this summer. Therefore, NPM is pleased to announce that two (2) scholarships of $1000 each will be awarded in 1988 to NPM members. NPM will also be awarding the $500 Rene Dosogne Memorial Scholarship this year. Mr. Dosogne was a noted church musician in the Chicago area and a faculty member at DePaul University School of Music. His family has established this scholarship fund, under the auspices of NPM.

Application information is available from the National Office, 225 Sheridan Street, NW, Washington, DC 20011. The deadline for filing an application is February 1, 1988. We hope to announce the recipients by April 1, 1988.

1988 Regional Convention Planning Teams

In the Spring of every odd-numbered year, the invitation to plan the next set of regional conventions goes out from the national office. NPM Chapter officers, diocesan music/liturgy personnel, and a few other leaders in music ministry from the region receive this invitation. Rev. Virgil Funk, President of NPM, facilitates the meeting. Participants are asked to answer the question, “What is it that is keeping your parish from better celebrations of musical liturgy?” Many answers are proposed and lively discussions ensue. The group clusters their responses under various headings and works to establish a general focus for the convention. Speakers, events, and exhibitors are

Applications now being accepted . . .

NPM SCHOLARSHIP

PURPOSE: to assist with the cost of educational formation for members of NPM

SCHOLARSHIP AVAILABILITY:

2 Scholarships at $1,000 each

PLUS the Rene Dosogne Memorial Scholarship for $500.00.

For more information, call or write:

The National Association of Pastoral Musicians
225 Sheridan Street, NW
Washington, DC 20011
(202) 723-5800

*Application deadline: February 1, 1988
suggested that can address the focus. All this is accomplished in a mere five hours!

For the next 24 hours, the Core Committee struggles to condense this work into a schedule of speakers and events, as well as a theme. The results of the Core Committee’s efforts are amazingly representative of the original five hours of work by the larger group. Members of the large group get a final chance for input when they receive the report on the Core Committee’s efforts. This is how an NPM Regional Convention is planned.

Each regional convention is planned for its own specific area and needs. The theme, program, and speakers are developed with these regional needs in mind. In this way, the Association works to foster the art of musical liturgy across the country.

The 1988 Regional Conventions have been planned. The themes have been set and the logos are in process of being created. The speakers have been contacted and the facilities have been contracted. Details are being finalized and the promotional brochure is being readied. Plan now to attend the convention in your region: New England—Boston, July 6-9; Midwest—Buffalo, July 18-21; South—Jacksonville, June 20-23; Midwest—Peoria, July 25-28; Southwest—Fort Worth, June 14-17; and West Coast—Portland, June 28-July 1.


The Children’s Convention

A complete report of the First Annual Children’s Convention, held in Scranton, PA, will appear in the next issue of Pastoral Music.
1988 Regional Conventions

Region I
Fort Worth, TX
JUNE 14–17, 1988
Sunday Liturgy Can Be Better

Region II
Jacksonville, FL
JUNE 20–23, 1988
Links To Liturgy

Region III
Portland, OR
JUNE 28–JULY 1, 1988
Our Times, Our Challenges

Region IV
Boston, MA
JULY 6–9, 1988
Mirrors On The Church

Region V
Buffalo, NY
JULY 18–21, 1988
Transformed Through Excellence

Region VI
Peoria, IL
JULY 25–28, 1988
Come Be The Song We Sing
"Superb, timely, the faculty was outstanding!"
1987 NPM Cantor School Attendee
Register Now!

NPM School for Cantors

A Week-Long Intensive Program for Parish Cantors

Program Coordinator
JAMES HANSEN, renowned cantor and dynamic clinician, 19 years of continuous service as a cantor. Mr. Hansen is attached to the Religious Studies Department of Brescia College in Owensboro, KY, where he teaches music and liturgy. He also works in Extension to parishes in rural Kentucky. Mr. Hansen was the cantor at the National Shrine of the Immaculate Conception in Washington, D.C. and Cantor for the 42nd International Eucharistic Congress in 1976. Mr. Hansen will present the Cantor Animation sessions at all of the Schools for Cantors.

Featuring:
- Practical sessions in liturgy, scripture (Psalms), history, and repertory for beginning and advanced cantors
- Week-long sessions in voice for both inexperienced and accomplished singers
- Special sessions in cantor accompaniment and in starting and maintaining a cantor program in your parish
- Particular focus on the new art of cantor-animation

NPM Members $320*
COMPLETE PACKAGE—ONE PRICE
Includes tuition, room, and meals.

For free brochure, call or write:
NPM School for Cantors
225 Sheridan Street, NW
Washington, DC 20011
(202) 723-5800

*Member discount applies to individual NPM members and to cantors whose parish is an NPM regular member. Advance registration fee: non-NPM registrants is $370. Advance registration must be paid three weeks prior to regional school. See dates below. Commuter tuition is $220 for NPM members and $270 for non-NPM registrants. This does not include meals or housing. If registering on-site, please add $30 to above fees.

Regional Schools with a location near you:

KNOXVILLE, TN
June 6–10, 1988
Advance registration closes May 6, 1988

LaCROSSE, WI
June 13–17, 1988
Advance registration closes May 13, 1988

BELLEVILLE, IL
July 18–22, 1988
Advance registration closes June 17, 1988

DENVER, CO
August 1–5, 1988
Advance registration closes July 1, 1988

ROCHESTER, NY
August 15–19, 1988
Advance registration closes July 15, 1988
Charleston
The executive board meets at least once each month, and follows a predetermined agenda. At the August board meeting, the members held a cook-out and helped collate the fall newsletter.

Candy Wilson
Director

Cleveland
The first annual NPM Guitar school was held in July at St. Joseph Christian Life Center. The Haugen/Haas concert was attended by 700 persons. Over 200 persons attended the Saturday workshop.

Joe Lascio
Director

Dubuque
On the first Sunday of Advent, 1986, the Sesquicentennial Celebration of the Archdiocese began. Over the months we were invited to Remember, Rejoice, and Proclaim God's blessing throughout 150 years. The actual anniversary date, July 28, was chosen for the culminating liturgy at Five Flags Civic Center. The assembly of 3000 was led in song by a 500 voice choir, representing all parishes of the archdiocese. As choir, we were inspired and challenged by Dr. Fred Molecik. The chapter activities for this past year were ones of basic preparation for this major faith experience.

Sr. Marjorie Staadt, OSF
Director

Arlington, Virginia
A group of ten pastoral musicians met over lunch at St. Ambrose church, Dorothy Peterson, host, and decided to become a temporary chapter of NPM. Programs will include both evening and luncheon events. Since this is my diocese, I am excited and proud to announce this news! Watch this column for further developments.

Rick Gibala
National Chapter Coordinator

Buffalo
The final event of the fortieth Jubilee year was held on Pentecost Sunday at St. Joseph Cathedral, featuring world famous jazz pianist Dave Brubeck. His oratorio, The Voice of the Holy Spirit, which was commissioned for the 1985 NPM national meeting in Cincinnati, was performed by the Opera Sacra Chorus and the Orchard Park Chorale, accompanied by the Ars Nova Chamber orchestra.

Rev. Jack Ledwun
President

Indianapolis
B.Y.O.P. (Bring your own priest) was encouraged for the May program on communication. In July, "El CAFE Indianapolis" featured a coffee shop/talent show filled with fun and entertainment.

Larry Hurt
Director

Metuchen
The annual meeting was held on May 31 at St. Mary of Czestochowa Church, in conjunction with a hymn sing. Short summer courses in conducting, organ, guitar, vocal techniques, and cantoring, were held in July at various diocesan parishes.

Dan Mahoney
Outgoing Director

New Orleans
Evening prayer was celebrated in May at St. Angela Merici church and the following chapter officers were installed.

Director: Pierre Dosogne
Director for Recruitment: Bob Hein
Secretary/Treasurer: Joyce Becker
Coordinator for Fellowship: Michelle Guillory
Coordinator for Prayer: Rev. Ed Grice

Pierre Dosogne
Director

Tyler
A meeting was held on July 23 at the Cathedral of the Immaculate Conception to plan meetings for the 1987-1988 season. A slate of officers will be presented at the October meeting. A new position will be added to the board: the director of Inculturation. This person would be the direct liaison from the Hispanic music ministry to the NPM Chapter.

Brian Braquet
Director of Music and Worship Cathedral of the Immaculate Conception

P.S. Thanks, Pat!
Dear Rick:
It was a pleasure to finally meet you at the Minneapolis convention. Although I had not had many occasions to be in touch with you, it was always good to know you were there.

Your enthusiasm for NPM helps make the association fun for us who are responsible for chapter leadership. Thanks for all you do on behalf of the chapters.

You can be sure we will be keeping in touch for "Hints from Rick" for the continued success of our chapter.

Sincerely, 
Pat Blackwell
Chapter Director
Lake Charles
Writings of 
Ralph A. Keifer, Ph.D.

BOOKS AUTHORED

1983

1980
Blessed and Broken. An Exploration of the Contemporary Experience of God in Eucharistic Celebration (Message of the Sacraments 3). Wilmington, DE: Michael Glazier

BOOKS CO-AUTHORED OR EDITED

1975
The Catholic Liturgy Book. Baltimore: Helicon

1973

1970
We Are Easter People. A Commentary for the Time of Resurrection. New York: Herder & Herder; with J. Massingberd Ford

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1985
"Get Thee Up on a High Mountain," Pastoral Music 9 (Dec 1984-Jan 1985) 42-48

1983
"What Is Good Liturgy?" Emmanuel (Apr. 1983) 135-140

1982
"Response: The R.CIA and Sacramental Efficacy," Worship 56 (July 1982) 333-335
"Commentary: Let's Face It: Liturgical Prayer is Inherently Monotonous," Pastoral Music 6 (Feb-Mar 1982) 67-68

1981
"What Do You Mean, Personal Experience of the Lord?" Chicago Catechumenate 4 (Dec 1981) 6-14
"Herald of a New Reformation?" Commonweal 108 (July 3, 1981) 401-403
"Orthodoxy—Even in our Music!" Pastoral Music 5 (Apr-May 1981) 17-18

1980
"Pastoral Liturgy is NOT in the Book," Pastoral Music 4 (Apr-May 1980) 16-17
"Let's Really Restore Lenten Penance," Hosanna 6 (Feb 1980) 2-3, 28

1979
"Faith Community Necessary for Adult Initiation," New Catholic World 222 (July-Aug 1979) 161-163

1978
"Liturgical Ministry," Emmanuel 84 (Nov 1978) 511-515
"Congregations Differ...So Plan for it," Pastoral Music 2 (Aug-Sept 1978) 23-26
"For Musicians: Liturgy—Learning Liturgy from the Communion Rite," Pastoral Music 2 (Feb-Mar 1978) 15-17

1977
"For Musicians: Liturgy—The Most Dramatic Experiment the Catholic Church Has Ever Known," Pastoral Music 1 (Oct-Nov 1977) 8-10
"Liturgical Text as Primary Source for Eucharistic Theology," Worship 51 (May 1977) 186-196
"Making the Gathered Assembly a Worshipping Community," Pastoral Music 1 (Apr-May 1977) 21-24

1976
“The Eucharistic Prayer,” Worship 50 (July 1976) 316-323
“Now the Sacred Words Are Done: Liturgy in a Post-Translation Era,” Living Worship 12 #5 (May 1976)
“How About Devotion at Mass?” Living Worship 12 #3 (Mar 1976)

1975
“Rite or Wrong: Ten Years after the Constitution on the Liturgy,” Commonweal 102 (Aug 15, 1975) 327-330
“After Baltimore, What?” Commonweal 102 (July 18, 1975) 279-281

1974
“Preparation of the Altar and the Gifts or Offertory,” Worship 48 (Dec 1974) 595-600
“A Word of Forgiveness, Some Uncomfortable Words about the Present State of Penitential Practice,” Commonweal 100 (Sept 27, 1974) 519-522
“Our Cluttered Vestibule: The Unreformed Entrance Rite,” Worship 48 (May 1974) 270-277

1973

1972
“Ritual Makers and Poverty of Proclamation,” Worship 46 (Feb 1972) 66-76

1971
“The Noise in Our Solemn Assemblies,” Worship 45 (Jan 1971) 13-21

1970

RALPH KEIFER, R.I.P.

It was during my years as a student at Notre Dame that I first met Ralph Keifer. As a teacher in the summer school program, his imaginative style and illuminating reflections were truly legendary. And despite the lapses in organization or well-loved meanderings through liturgical trivia, Ralph’s uncanny ability to view a topic from an original perspective always reminded you that he was a special genius.

In later years, as his colleague in the Word and Worship Department at Catholic Theological Union, I again had the opportunity to experience this unique gift, now in faculty seminars and department forums. With a passion for church and a generosity of knowledge, Ralph often asked the question or redirected the topic in a way that opened a new window in our considerations. There was always a hospitality about his genius that was never pompous or self-inflating. He seemed to immerse himself in the ideas for the sheer joy of it. It is that unassuming brilliance and unconditional charity that touched his students, colleagues, and friends, and for which I will gratefully remember him.

Edward Foley, Capuchin

I first got to know Ralph when I was his student for an introductory seminar in liturgics at the University of Notre Dame back in the mid-1970s. I was struck by his warmth, his wit, his genuine concern for his students, and his profound understanding of and passionate devotion to public worship. Over the years I came to appreciate his unique gift: the ability to assess liturgical reforms as an expression of deeper shifts in religious consciousness. Ralph had an uncanny knack for the vivid verbal image, both in writing and in lecturing, and could gently but forcefully challenge fuzzy thinking and sloppy pastoral practice. He had a special concern for the outcast and the outsiders and would constantly challenge liturgical traditions to become more welcoming of the marginalized. I believe Ralph was a mystic in the best sense—desperately in love with the God of mystery, a God who led Ralph through ecstatics and abysses. Scholar, teacher, lecturer, writer, gadfly, loyal friend, searching Christian—all of these terms describe Ralph, but cannot capture his essence. The liturgical reform and his friends are impoverished by his death, but pray that he has found peace in the eternal liturgy for which he longed.

John B. Foley, SJ

I first got to know Ralph when I was his student for an introductory seminar in liturgics at the University of Notre Dame back in the mid-1970s. I was

Mike Joncas

Like other pastoral musicians and liturgists across the country, I was saddened by the death of Ralph Keifer. His
vision and vitality were a constant source of creativity to me, and his fearless presentation of his own faith was an inspiration.

When I heard that parts of my "Mass of Creation" were sung at his funeral, it was especially touching for me, as the impetus for the eucharistic prayer was an extraordinary article by Ralph in Pastoral Music entitled "Eucharistic Prayer III: Creation Squirms with the Life of God." I pray that we as musicians and liturgists can continue to be touched and motivated by Ralph's vision of a faithful and loving people of God. It is the best remembrance we can make to him.

Marty Haugen

"The Dead Are Not Dead"

Ralph, who has died, is never gone. He is there in the university, in the graduate school, in the halls of academe. Ralph is not under the earth: he is in the mind that struggles for wisdom, he is in the groans of research, the birth pangs of new insights, he is in the heart of creativity, in the eureka of gestalt, he is in the footnote, in the bibliography, he is in the tree of knowledge, he is in the heart of believers, of questers and questioners, he is in the parish, in the church. The dead are not dead.

Ralph, who has died, is never gone: he is there in the household. Ralph is not under the earth: he is in the weeping of children, he is in the sorrowing of friends, he is in those who hold him in memory and learn to laugh again. Ralph is not under the earth: he is in the house that is empty, he is in the household that pours out his presence. The dead are not dead.

John Allyn Melloh, SM
(Based on the African Poem "The Dead."

Almost two hundred years ago the aged and venerable Rabbi Levi Yitzhak died in the city of Berditchev. Ray to his community, teacher of many teachers, for all who knew him, the fusion of doctrine and worship.

The rabbis say that at the moment he died, one of his disciples teaching in a distant city suddenly stopped speaking: "I cannot go on," he said. "Everything has gone dark before my eyes. The gates of prayer are closing. Something must have happened to the great worshiper, to Rabbi Levi Yitzhak."

American cantors know Ralph Keifer not only in his published works and convention appearances but in the many classes he taught for them. They found him quick and facile in his thinking, creative and always motivated, but most of all, faithful to process and to the word. For many he has and will continue to open the gates of worship.

James Hansen

Language is an incredibly powerful tool and a lethal weapon as well. Its power was wielded by Ralph Keifer in his teaching, in his writing, and in his incisive evaluation of the elements that construct the Church's liturgy. He was one of his lectures at Notre Dame in what seems to be eons ago when he demonstrated the need for a eucharist expressive of the entire "priesthood of the faithful." The language style was not only clear, it was devastatingly truthful. A few years later it was the same dynamite he unleashed in his commentary on the Missal's General Instruction.

His intellectual honesty never wavered when he scrutinized origins and functions of the church's worship patterns. Would that we had the same depth today, there would not be the fuzzy thinking that surrounds the weak aesthetic that permits weak celebrations. His judgments were muscular. His vision was clear. With his judgments and their processes still rattling in my mind, I know I can never look at the way we pray in the same manner. He had prodced me to always look anew. Otherwise, one would suffer from liturgical atrophy.

Fred Moleck

For the past decade Ralph Keifer taught at CTU. The Ralph-stories are as legendary on our campus as they are on other campuses where he taught. The basic ingredients of many of the stories are Ralph's total absorption in the liturgy, his unending quest to uncover its meaning, his sense of wonder and discovery (every idea seemed totally new to him), and his ability to spark that same wonder in others and to name what the rest of us never quite managed to voice. His forgetfulness, his misplacing of term papers, his mannerisms, his turns of phrase simply add the spice that makes the stories into living legends.

We who were his colleagues in the Word and Worship department at CTU experienced these same qualities in Ralph. What we cherish most is the impact Ralph had on our department's Word and Worship Program. It was largely his insights that sparked us to establish this concentration in pastoral liturgy. His knack of always seeing and naming the familiar in fresh ways constantly led us to reassess and reshape the program. He was pleased to see his ideas thus enacted.

Gilbert Ostdieck, OFM

As a colleague of many years, I have admired and respected Ralph Keifer's continuous and valuable contribution to the liturgical growth of the church in the United States. Ralph's great gift, as I see it, was his ability to translate important theology from the remote academy to parish clergy and people. I did not know him as a teacher, but I know that he did his homework as a theologian. But he didn't stay there. He got it out for the people. The best thing I can say is that I was eager to read anything that he wrote. I was always sure that he would offer an important insight. Ralph had the knack for discovering and addressing the really important issues of liturgical renewal. He was not seduced into bothering with the many secondary issues that so often have the power to sidetrack genuine renewal.

For me Ralph's most valuable contribution was in the area of the Eucharistic Prayer. He, more than others, began to translate from academy to parish clergy and people a beginning understanding of this most central prayer-action of Sunday Mass. In this Ralph was a pioneer. In this he has pointed the way. For a life-giving celebration of Sunday Mass it is imperative that both presider and people, all those who celebrate, know what the prayer is all about, and how it is to be celebrated. In this particular area, the harvest is great, the laborers are few. I would thank Ralph Keifer for his valuable contribution and ask, in turn, that we go and do likewise. To do so would be the greatest tribute we can pay to the memory of this man.

Eugene A. Walsh, SS
Baldwin's superior sound and innovations are highly regarded in Harrisburg, PA.

Over 30 years ago, St. Thomas United Church of Christ purchased their first Baldwin organ.

Recently the congregation agreed to replace the old instrument. Because of a generous bequest, St. Thomas could afford virtually any organ.

They chose the reasonably priced Baldwin 636, due to its superb sound and wonderful array of innovative features.

The Baldwin 636 uses Digitally Controlled Synthesis to create a pipe-like sound. Baldwin provides more than twice the frequency sources as the competition to simulate a pipe organ's multi-rank ensemble. This technology is so advanced, Baldwin was granted a patent.

Another exclusive innovation is the SilentTouch™ visual indication of the crescendo sequence. Now for the first time on any organ, the organist can quickly identify the registration at any time in the crescendo pedal sequence.

Baldwin's complete Combination Action with Divisional Cancels is yet another exclusive feature organists will love. As with fine pipe organs, you can now cancel given stops within a division, with one button.

Rev. Stephen Gifford, the church Pastor, praised the Baldwin 636 for other reasons, too. "We'll have to enlarge our sanctuary in the near future, and Baldwin best allows us the opportunity to expand our system as we grow."

He adds, "We could have spent $15,000 more on a competitive model, but we would have paid more and gotten less of an instrument. The exceptional quality and sound, plus the innovative technology made Baldwin our unanimous choice."

If you're in the market for a new organ and have not played a Baldwin classical organ lately, you'll be surprised. Visit your Baldwin dealer and hear for yourself.

We're confident you'll hold us in the highest regard.

To learn more, see your Baldwin Organ Dealer, or contact Baldwin Piano & Organ Company, Box 310, Dept. PM-1087, Loveland, OH 45140. (513) 576-4695.
"As Grain Once Scattered..."
National Convention 1987
The seed has been sown. The grain has been scattered. Not just once by our farmer God, but again and again right up to and including this moment that has gathered us here for the tenth national convention of pastoral musicians.

We are grain once scattered. God, our source and creator, is responsible for the sowing. Our farmer God has scattered us far and wide. We have been watered, warmed, and fed by God’s gracious hand. It is our God who attends to us in all seasons while patiently awaiting the full harvest. The harvest is assured because the end is implicit in the beginning. We need neither fear nor worry about the final outcome. The end is for God. In each decisive beginning glory is hidden awaiting the cycle of full revelation. God knows and we believe that the seed will become the fruit because of the creative energy within.

From scattering to harvest through each repeated cycle of sowing and gathering, the energy, present, active, and generative is somehow caught up in the mystery of Jesus Christ, the first fruit of all creation. Where Christ is present and active the infinitely great is already moving and maturing in the infinitely small. In God’s own time and plan, the seed does mature; the grain does come to full fruit. The triumph is hidden in the insignificant beginnings.

Sometimes Sunday mornings seem and feel like insignificant beginnings. We want so much more than we see and experience; we hunger for so much more than we can plan or prepare. We want peace and reconciliation for the entire parish and for the whole world. How seemingly insignificant our single ministry appears! But to God, who sees the whole field, all of creation, our service, and our ministry, are all part of one Event that is in motion toward fulfillment and that harvest of peace. It is this God who continues to draw each beginning to completion. Irresistibly, the glory of God is revealed in our recurring cycles of scattering and gathering, seeding and harvesting.

The cycle continues in us; but do we take it seriously? Do we really know and believe that our lives, our simple, insignificant lives, move with boundless momentum toward triumph, victory, and fulfillment? Do we really know and believe that the power inherent in our mission and service is that of Jesus Christ? The mystery of his death and rising is the pattern of our pastoral ministry. This is something to be taken very seriously. The transformation of the grain is a steady reminder of this basic mystery. We all know this. And we also know that so often we forget. We welcome the simple reminder.

A simple reminder was given to me when I realized that our parched lawn needed some attention. A few years of cold, harsh winters and hot, dry summers had burned away what little grass we had on our front lawn. Some new seeding was critical. I listened to radio specials on seeding; I read articles about the healthy turf, and I asked many questions about the proper way to sow new grass seed. I learned that seed needs to be sown four to six inches below the soil. I learned that watering needs to be
done at a time and for the duration that allows the moisture to seep down six to eight inches into the earth. My simple study taught me that the best time of day to water is in the morning. The early morning sun does not cause immediate evaporation. Watering needs to be done slowly in order to assure deep penetration.

I applied all that I had learned and carefully attended to starting the new grass. Faithfully I sprinkled on each rainless morning; slowly the green grass grew. This simple reminder was an example to me of the simple transformation in the cycle of life and death.

Each of you from farm lands and rural communities knows this so well. The process goes around you year after year. Nature moves within this mystery. We all know that grain, of whatever species, goes through a radical change once it goes down into the earth. With proper watering, sufficient light and warmth, the grain dies and rises as a new shoot of life. In the gospel of John, Jesus refers to this transformation when he says: "Unless the grain of wheat falls to the earth and dies, it remains just a single grain of wheat. But if it dies, it produces much fruit" (Jn, 12:24). We know that it is not productive to hoard our grain; nor is it productive to admire our grain. What is important is to release it, to let go of it and let it fall to the earth. The farmer knows that; Pillsbury and Gold Medal are flour companies because of that. We

are nourished by the fruit and the work of the products of all the cycles.

But how do we receive this repeatedly and keep serious about it? Our lives are indeed grain; it is not productive to gaze at our gifts; nor is it productive to hoard our talents. What is important is to surrender and become one with our assemblies. Taking God seriously prompts us to draw on the arts and skills that we have mastered as well as to work with others who can assist us.

Take God seriously!

in our ministry. Taking God seriously moves us into the depths of community and into relationship with many different people. Unlike the grain, we need depth beyond four to six inches. The nature and intensity of our mission draws us six to eight feet under. Slow penetrating work with the assembly of the faithful so often feels like burial before the new day of life and resurrection. We feel grounded with this mystery of death and new life in Jesus Christ. We feel this when we are caught in the middle of some who freely express ecstatic exclamations of praise while others decry disparaging declamations of disgust in response to one of our best efforts in pastoral music. We sense the mystery at work when we are elevated by those in euphoria, only to be deflated by some others who seem depressed by our plans and preparations.

Taking God seriously means that we stay where we are and draw on theology, psychology, spirituality, and the strengths of the liberal arts. Within this integration of the sciences and the arts, we will be supported in our efforts to understand and be with the different people in our parishes. We are there for them, not for the music alone. It is important to respect the vast diversity of the many spiritual paths to our one God. It is just as important to remember that no one of us is ever expected to meet all of the needs of all of the people in any given assembly. People are different and beautiful. They are not sick just because they don't approve of our tastes. They are not warped just because their spirituality doesn't harmonize with ours.

Difference is difference! Taking God seriously teaches us how to live with the difference and the diversity and grow strong in the Christian bonding that knits all these differences into one Body.

Earthbound, in the midst of the assembly, we know that it is essential to apply what our arts and sciences teach us about interpersonal relationships. In our ministry as pastoral musicians we interact with cantors, lectors, presiders, and the entire assembly of the faithful. Some will be immediately energized by what we offer; others will feel stifled. All of the reactions and responses have a vital part to play in the total Event that God is bringing to harvest.

The work, especially the final outcome, belongs to God. We are at all times instruments of the creative work of God; we are agents of peace and reconciliation. Living out this call and mission is our life-long journey. What we want to do all the way home is to stay tuned to the pattern that continues the saving power of Jesus. With the apostle Paul we cry out: "I wish to know Christ and the power flowing from his resurrection; likewise to know how to share in his sufferings by being formed into the pattern of his death" (Phil 3:10-11). This is the serious application of the baptismal promises we profess. This is the pattern that supports our work in cooperation with God and in collaboration with others.

God initiates our conversion and transformation as we contribute to the
abundant harvest of Kingdom justice and peace, reconciliation and love. We are naturally inclined to surrender, release, letting go, or detachment. We do not consistently make selfless or altruistic choices. Sometimes we cling to our personal vision and work tirelessly to achieve our own pastoral goal. Unconsciously we separate ourselves from the common vision of the gospel community of faith. We need the gospel of Jesus Christ to challenge us to stay with the people. We need that gospel to keep reminding us to “let go!” We need the gospel to take us down those six to eight feet through all the changes that promote identity with Jesus Christ. We want to be one with all those who profess to be disciples of Jesus Christ, and it takes a gospel bigger than our personal illusion of the “good news” to keep us faithful to this call. The gospel invites us to take God seriously!

“Let go!” and die a little. Work toward consensus and agreement by giving and taking, bending and stretching in the planning and the preparation of the celebration of the sacraments. Denise reminded me of this when she described her experience of dying to some of what she wanted for her mother’s funeral rite; her father had a different idea of how he wanted to liturgize the death of his wife. Even in celebrating death, we all have to die a little in order to live together in love. We beg God to lead us from death to life. We beg God to take us to the heart of the mystery in the everyday events of our lives. Such was my prayer when I discovered that I was at odds with my sister’s desire to go home from the hospital. I thought she was too weak to go home; she felt that going home would make her stronger. I wanted my way in the matter. My will to power was wounded when I learned that my sister was discharged shortly after I left her. Faced with this disappointment and anger I searched for the healing touch of God’s mercy and compassion. In the apparently insignificant is so often the touch of profundity. Indeed, we do have to die daily in order to live in the depth of love.

The mystery that is sung and ritualized in the assembly is the same mystery that is acted out in our daily struggle with sharing our lives with others. Every time we gather and worship we profess that there is a mystery at work within us. How we long to understand the multiple revelations of this work of our good God. All of us, the lost and forsaken, the blind and the lame, the weak and the strong, the proud and the haughty, the meek and the humble, share a common longing to be held one more time in the tender mercy of the God who can hold us in a peace beyond our dreaming. (“Gather Us In,” Marty Haugen; “Hold Us In Your Mercy,” Bernard Huijbers, Huub Oosterhuis).

Scattered and grown, nourished and fed, still we long for more. Blest and broken, distributed and shared among the many, still we languish in dissatisfaction in our war-torn and violent world of items that alienate, isolate, and separate out the Body of Christ. Our world needs to change. We are here to answer this need. Our gospel invites, sometimes propels us forward with a sense of restlessness for repentance and wholeness. In every season God is sowing, God is harvesting. We contribute to the process in all the different cycles. From the hands of God we are scattered in rural and urban parishes, ministering to those who live and assemble on our farms and in our cities. Wherever we are we continue the saving work of Jesus Christ. We continue in a ceaseless and incredible shift bearing witness to the continuous energy for conversion. We willingly trade our life for God’s life; we displace our life and death for the paschal dying and rising of Jesus.

In every cycle we are the goodness of God. Made one in the Sacred Body, broken and multiplied, distributed and shared, we nourish a world hungering for the taste of the goodness, mercy, tenderness, compassion, and justice of God.
The Liturgical Use of Scripture

By John Gallen

What is meant by the phrase that we use to indicate the topic of this session, “the liturgical use of scripture”? What are the specific qualities that identify the liturgical use of scripture?

I want to respond to this question by listing three points that are characteristic of the liturgical proclamation of scripture. They are, first, the gathering of the community both as proclaimer and as hearer; second, the combining of different texts taken from different parts of the Bible and embraced in a unity, as a whole; third, a homily is almost always quite appropriate for this event. Perhaps a brief explanation of each of these points can bring some clarity.

First, a gathering of a community as both proclaimer and hearer. A liturgical event indicates the presence of the assembly. The faithful come together precisely as “faith-ful.” That is, the liturgical community gathers in the experience of faith that is the indispensable piece of their meeting. Touched by God with the gift of divine presence to which they respond in self-surrender, that is, touched by the gift of faith, the faithful take up in their hands for their prayer, now bread and cup, now water, now oil, the experiences of light and darkness, or of passage and journey, or taking up the exchange of commitment or the gesture of laying on of hands. It is always that all these elements and all these gestures are gathered up into the experience of the community’s faith and prayer and so take on even more meaning, are brought even to new depths of mystery. They become more intensely sacrament of the divine presence. Most especially are we careful to emphasize that it is the faithful community in action that makes sacrament in this way. It is not so much bread or cup that is eucharist but rather the sharing of bread and cup. It is not so much water that constitutes baptism but rather the taking up of water into faithful hands and its pouring by faithful assembly over the person of faith; this is what makes the sacrament of baptism. Mother church washes her newborn. What do you suppose is critically important about Lourdes? Water? No. It is not water but instead the gathering of the faithful community who take up water in the risk of magic and the seductiveness of liturgical tricks and games are just around the corner.

The call to the liturgical community to make active gestures of faith is a challenge that the sanctified Brethren of Lake Wobegon, meeting in their desolate rented room on the second floor of the bus terminal in St. Cloud, simply cannot countenance. The Sanctified Brethren are liturgical wallflowers, too shy, too unconvinced, to make a move. It would never occur to them that God was alive in them and was passionately urging them to reach out with fire to touch the world. It would never occur to them that the words of the risen Jesus Christ were for them: “As the father has sent me, so I send you.” If I take this Holiness Sect not so much as a historical reality but as an image of what goes on in all of us, in this or that moment of history or to this or that degree, then I can understand a little better the hanging back and the bogus piety that often causes and disguises the lack of nerve that we witness in much of organized religion. A Roman Catholic form of this debilitated self-image can be observed during a thousand year period that assigned active ministry to only one member of the community, the ordained (male) priest. The rest of the community considered its vocation to be motionless spectators.

The liturgical assembly that gathers for the proclamation of the word comes together with all Christ’s energy of the Spirit in heart, in tongue, in lips, in voice, to proclaim in faith. Just as the Christian faithful take up the bread and cup to make sacrament of the divine presence, so do they take up the sacred text, the holy books, and make sacrament. They make the sacrament of scripture. The assembly of faith makes the scripture come alive as the Word is announced in faith. The assembly is faithful proclaimer.

And the assembly is also faithful hearer. For the dynamics of communication to be successfully achieved in the proclamation of the Word of God, the communicated word needs to be accepted. Otherwise, spoken in love by the Divine Lover, the Word-not-heard stands as the faithful pledge of the Lover’s heart, even if disregarded, ignored, or betrayed. The hearing in faith, which the New Testament calls the “obedience of faith,” is an acceptance that surrenders the whole person.

Abbot Thomas Keating says it precisely:

It must be remembered that the word of God is primarily an action and can only be perceived by a corresponding action. . . . To listen to the word of God is to respond as well as to hear. Indeed, this hearing is to take place at ever-deepering levels of attention in order that the response may become more and more one of complete self-surrender. (And the Word Was Made Flesh, New York: Crossroad, 1983, p.8)

The divine word is uttered with the intention and with the hope that the Word of the Lord will be accepted and heard, resonating in the hearts of all who receive it. Hearing the word implicates doing the word, transformed in everything that I am and do. The liturgical assembly gathers to embrace that challenge of the word, which does not bring to us restrictions for our behavior but rather opens doors to the new creation.

Second, the combining of different texts taken from different parts of the Bible and embraced in a unity, as a whole. “When the scriptures are
read in the church,” the General Instruction of the Roman Missal tells us, “God personally speaks to the people, and it is Christ, present in his word, who proclaims the gospel” (#9). This is strong language for us and a dramatic affirmation of the real presence of God and Christ in the proclamation of holy scripture. Such an energetic statement is all the more convincing about the sacramental nature of scripture that is the visible manifestation, in its proclamation, of the invisible real presence of God and Christ.

The liturgical use of sacramental scripture, furthermore, is strikingly different from the practice of taking up individual books of the Bible, one by one, for reading and proclamation. The liturgical use of scripture shapes the proclamation in a particular way, and that with full deliberation. In the liturgical celebration, passages taken from different moments of the scriptural witness to God’s real presence are combined together, deliberately and not arbitrarily. In the language of the Bishops’ Committee on the Liturgy, the passages are “harmonized.” Harmonized does not mean neutered. Harmonized means that the rich diversity of several passages finds common roots in a radical and basic unity. The diverse passages may thus be sounded together and their very differences make their basic unity all the more stunning. Even as in music, Cardinal Carlo Martini, the Archbishop of Milan, writing in the pages of Worship (May 1987), pointed in the same way to the basic unity of scripture “. . . while the Bible is made up of many books,” he wrote, “it nonetheless forms a unity, inasmuch as every page speaks of God’s great plan for the salvation of the human race. Everything refers to the paschal mystery. It is the effort to relate the various texts of the Bible to the unifying mystery that makes all of them yield a meaning, even those that at first glance have little to do with this mystery” (p.196). The liturgical use of scripture relies entirely on this basic unity of holy scripture which is itself rooted in its sacramental nature as revelatory of the real presence of God who speaks. Perhaps this basic unity of scripture, or even the basic unity of God, is not always or not easily perceived. That is not any more surprising, in fact it is less surprising, than the constant awareness of allusiveness that occurs to me when I recognize the challenge of trying to perceive the hidden meaning that is enshrined within the mystery of human persons. God is even more abundantly mystery. Not infrequently, preachers or liturgy planners can be heard to express their skepticism about the basic unity of the Bible. It comes out when they look at the arrangement of passages in the lectionary.

There is, furthermore, the conviction of the Christian community for two thousand years that no one vision of God by human persons, no one vision of God in any one scriptural passage, or even in the addition of all the scriptural texts, could ever adequately express the reality of the God of Mystery. There is just too much God, may we be permitted to say, to be confined within human expressiveness. There is a sense in which sacrament “conceals,” as it were, even more than it reveals. Though the wholeness of God’s mystery may well be present, really present, its wholeness continues to elude the grasp of human boundaries or summaries.

What ordinarily happens in the usual form of the liturgical use of scripture that we experience, that is, in the lectionary, is the putting together, as you well know, of the first and the third

*Lumen Christi.* Nansi Carroll with St. Paul School of Divinity Chorale. Wesley Presbyterian Church.
readings, usually Old Testament and Gospel, on an ordinary Sunday, bringing together these two visions of God’s presence in the two passages to create a third and new vision of God. This is really the splendid genius of this practice—the vision in passage one, authentic and true, is brought to the vision of passage two, authentic and true, and when they are added together they create a new vision. When these scriptural passages are combined together the immediate or first sense of each text is not violated. Scripture scholars need not worry. On the contrary, the whole value of creating a new vision by the combination of individual texts rests entirely on taking with complete seriousness the first sense of each of the texts that are combined together. If the first sense of any passage were weakened or undercut or misunderstood, the new vision that arises from them would be similarly weakened. The last thing in the world that the liturgical use of scripture can do is to abandon or to devalue exegesis. This liturgical use of scripture, which willingly embraces the fact that liturgy is a mystery event, and a poetic event and is always simultaneously constituted by several layers of meaning, as is all poetry, has been the practice of the church since her antiquity. The lectionary is not the solitary example of the practice, though it is the most familiar to Catholics.

Moreover, on the celebration of feasts and in the seasons of Advent, Lent, and Easter, all three readings conspire to offer a new vision of God. Perhaps a little example from the lectionary can be instructive. On July 12, we celebrated the liturgy of the 15th Sunday of the Year. The gospel reading is the parable of the sower and the seed, which dramatically proclaims, in the consoling and energetic image of the sower who is so lavish in the spreading of the seed which is, the parable itself explains, the Word of God, that God’s presence is indeed the absolutely free gift offered to all. The seed is cast in every place, in all directions, and its presence depends not at all on the nature of the soil where it falls. The message is: God’s presence depends, in the first place, on the gift-giver and not on the recipient. Here is a critical anti-Pelagian message, so welcome for the needs of American activism (as a corrective, that is).

The Old Testament reading on that same day (Isaiah 55:10-11) forcefully promises that this gift of divine presence will not fail us, will ultimately be effectual and not sterile, that it will transform all whom it touches (“It shall not return to me void, but shall do my will”). These two visions combine to make a third, which is a statement of stunning power, telling us even more of who God is for us. This new vision that erupts before us in the liturgical use of scripture on that day might be expressed this way: no matter what resistance or indifference we summon to deflect the touch of God from ourselves, no matter how we run, hide, betray, manipulate, or otherwise attempt to insulate ourselves from the Lord, this God is the Hound of Heaven, faithful and caring, passionate in pursuit, never letting us go! The Divine Lover will transform us! Gustavo Gutierrez writes so beautifully of the gospel passage: “The Lord is the sower who arises at dawn to sow the field of historical reality before we establish our distinctions.” (A Theology of Liberation, Maryknoll, NY: Orbis, 1973, p. 255). Even when we do make the exclusions and the distinctions, in our frailty and sinfulness, anunciating, for example, who is saved and who isn’t, and who is in and who is out, the divine lover does not let us go but holds us forever in the embrace of steady and faithful love.

There is just too much God to be confined by us.

Third, and finally, a homily is almost always quite appropriate to the liturgical use of scripture. What this statement suggests rather strongly is that the particular dynamics of combining and harmonizing biblical passages, which is specifically characteristic of the way liturgy uses scripture, calls for the help that a homily provides.

Why? Why is the homily especially called for when biblical texts are combined and harmonized in the liturgy? The reason is this: combining several biblical passages, each of which offers a vision of God, and adding them together to produce a new vision of God, very directly stimulates the assembly to take part in this powerfully active process of “putting the pieces together.” It might say. It is their active participation.” In this process, during which birth is given to a new vision of God, the homilist does not “think for” the community or “contemplate for” the community. No! What the homilist does is serve the community by respecting where the community is in its own experience, by showing reverence for the life-experience of the community in the contemporary world, and prophetically assisting the community to make connections, to make the links between their lived experience and the vision of God that emerges from it. It is precisely the interplay between the lived contemporary experience of God and the interpretation of the faith-experience that is offered in holy scripture that is addressed by the homilist.

There is no such thing as a generic homily! The liturgical reform has taught us again that the role of the homilist is double: 1) to say to the community, here is what the scripture is saying, and 2) to say, to announce prophetically, here is what that means for us today, here is God’s word for us today, here is where God is touching us and calling us today.

In short: putting biblical passages together that mirror and interpret contemporary experience really elicits the energetic effort of the assembly to give birth together to a new vision of God that comes both from the scriptures and from their own experience of God even before they arrive at the liturgy. The homilist helps the assembly do that. We always hear and proclaim scripture from a particular vantage point, one that arises from what is going on in our lives, in our life in the contemporary world. So Albert Nolan is precisely on the point when he writes in his splendid little book, Jesus before Christianity: “Our starting point, then, is the urgent reality of our present historical situation. Our age is characterized by problems that are a matter of life and death, not only for individuals, not only for whole nations, races, and civilizations, but a matter of life and death for the entire human race. We are aware of problems that threaten the survival of humankind on this planet” (Maryknoll NY: Orbis, 1978, p. 4-5).

Liturgy and life are inseparable. The vantage point of lived experience in history is the very matrix where God is discovered. And liturgy arises from this same lived experience. The way scripture is proclaimed in the liturgy is meant to interpret and speak to that experience in contemporary history, by casting its radiant light on our daily lives. The homilist is called to help us catch the rays.
Shalom aleikhem: peace to you, friends.

As you entered this beautiful building, you may have seen the inscription chiseled into the granite on its upper facade, "... Built for community." They say the building is slated for imminent destruction, its place to be taken by a bigger and better structure. Will it too be dedicated to "community," or will the new inscription read just "Bigger and better?"

The building's fate is a sad but effective introduction to my talk. We who are charged with worship, and, therefore, with the building of community, often feel that the world round about us seems intent on destroying that which we would build up. Though—as I hope to make clear—community is the crying need of our time, we often find that those in higher places make light of it, as if the building of community were a little thing, mere groupiness brought to us by the folks who brought the Hippies back in the 60's. Surely community has nothing to do with God, they say, since God is present among us only in the grand, the beautiful—that is to say, the bigger and the better. What we need (always) by that philosophy, is lofty music, sweeping drama, and high culture of impeccable artistic taste. Bigger, better, grander and larger—that's the prevailing tendency, though our time cries out for the reverse, that is, the smaller and the intimate.

That is my theme: the proposition that God is present, in our time, in community among us. As a rabbi, of course, I

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speak primarily from the evidence of Jewish tradition. But you will see yourself reflected in my tale. Christians and Jews have worn our respective paths through time, criss-crossing upon each other’s footsteps like the double helix of a DNA molecule, so that what I say today about my community is equally true of yours.

How then do we find God in prayer? Before answering for ourselves, let us examine some personal testimony of others far back in history’s memory.

In the latter part of the last century, a German scholar discovered an incredible communication indicating that once, there were Jews who believed that by fasting for a stipulated number of days, and then, by muttering prayers at the ground, while bent upside down, their heads between their knees, they would catch a glimpse of God in supreme glory, surrounded by angels, saying those words of praise, “Holy, holy, holy, is the lord of hosts.”

The scholar’s problem was that he was himself a 19th-century Jewish rationalist, far removed from that sort of mystical contemplation of God. He faced a real dilemma. While delighted to have the communication, he must have felt his own religiosity threatened by a form of Jewish spirituality considerably at odds with the staid rationalistic experience he knew as familiar religious behavior in Germany. He solved his dilemma by claiming that the people he was studying were mystics whose marginality to Jewish tradition made them a “special case,” irrelevant to modern-day religiosity.

Nevertheless, he painted a fascinating picture of their worship life back in the second century. Their prayers were marked by a certain rhythmic regularity—like a mantra—leading to the conclusion that what mattered most to them was not what the words meant, but how they sounded. Though the number of words in a prayer might be legion, its cognitive message could be captured in one simple sentence: “Praise God.” Thus worshippers were caught up in the rhythm of the words, which, together with the lightheadedness brought on by the previous day’s fasting and the blood rushing to the head by their inverted body posture, invoked a state of trance, whereby, they hoped to lose their sense of standing on the earth, and if you like, “to trip” through heaven to see God.

We now know that these worshipers were not marginal to ancient Jewish spirituality, but central to the age that gave us the nascent church, and the rabbinic tradition at the very same time.

Let’s look at the word “mystic” that he used to describe them. The word “mystic” functions in our language not descriptively, but practically, to distance others from us. Find somebody who is really religious, and you say, “Ah-yes-well, she’s a mystic”; as if to say, “Don’t hold me responsible for being like that.” My unofficial dictionary translation of “mystic” is “off the wall” meaning all right for them, but not for us. By calling our great spiritual ancestors mystics, we imply that this is an interesting sect for its time, but you wouldn’t want to join them.

But do you think they knew they were mystics? Did they belong to a National Association of Mystical Musicians? pay dues to the mystics guild? or go to mystics conventions? Just to ask the question is to answer it. There isn’t even a Hebrew word for mystic. These people were just the rabbis, the same ones known to us in imperfect fashion from the New Testament. It was out of their midst that Jesus himself emerged. Like anyone else in any other time, they had families, held jobs, and lived a rational existence, giving us, along the way, the very logical system of Jewish law that stands given now at Judaism’s very center. Yet when they prayed, they temporarily left behind their daily routine, hoping, like the angels, to stand face to face with the Holy One of Blessing, there to discover faith sufficient to return to this, the real world given over to our care.
In truth, there are no mystics; there is only a mystical temperament, available to men and women in every age. Not that we need emulate the specific forms of worship that were theirs. The forms change, though the goal does not. We are challenged to discover our own "mystical" forms of prayer that will achieve the same spiritual goal as theirs. Toward that end, bear with me as I now introduce three technical terms into our conversation.

First, cultural backdrop, by which I mean something akin to the backdrop of a play: the balcony for the balcony scene of Romeo and Juliet, for example. Backdrop is the context that allows actors to play their roles. As Shakespeare recognized, "All the world's a stage, and all the men and women merely players." Our very lives depend on an unconscious setting, or backdrop, that we all take for granted.

In the first two centuries of our era, the cultural backdrop of what was then called Palestine, was Hellenism, which divided the universe into two warring forces, light and darkness. God as light thus became a dominant image in the so-called mystery cults, as well as in Christianity and Judaism, all of which are equally influenced by a common cultural backdrop of the time. Thus, for example, Jesus is regularly described as light. And that is why, too, light is a dominant liturgical metaphor still in our own day.

How are we aware of God in prayer?

Now we understand why the early synagogue worshipers we have been describing sound so strange to us. They believed in a universe with the earth at the center, but concentric circles of light around it, the outermost circles being the heavens themselves, which God, the radiant source of light, inhabited. The worshiper's goal was to escape the earthbound state—a mixture, that is of light (or soul) and darkness (body)—and thus, to travel to the regions of true light, for which the soul had an affinity anyway, there to join the angels, who, unlike humans, are composed of nothing but light, in their glorification of the God of light. My point is that as strange as that may sound to us, it made perfect sense in a world in which the dichotomy of light vs. darkness was taken for granted.

Consider now just the image of God enthroned in light, and surrounded by light-like beings called angels who, dazzled by God's brightness—we call it glory—do nothing but utter praise after praise of God. Surely you recognize that image too as one that has survived the centuries. Now imagine religion as if it were a film that we make of reality; like any other film, it is composed of a series of frames that pass rapidly through the camera to give us the illusion of motion. Suppose, now, you could collapse all the frames and assemble a "master frame" expressive of religion's central image of God and the universe. I want to call that hypothetical single frame by the second of my three technical terms, master image, which I define as the central image by which religions convey their message to believers.
A master image must be congruent with the cultural backdrop it expresses. The master image of the God of light, for example, is typical of the cultural backdrop of Hellenism. The point is that different cultures at different times give us different master images. The analogy of a play that I used before is useful here as well. The “master image” of Romeo and Juliet (the one you would expect to see on a Playbill, or think of first as typifying the play’s content) is their balcony scene, because the distance between Juliet in the balcony, and Romeo in the garden, is symbolic of the play as a whole, whose theme, after all, is the unconquerable gulf between the two warring families of which Romeo and Juliet are members. Similarly, the image of a God of light praised by angels of light proved forceful only so long as the cultural backdrop emphasizing light was the central theme of the culture in which Judaism and Christianity thrived. True, we may still use that image today, but it doesn’t have the same sense of reality it had to them.

Finally, I come to my last technical term: symbolic vocabulary. We normally think of vocabulary as words, but it is really a lot more than that. Vocabulary is any means we use to convey a message.

Shaking hands, nodding formally, and kissing passionately are diverse vocabulary items that we use to greet people, and indicating very different messages about relationships that we do well not to confuse! So vocabulary can be soundless gesture. Vocabulary is also objects: for you, a cross; for me, a Torah scroll. If you combine gesture with object, you get actions: raising the chalice, carrying the Torah, and so on. Through gesture, action, and object, we say as much as we do with words.

Moreover, we can divide vocabulary further into message-bearing items that wholly contain the message, and those that only point to the message in some agreed upon fashion. If, for example, I point to a book, commenting, “This is a good book to read,” you may note the advice, and read the book, but that is all there is to it. But imagine climbing Mt. Everest to find a Guru, whom you ask, “Tell me the secret of life, O Holy One.” The Guru produces a worn object from beneath a cloak, and says, “Read this; it is the Book.” Here, we have a common noun “book,” used not to identify a simple object but to point beyond that object to something further. Similarly with the word “cross” for you, “Torah” for me. Thus words—and gestures, actions, and objects as well—can point beyond themselves to a reality, which vocabulary cannot describe but only suggest. I call such vocabulary “symbolic.” It is the very essence of worship: our hymns and chants, gestures and actions, even the sentences in the texts we use—all are symbolic vocabulary that point to reality but do not fully describe it.

Looking at the worshippers we have been describing one more time, we can complete our picture of how worship works, before moving closer to our own age. The cultural backdrop was Hellenism, and the master image, God arrayed in radiant glory. The symbolic vocabulary was body posture, words as mantras, images of light on synagogue and church mosaics—all the items that combined to make their worship possible. How are we aware of God in prayer?
Through the symbolic vocabulary of our time that best suggests the reality of a master image that itself best reflects the cultural backdrop in which we stand, if I do not end this message by asking you to fast for the rest of the convention and then stand upside down, it is only because our cultural backdrop is different than that of Hellenistic Palestine; our master image has changed respectively; and the symbolic vocabulary that worked so well once will not do so still.

This model of worship as composed of cultural backdrop, master image, and symbolic vocabulary holds for Christian as for Jew, and in all ages, even though the particular content of each of these items changes.

My second example, much closer to home, is 19th- and early 20th-century western Europe, especially Germany. A famous treatise called The Idea of the Holy describes worship then. Its author, Rudolph Otto, was a theologian who said that in his day, to pray was, above all, to be radically aware of one’s “creatureliness.” It was to stand before the ineffable Deity in absolute awe. He described God as utterly transcendent. I think you will agree that Otto accurately described the churches you know best from your youth, those most influenced by the European spirit. You didn’t walk into church and talk or smile and say, “Hi there.” You entered it aware of your creatureliness, and waiting for the God of awe to appear. Why, we should ask, was that kind of worship typical of Germany?

Let’s start with Germany’s cultural backdrop. It was not Hellenism any more, with its overriding concern with light versus darkness. It was, instead, a basic notion of orderliness; a place for everything and everything in its place; a German penchant for pigeonholing experience; arranging, classifying, and organizing people, places, and things. In such a system, what stood out for a European was the importance of class distinctiveness, the social distance, if you like, that separated one class from another, and told people their place.

With a cultural backdrop of enhanced social distance, it followed that God too would be imaged in terms of distance; but in this case, relative to the space between two social classes within society, there was nothing short of a vast chasm separating human beings from God. Thus was born the master image of God as transcendent, God the ultimately distant being that we take for granted, but that was really just another imperfect way favored by yet one more society in one particular time and place to image the divine. Still, our liturgy was constructed on that image, and transmitted that way to us, as if it were inevitable that only by celebrating God’s regal distance from us would worship successfully invoke the divine.

The symbolic vocabulary developed for that purpose you know well: Grand churches, the glorification of baroque architecture, music piped at you from a hidden choir that sang so well that parishioners didn’t dare join in, and enhanced social distance between priest and people. To be sure, this was no invention of the 19th century alone: it had been building through the very centuries that made the 19th century what it was. But the point is, we—you and I—came out of that period with architecture that pointed to God in the distance, and those masterful choirs singing four part harmony composed in a key marked “angels only.”

So I ask you, friends, were the people who prayed in those lavish structures, sitting formally through endless services without participating, mystics? Surely, Jews and Christians who thought of themselves as the epitome of rationality would have denied such an allegation. But they, no less than the first group of whom I spoke, emerged with a sense that God was present in their prayers. They differed only in the way God’s presence was conceived, and therefore known. If, by definition, “mystical” means “oddly (and irrationally) religious,” then they were not mystics at all, of course, and that is what they would have us believe of themselves. But if “mystical” refers only to the tendency within us all to find God in our own way, in our own time, and our own place, then they were as mystical as the people who celebrated God’s light-giving capacity by fasting and joining the bands of praising angels in the heavens surrounding the earth.

With this brief stopover in Europe, we arrive back home—in America, with our anxious search for community. Our 3-fold schematization of worship works here as well. What is the cultural backdrop of America? You know as well as I, that it is just the opposite of Europe. Europeans understood the grand art of Monet’s water lilies, while we have Andy Warhol’s Campbell’s Soup Cans. Music has changed too. America has given us jazz, the people-music of Black spirituals, and Pete Seeger’s folk idiom. We’ve been raised on the guitar, not the organ; on Copland’s “Rodeo,” not Handel’s “Messiah.” All of this bespeaks a cultural backdrop of an America that was founded on the notion of eradicating the very class distinctiveness on which Europe was based. Here, we have worked to obliterate social distance, using first names, addressing envelopes without particular care for titles, building public schools, and denying dress codes that mark off one person from another. Living now in a cultural backdrop of theoretical equality, our master image will hardly feature a God of transcendence. For us, God is not distant, but present among us. And the symbolic vocabulary for us will be words, gestures, actions, and objects that deny the distance driving God from our midst.

Symbolic vocabulary for American worship, therefore, must point to intimacy, not distance. That is the point of “community,” a term we use to mark any gathering of people where we feel we belong sufficiently to hope for the intimacy of love, of friendship, and of mutual care. Far from destroying community, we need more than anything else to build it up, because that is where God will be present among us.

In the last few decades, our greatest threat has been the destruction of community. The century began with natural communities in abundance: native farming communities, or enclaves of immigrants from tiny towns in Europe. In these communities (Garrison Keillor’s Lake Wobegon, not far from here, is one), people grew up, married, and grew old together. By the turn of the century, these natural communities were going the way of the dinosaur. Urbanization brought people to huge metropolises, where they gave up their ethnic enclaves. For a while, at least, we lived in neighborhoods, and kept up ties with extended family that remembered what it was like to be related to a common set of ancestors, and blessed with a common memory stretching back to distant days together. With the fifties, we moved out farther still, to suburbs, where we soon lost track even of our
neighbors, and learned to race in anonymous cars down the endless thruways to impersonal destinations. People who once sat on front porches hailing friends and passers-by now build back-yard decks that protect their privacy from strangers. Extended families have disappeared, and even the nuclear family is in trouble. If there is one crying need in our time then, it is for us to know one another again, to rebuild neighborhoods, to know a place where we can greet one another in all the intimacy that America promises—and that, of course, is where the church and synagogue come in.

The kind of society we inhabit has been described as one of limited liability. By that I mean we join organizations and hold them responsible, or liable, for a limited list of duties. The Y must have a pool, or I might quit. The PTA is responsible for audio-visual equipment in school, without which, I threaten to withhold my dues. Our lives have become a series of interlocking limited liability associations, which we join for specific ends in mind. But where is the place where we don’t join, but we just belong? like the natural community, the neighborhood, or the family, marked by the potential for total liability, where we simply care for one another? Where indeed, if not our churches and our synagogues? People rightly complain that churches are too impersonal. One woman captured the sentiment in a phrase that haunts me still: "The Baptist church on the corner is so big," she said, "we call it 'Fort Baptist.'" What she didn’t say is that across the road was "Fort Catholic" and on the other side, "Fort Jewish." All of us who work within the fort are so busy that we’re not even aware that the people don’t even come anymore. What we need to do is tear down the fort, and create community instead. We need music we can sing, and people we can touch—not out of mere groupiness, but to rediscover the presence of God.

What God enthroned in glorious light was to worshipers of the second century, what God transcendent was to 19th- and early 20th-century Europe, God who knows us in intimate community is to us.

I leave you with a biblical tale, easily my favorite, and maybe yours too: the story of Jacob who steals his brother’s birthright and blessing, and now flees lest Esau kill him. In the dark of night, utterly exhausted from flight, he falls asleep on the desert’s barren landscape, and dreams; of a ladder stretching from heaven to earth, and angels going up and down it. He awakens in this apparently God-forsaken landscape, and what does he say, but perhaps the most sublime line in the whole Bible: "Surely God is in this place, and I did not know it."

There lies our challenge. In today’s churches and synagogues, people see reflected not their dreams, but their nightmares of lonely days and nights that have become the reality of their lives. They wake up, and unlike Jacob, say, "Maybe God is in this place, but you’d never know it."

Let us transform the barren landscape of our communal lives into real communities of total liability; there, in the intimacy of mutual care, we will know the reality of God. Let people leave their worship, then, and looking in each other’s eyes, say, as Jacob did—or, maybe, even better still—"Surely God is in this place, and we knew it all along."

Thank you. Shalom.
The Friendship of God

BY ROSEMARY HAUGHTON

Way down underneath us as we stand here, if we could dig far enough through all the concrete, there is earth. But that word earth we also use to refer to the planet, to the whole great thing from which we draw our life. Earth, land, soil, it’s under us, it’s in us, it’s what we’re made of, it’s the place of our being, our growing.

There’s another word we use to talk about the soil: dirt. I think it says something about the feeling of our whole culture towards the earth. It’s “dirt.” It’s “dirty.” “Go wash your hands.” We use that word dirty to mean not just kids who need to wash their hands, but “dirty” books, “dirty” videos. We use it to mean “obscene.” There is something sinister about the way we use that word.

People who work the earth get their hands dirty. People who actively work the soil—migrant workers, farm laborers, people who dig, don’t have much of a voice in our society, because we don’t really value the gifts of the land. It is just there, it will always be there. It is something we can count on. (But the question remains whether we’ll always be there.)

Yet land, earth, soil, is the place where we encounter God. The very beginning of our history of salvation tells us that. There was this man called Abraham, and his family, living in quiet prosperity. Why wasn’t it enough for Abraham and Sarah and their family to live peacefully in the land where they were born, to grow in holiness and knowledge of God in that context? Why did Abraham have to leave all that and go into a new land? Why did God have to show him a different land, and put him through a tremendous amount of trouble? Because the old land was a place where Abraham was not able to get in touch with God. For some reason the values were wrong, the attitudes were wrong, the way of understanding God was wrong. It was a place of “idolatry” in which the relationship between human beings and God and earth was not understood.

So Abraham was told to leave, to let the whole lot go and find something new—an precarious existence in a new land. In that land he must raise an altar, because that was the place of encounter with God.

Later the people of God, fleeing famine, came to Egypt. They found refuge for some time, but became enslaved. So the call came to Moses, “I have heard the cry of my people in Egypt.” And Moses was sent to bring them out.

Why? Why did they have to come out? Was it because they were so badly treated? Certainly they were badly treated, and yet we know that later in the stories they wished they could be back in Egypt, because there was security; they knew where the next day’s dinner was coming from. No, the main reason was not that they were badly treated. That might have changed with a more enlightened ruler, with some lobbying, with some pressure. What couldn’t be changed was the situation of idolatry. They were in a place where they were denied the use of the land, where they depended on others. They couldn’t encounter their God in that land.

And it was very clear in the message of Moses to Pharaoh that they had to come out because they needed to worship God. Why couldn’t they worship God in Egypt? Because there was no way they could celebrate that land as God’s gift. They were enslaved, alienated from the land and therefore from God’s presence. It took them 40 years in the wilderness, landless, and yet not independent, to begin to learn different attitudes, to rid themselves of the attitude that said dependence was Okay provided it was comfortable, to begin to be people who could create something together, something new, something different. They had to learn to take responsibility for the land God gave them. When they did, we know that very soon they lost sight of that sacrament of land that had been given to them. They did what we have done—they claimed it, they said “we can depend on it, it’s ours, nobody can take it away from us, we can exploit people and land as much as we like.”

And so, they lost the land. It was only in the land of their exile that they began to understand what they had lost and why they had lost it, and they told the old stories, but they told them differently. They told the story of creation. They told the story of God looking at the void, the landlessness, the emptiness and chaos and no meaning, and God bringing meaning out of that, and putting people in the land to name it, to care for it and for all other creatures. That, they said, is how God wanted it to be.

The exile was a time of repentance and rethinking. I think that is the position we are in. We are indeed in our own country. We are not, like so many millions, refugees. But we are exiled from our land in a deeper sense. We live in a land where millions of people are landless and have no rights, where people are dependent on the welfare system, or on the wages fixed by employers who care only about profit. They have no claims in the land in which they live. They are exiled, and we, with them, are spiritually exiled, because we don’t understand the presence of God, the gift of God in the land.

Perhaps we can see that most clearly in the beautiful country of Appalachia, a very fertile land where people can grow bountiful crops, if they have the land. But they don’t. It is not theirs. “How can I sing the song of God in a strange land?” said the exiles in Babylon. When we are exiled from the land, in the depths of ourselves, then we lose touch with our very being, because we are of the earth. We lose touch with God, because God’s encounter with us comes in the place that God gives to us—if only we can understand that. So our literature becomes junk literature, our food becomes junk food, our music becomes junk music, and our piety becomes junk piety.

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So how do we come home? The exiles in Babylon learned to repent, so that the moment came when it was possible for them to return. We need to repent, which means we need to understand what is being done and why we are in this situation.

I work and live in a shelter for homeless families. I have first hand experience every day of what it means for people to be homeless, to be not only without a place, but to be without any claim to a place, so that at the whim of some authority figure, they are given a home or they are not given a home. That’s made me understand as never before what it means to be exiled from the land. We need to rediscover our own real interdependence with that creation which is the earth as the place of our encounter with God, and therefore our awesome responsibility for that. The old Greek word for the earth is Gaia, "Mother earth." And some scientists are trying to show now that in fact, the "Gaia principle" means how all life and indeed all being on earth interacts, breathes together. We are one organism in which the spirit of God is breathing. We need to understand the land not as a place we go for vacation, but as a place that belongs to us all.

In the 17th century in England, there was a little obscure sect known as the Diggers, because they literally dug the soil. They didn’t take anything away from anyone else, their little settlements moved into wasteland and began to cultivate it. And their doctrine was that the earth is "a common heritage for all." Well, it wasn’t long, of course, before somebody got rid of them. Their was not a doctrine that is very comfortable possible for the land to be given back to people, not just until someone else buys it, but for always. And we must work to create a commonwealth in which all have ownership and responsibility for the land.

If we want to encounter God, if we want to be part of this project, which is the project of the Gospel, we have to create a situation in which land is known not as a commodity to be exploited but as something fragile but infinitely valuable, and in which we have a part and are a part. There, then, we will encounter the God of Abraham and Sarah, the God of Moses, the God of Jeremiah, Ezekiel, and Second Isaiah, the prophets of the exile and of the return. There, then, we will encounter ourselves, and be involved in the great exchange of Gaia, which is the place of God. And then we may begin to understand the life and message of Jesus, who didn’t come to take people out of every day life, but to show them that life could be lived in such a way that human society, nation, neighborhood, family—rooted in its own land in its own place—

So how do we come home?
could become the place where the reign of God will begin.

Jesus foresaw devastation, destruction, the long trails of refugees. He knew people were being abused because of greed. But he called people home. He called them to discover their own place as the place of God. “The meek shall inherit the earth.” “This land is home to me,” but only if it is home for everyone, none excluded, and, therefore, God’s home, also.

Until then, God is in our land, but we don’t know God, because we are alienated from the land. We have to try to speak with the words of the great prophet of the exile, Ezekiel, the promise that brings together the land, the repentance, and the people. “I will bring you into your own land. I will sprinkle clean water upon you and you shall be clean. And from all your idols, and from all your uncleanness I will cleanse you. And I will put my spirit within you.” The spirit of the earth, the spirit in us, the spirit of God. “And you shall dwell in the land” and then “you shall be my people, and I will be your God.”

In the house where I live, where there are homeless families, we have a garden. Recently, we have been picking a lot of strawberries and the guests look at them with amazement. “Did you grow those? Really?” And sometimes I ask them to help pick. “How do you pick strawberries?” And it turns out to be quite easy. They’ve never seen fruit growing. They’ve seen it in the store, and they’ve seen it in cans, but fruit that you pick? We don’t make all our bread, but we make some bread. They watch me kneading the bread. “What’s that?” “It’s going to be bread.” “That stuff? Can I do some?” Then they watch it coming out of the oven, and it’s bread. (And it isn’t sliced!)

Then there’s compost, and that’s even more weird. “Put all that garbage in there? Why do you do that? It’s disgusting.” Then you come out and look, and there’s this stuff that looks like soil. And you see what’s happened. People ask questions and they begin to understand, and so they become enthusiastic collectors of garbage to put in the compost.

There’s a sort of puzzlement and then an interest. And one of the women said to me the other day, “My grandmother used to make bread.” There’s sort of a wistfulness about it. The fact is that for so many of us, the loss of the land has meant the loss of the sense of what food is. As a society, we waste incredible amounts of food. I forget the figures, but what restaurants throw away could feed most of the hungry people in the country. Waste means contempt. Waste means we don’t want it. It is that simple. You don’t throw away something that is valuable. Food is not seen as valuable.

Hunger is something that happens to other people. It’s something that happens in Ethiopia. Recently, with more and more on the news about homelessness and about what happens to people who are homeless and poor, we’ve begun to understand that there are some people in this country who are hungry. But we still feel that they are the unfortunate exceptions. We don’t regard hunger as something that could ever happen to us. We count on abundance. And having counted on it, we despise it and throw it away.

We’ve deprived people of the power to produce their own food by making sure that the economies of many other countries depend on exports of luxury foods for us. So land is taken away that could provide food for those people, and they are once more dependent on a cash economy, to produce food we don’t need, food we throw away. In Appalachia the land is owned by the great coal and oil companies. The people who work for those companies have to live in
the little bits of land that are left over, not enough land to grow their own food. Loss of land, loss of food. As the people were enslaved in Egypt, so they are enslaved again, and for the same reasons, because again there is an upper class that needs that enslavement to keep itself comfortable.

Food, like land, becomes a commodity to be exploited for profit. Food production for most people is not a shared enterprise, a holy thing, something to be committed to. It's a process of production and marketing for maximum profit, and so anything that will increase the profit is OK.

In order to do that, we are poisoning the earth. We are putting more and more poisons on the food itself, to make it grow faster, look better, keep longer. We are poisoning the earth to keep the insects off. We are putting enormous amounts of chemical fertilizers into the ground so it gradually loses its natural fertility. We're poisoning the earth, the food, and the people—first of all the people who produce the food, some of whom are dying as a result of the poison sprays, then the people who eat it. Well, we are becoming aware of that, not only of the fact that we are being physically poisoned, but that this whole system has been spiritually poisoning us. And so change does begin—that process of repentance and rediscovery.

It's impelled certainly by basic fear. Fear for our health, even for our survival, impels us to begin to look at the food, to see what's happening to it, to demand that it be grown in healthy ways. It's only a beginning, but it is beginning, and organic farming is a growth industry at this point—still very small, but growing—because people are beginning to realize what we have done and are doing to the land in order to produce incredible quantities of food very fast. We are endangering our food for the future, so that big areas that have produced fruits and vegetables on which we counted on using forever, are quite rapidly becoming unusable, because of over-irrigation, because of the increase of the saline and chemical content in the soil. So maybe just by necessity, and not by any great change of heart, we are going to be forced to look at the way in which we produce food.

Perhaps once more people and land will learn to interact with each other to create ways of feeding people. Then we will discover the taste of real food, and people will begin to know what bread is. There's even a commercial on television, which I've seen recently, claiming Community is God's project.
that one particular brand of bread has more whole wheat in it. Well, that's something. It shows a change in people's attitude.

When people begin to know what bread is, perhaps we will begin to know what eucharist is, and why Jesus broke bread with his friends. For Jesus, bread was a reality, something produced with a lot of hard work and a great deal of celebration and thanks because it was not a certainty but a gift. The first bread of the wheat harvest was precious, a proof that this year again, there was a harvest, that people would eat. And so it's quite natural that for him the most perfect offering was the offering of bread. His identification with that bread that was shared, that was broken, was the most natural thing for him, springing from the deepest roots of wisdom, in himself, and in his whole religious tradition. It flowered to full consciousness in that moment, in that action of breaking the bread and sharing it. I think we can't fully understand or share until we understand the identity of the food with the life of the people, and the people rooted in the land. When we break our links with the land, and with bread, we break the links with God and with each other. In order, truly, to celebrate eucharist, we need to know what it is that feeds us. We need to understand our interdependence with each other; we need to understand our

When we begin to know what bread is, we will begin to know what eucharist is.

interdependence with the earth and all that grows. We need to understand how Jesus was reaching into the depths of that and then drawing it forth, so that we could take hold of it and share it, and be part of it, and rediscover ourselves in that encounter.

We cannot share eucharist unless we also share land and food in a way that is just. The political and economical implications of that are stupendous. We have to remember that our loss of a sense of eucharist is perhaps best symbolized by the fact that, for the last couple of hundred years or so, we have celebrated eucharist with a form of bread that looks more like styrofoam.
It's as if we were trying to say that our encounter with Christ in the eucharist could be separated from all the earthly, dirty things. But Jesus, who as a boy and a young man had no doubt helped in the harvest each year, as everyone does in that kind of society, knew what food was about, and knew the dependence on God that food means, that food is. He knew what he was doing. When he gave himself to us in that way, he was giving himself to us in the way that binds us to each other, through the food, through the land. There are so many ways to say that, and none of them is ever adequate because we have no language that can fully express that deep interdependence. But when we celebrate eucharist, we need to be aware of what we are doing. We are drawing out, as it were, the very heart of the mystery of the Earth and of human life, and making it conscious, making it shared. And it is there that God is present to us, because of all that. It's not magic. It is the deepest reality that Jesus was able to make accessible to us, through the power of the Spirit. When we know that, when we know the Earth, when we know the bread, then we are in touch with the source of our being, we’re in touch with God, we’re in touch with the land, from the land, and from the bread.

When Jesus shared the broken bread, the blessed cup, he created the community of his body, the community of his blood. He brought into consciousness what was inherently there in the way that people are made. He brought it into being, he made people able to grasp it and live it around that table. From the roots of human being in the shared food, from the heart of mother Gaia, from the depths of God, the community of human friendship comes into being. The human experience of friendship, through engagement in a common task: that is community, and that task, for us, is the task of allowing God’s reign to break into our world. It doesn’t mean introducing something foreign, it means allowing it to break out of the places in which it has been imprisoned. When Jesus touched people, and healed them, and called them, over and over again he said things like, your faith has healed you—your faith. Not something to change them from outside, but the release of something within, through their willingness for it to be released.

S
o often in our history as Christians we’ve regarded community as something special and rather unusual, a particular lifestyle chosen by some people. Some particular choice for special spiritual reasons. But the experience of community is much wider than that. It is something people discover when they come together for a purpose—maybe a temporary purpose, a celebration of someone’s birthday; that can be a very strong experience of community. It can be much more than that, but the little experiences of community tell us a lot about what community is.

The experience of community has to be around something that people are called to do. We discover our interdependence in the act of involving ourselves in the project. Your own experience as musicians must have shown you that many, many times. The shared perception of beauty and meaning, finding ways to express that, learning the skills to do so, the work that makes it actual, and the sharing of that work, and that learning, and that celebration—there’s shared friendship in that. It’s not because everybody involved necessarily likes everybody else, but because in the work they are doing they let go some of the things that might create barriers.

Community is God’s project. When God called the people out of Egypt, it was to become a community, a community full of conflict and difficulties, but a community with a project: that of creating a new people in a new land. Community is hard work and community needs skills. I want to mention just three skills that seem to be essential for us to understand as part of our community making as eucharistic people.

One is the skill of analysis, the skill to understand. I talked earlier about how repentance involves understanding what has gone wrong. The great prophets of the exile were masters of social analysis. They understood and explained with extreme force, without mincing words, what had gone wrong, how greed and oppression had brought people to that point, and what had to be done. Jesus used social analysis. He pointed with deadly accuracy at the reasons for the suffering of his people, at the cynicism, the alienation, the greed, the possessiveness that had created poverty and hopelessness.

Then we need the skill to be able to dream dreams and see visions, to be able to create visions that people can identify with and can say, “Yes, that is truly what we want, that really corresponds to our sense of ourselves as God’s people.”

Finally, we need the skill of translation, to allow us to take the vision and to find ways to move from here to there.

Our skills of analysis show us our failures—the failure of human awareness of the bonds of interdependence in creation, and how they are routinely violated. To mention just two obvious ways we violate that, we have a legacy from the last century of huge, huge cities, created in order to provide enough people to run great big industries for the profit of the few. We crowded people together in cities because we needed them to run those industries. Now we have these great dinosaurs that serve no human purpose, in which people are imprisoned. They are a parody of community.

In agriculture we have violated the earth. It has become “agri-business.” An intricate network of profit and exploitation, it is no longer an intricate network of soil, plant, animal, and human being. And poverty is a violation. There is enough food in the world to feed the whole world population and many more. As a sociologist from Columbia University told a conference I was at recently, poverty doesn’t happen because the system has failed. Poverty in our country exists because the system is working as it is intended to work. The people who are not needed to run the system, to keep it going, are regarded as disposable. They are a problem. Maybe we have to do something about them, but we are very reluctant as a system to do that. And we make them feel they are not needed, that they don’t count. We exploit them when we need them, pay them as little as we possibly can, and then forget about them.

We need those skills of analysis to help us to understand how those things have come about, how it could possibly have happened that human beings of good will could have created a system that does that.

But then we need the visioning. We need to be able to conceive of a new heaven and a new earth, not just heaven as a compensation for all we’ve had to
put up with here, but as the inspiration of what the Earth can be if God's reign really does break in, as Jesus proclaimed it could and should do. And it is typically the communities of the dispossessed who have been able to see that vision, who have said "it doesn't have to be like this, we can change things, there are ways to be community, to be a society, in which justice is done, in which the poor of the earth do inherit." And we recognize the gospel project of liberation—of the land, of the people. Mystics understand that interdependence that creates justice. The poor understand it, unless their awareness has been dulled by false promises.

How do we translate that vision? How can the vision come true? That really takes some skill. How can we make actual the promise discovered in human community—the sense that the interdependence that we discover in our encounters with each other in community is the key to the human reality, and therefore can be the key to what our whole society, our whole earth, can be like? The interconnectedness of all creation is something we can observe. It's there. Observing it provides us with the guidelines that we need for the recreation of human community on earth. They show us the reality of ourselves as eucharist, as shared, as becoming one through the food, through the task of sharing that food, of becoming one. It's not a separate thing. Our celebration as Christians is not something we do in isolation. If it is, it's not life-giving. It has to be a bringing into our actual living, by the power of the eternal word of God, of the reality of God with us: in and from the earth, the living, ever changing, interchanging of being, whose breath is the breath of God. It brings forth food, and we are food for each other, and it calls us to share the food, and to know the friendship in that task, to do the work of justice, the work of peace, and then to celebrate the knowledge. We celebrate what we know, who we are. Celebration doesn't come out of satiety. When we're satiated, we don't really celebrate; we just find ways to forget. Celebration comes out of the sense of the fragility of our life, and yet the giftedness of it. We celebrate because there was a harvest, because we do have food, because somehow the land is still ours. The gift has been given to us once more. We are here. We are alive. We are able to celebrate.

This is the hope that we have, this knowledge of our interdependence, that we experience in community, the hope that there is a way in which human society can become the place of encounter with God again, not merely in little tiny gatherings, as we do know it, but in the whole of our earth. It seems sometimes impossible. There are times when you feel, with everyone else, you're pushing this great boulder, and that if anybody sits down to rest for a minute the thing is going to roll back and crush you all. But if we can stay in touch with the sense of ourselves as being interdependent with all creation, with community as being something that we are, that we live by, then it really is possible. That doesn't mean that it is bound to happen. We just know that it's possible and, as the great prophets called us to recognize, we live by that possibility. If we let go of that possibility, we die. So we can recover the land as the place of blessing, as the place of encounter, as the place of the transformation of human beings and of all things. It's the holy city, the symbol of real human community coming down from heaven, coming down from heaven to earth, the transformed human society where there is no more weeping, and people can pluck the leaves of the tree of life.

In the great vision of Isaiah he saw people growing their own food and eating it, building their own homes and living in them, not just producing food for others, and building homes for others. And he said we shall be called the rebuilders of ancient ruins, people who can create a new city which is still so very old, a city of God come down from heaven, to be planted on earth by us, in the land, in the sharing of food, in the celebration of community, which is our eucharist.
Liturical Principles for Celebrating a New Consciousness

BY DOLLY SOKOL

One of the primary insights I gained from planning the eucharist to be celebrated at a conference on Women in the Church is that a liturgy free from discrimination follows a collaborative rather than an institutional model. The planning process called for the exploration of images, values, and genius of the feminine that could truly be inculturated into the Roman Rite. It also called for balance. These were not to be feminist liturgies. These were liturgies to be celebrated by both men and women. The planning would be a team effort, with Elaine Rendler, John Buscemi, Paul Covino, and me.

When characterizing the institutional model, these kinds of images and values seemed to emerge: the centrality of Holy Orders, its hierarchical nature, its practice of separating minister from assembly, its view of the preacher as the giver of wisdom, its use of masculine and power images in its scriptures, prayers, and images of God, its preoccupation with rubrics, its wordiness and headiness, its sense of domination over the people, images of straight lines, distance, non-contact among people themselves as well as ministers, the importance of efficiency and functionality, the sole use of men in leadership roles.

The collaborative model, on the other hand, focused on these images and qualities: the centrality of baptism, the equality yet diversity of ministries, a sense of bonding among all, the preacher as a sharer of part of the collective wisdom, the use of feminine as well as masculine images of prayer, scripture, and other texts, the value of storytelling and memory, the image of a circle, a sense of closeness, the inclusion of touch, the union of mind and body in prayer, the assembly as active participants, a sense of solidarity, its movement toward liberation of all, its attention to the artistic, the imaginative, the aesthetic, its sense of ritual, its full use of symbol, its inclusion of both women and men in leadership roles.

It seemed to me that many of the qualities and values of the collaborative model are some of the very same qualities that are called for in the revision of the liturgy since Vatican II. So it seemed a somewhat less impossible mission, realizing that good liturgy and liturgy free from discrimination held many of the same values.

These were not to be feminist liturgies.

So we began by paying attention to the centrality of baptism. How could we acknowledge this right from the beginning? How could it remain firm throughout the conference? The artist on the team, John Buscemi, imagined a font of flowing water that would be central in the large ballroom and would remain flowing throughout. We would call attention to it in prayer and would interact with its flowing water in the liturgies.

Because of the centrality of the font and the symbol of water, we felt that in the gathering rite we should acknowledge right from the beginning the waters that are gathered from all over the country to form the living water that flows from Christ. We wanted to establish the prayer of a women’s conference whose participants came from the tradition of women bathed in these waters and who themselves continue that tradition in the ministries to which they have been called throughout the world.

So the gathering service began in song with the memory of Jesus (“All People Here”) and in prayer with the memory of women throughout history whose gifts have enriched the body of Christ.

We gather here in remembrance of your promises, and in remembrance of the women on whom, in all ages, you have poured out your spirit. We remember Miriam, who, with Moses, led your people out of slavery. We remember Huldah, who blessed the king of Judah and confirmed your word to the people. We remember Mary, Daughter of Israel, in whose song, at your coming, all the hopes of the poor were brought to life.

Then the waters from each region of the United States and regions abroad were carried in procession by a woman of that region. God was blessed in word and song for the waters that bring life to that particular region. (“Blessed are you, O living God, in this flowing of waters!”) The waters were then gathered and poured into the central font where they became the source of life for this gathered body.

The baptismal centrality continued through a sprinkling rite during morning prayer, the font’s presence and flow throughout the other prayer services, and its shared focus with the table during the eucharist.

The closing prayer of the conference also touched into the baptismal symbol, but in another form. The conference had brought participants to new insights, new visions, new ways to hasten God’s reign. The participants were once again preparing to journey back home, but newly touched by God. They were very much like catechumens who, having been touched by the grace of God, seek further strength on their journey. So a ritual from the Rite of Christian Initiation of Adults was adapted. Each participant was asked during the closing ser-
reading, begun at the gathering service, was continued to include the prophecy of Joel that declares that the spirit will be poured out upon all God's daughters and sons and they will prophesy.

During the Magnificat all were honored with incense. Four female thurifers moved through the assembly swingingthuribles with bells. Then all joined in intercessory prayer followed by the sign of peace.

This service, while more traditional, still provided for full and careful use of symbol, attention to ritual, inclusion of both male and female diverse roles, and the use of feminine, masculine, and liberation images and language in scripture, prayer, and musical text. What this service also attempted to do was anchor the masculine as well as the feminine in the prayer of the assembly. The paschal candle, used in this service, joined the font in the center of the room. The two together formed a unity, yet diversity found in the body of Christ.

Morning prayer was also somewhat traditional in that it gathered us in praise of God for a new day of life and in dedication of that day to the service of God in one another. The baptismal waters that continued to center us in this conference were drawn from the font and used freely by six water ministers to sprinkle all of us. We sang the traditional morning psalm 63, blessed ourselves, and shared a sign of peace. This service too, continued the general principles set forth for a liturgy free from discrimination.

We finally turned toward the planning of eucharist. How could that which brings so much pain to women in the church because of their exclusion from leadership be celebrated at this conference with sensitivity, acknowledgment of pain, yet holding firmly to the unity that the very nature of eucharist implies? Knowing that the presider would have to be male and that the Roman form would be a given if we were to celebrate a valid eucharist, what could we do?

We looked first to the image of the circle. Could that be used? Unfortunately, this pattern could not be used for the other prayer services because major addresses either preceded or came after each of the prayer sessions. These also had a predetermined seating pattern in which participants all faced a front and center platform. While we were forced to use this configuration for those services, we focused on the eucharist as the time when the circle could be used to great advantage. This, of course, involved changing the conference schedule, for eucharist was scheduled 45 minutes after the last session of the day and the ballroom was being used for a final session. It took some negotiation with the conference staff and apologies to some conference participants who had made previous evening plans, but we were able to begin the eucharist at 9:00 pm on Saturday evening, giving us almost four hours to change the entire configuration of the ballroom and decorate it worthily for a eucharistic celebration. The entire ballroom seating was arranged so that the assembly encircled the eucharistic table, lectionary, font, and paschal candle. We could see one
another as well as the areas of ministry. The eucharistic table stretched across the ballroom in the shape of a cross. At its center the font, lectionary, and candle stood. Four short platforms were placed in a circle around the font. These served as the ministry areas for the presider, readers, preacher, and four cantors. The choir and instrumentalists assumed the speaker’s platform. The presider and all ministers sat in the assembly and came center when their ministry was offered.

Already, without even saying a word, the environment evinced the centrality to which the assembly picked up the chant, “Ora, pro nobis.” Women saints, past and present, were called upon. Then, bells, which had been used in previous services, formed a call to worship, as bell ringers moved through the assembly. All stood and joined in the song that gathered us together in the opening service. The presider, a man ritually comfortable, warm and sensitive, greeted the assembly, immediately acknowledged that he was in a precarious position, yet called us to unity in Christ. The stories of the scriptures were told, to be strengthened again with the body and blood of Christ, the baptized prayed for the world.

The table was prepared with candles, flowers, and an abundance of bread and wine. Monetary gifts were collected for both the hungry and for battered women. Those who would be ministers of the bread and cup stood near the table as all stood to praise and thank God.

Eucharistic Prayer for Reconciliation I was proclaimed by the presider and acclaimed regularly by the assembly. As the intercessory part of the eucharistic prayer began, the assembly chanted, underneath the spoken words of the presider, its affirmation. The great Amen flowed from this affirmation and built to a climax.

To prepare for communion, we prayed the prayer of Jesus and touched one another with a sign of peace. Then the bread was broken, the wine poured out by the eucharistic ministers who stood around the table. The assembly came toward the center, toward the table, font, and one another, to share in the body and blood of Christ while singing of the wonders that God has yet to reveal.

The prayer after communion rejoiced in our communion, acknowledged the 39
pain that this celebration still brings, and asked for God's intervention:

...While we have rejoiced in the unfolding of the mystery of Christ through the voice of women and in the abundance of life that they bring to the regeneration of your people and of all creation; we have been saddened, even in this very eucharist, by a new awareness of the silence to which they are hidden and bound. We ask you again and again to remember your promises of fidelity, for if you forget, who shall remember? We ask you that those whom fear deafens to the sound of unwept voices, and those whom discouragement of disregard renders silent, may be brought to new life in a fresh outpouring of your spirit...

Finally, we were sent to bring forth the reign of justice and call upon God in the traditional hymn, "O God Our Help in Ages Past."

These then were the liturgies of the Women in the Church conference in which we tried to plan liturgies free from discrimination. Did we succeed? If the collaborative model is our touchstone, then I think we succeeded on most counts. The eucharist, though the least hierarchical eucharist I have ever celebrated, still demanded a validly ordained priest, which in this day and age is a male celibate. But other than that, the qualities that are called for in good liturgy and good collaboration were met.

However, we did get criticism, and a lot of it. It was offered primarily by those women who desired a totally feminist liturgy—liturgy that never acknowledges the masculine, liturgy that only refers to God in feminine imagery or as she and never uses the images of Father or Lord, liturgy that excludes. While I agree that private or small group prayer can and should at times be exclusively feminine, liturgy is the public prayer of the church and should not exclude anyone. Having said this, I realize that the church has indeed excluded women in its prayers, preaching, and ministries for centuries. But little is gained in doing unto others what has been done to us.

To the question did we succeed, I just have to tell you what the NCR said about the eucharist in particular: "The Mass was prepared quickly by volunteers..." We surely didn't succeed if a reporter thinks that such an undertaking was thrown together in an afternoon, I must tell you that all the planners were considering "hari kari" after reading that!

The principles that I present to you today are not written in stone. They will have to change and be transformed by the continually changing nature of ourselves and our culture. The liturgies that we celebrate today in our parishes will also undergo transformation for much the same reason. Adapting the liturgy to the culture, whether it be American or Swahili, or Fijian is not just a nice thing that could be done if we have the time or the energy. It is a gospel imperative. As Anscar Chupungco, OSB, says in his book, Cultural Adaptation in the Liturgy, "Liturgical adaptation is a theological imperative arising from the event of the incarnation. If the word of God became a Jew, the church in various countries of the world must become native to each of them."

This I think is the task of the American church—to realize that we have a culture and that the culture's regard and relation to women has changed significantly in the last 25 years. The liturgy, if it is to truly incarnate those values and customs of the United States that are in harmony with liturgy's true and authentic spirit, must respond concretely to those cultural changes. Your mission, should you choose to accept it, is to begin planning and celebrating liturgies free from discrimination.
Parting: As Ministers One and All

BY MARTIN MARTY

This article makes best sense when the reader recalls that it closed the convention of the National Association of Pastoral Musicians. As a close, it uses the metaphor of "parting." I hope it will be clear that one does not need to have been present at that particular parting in order to carry the meaning of partings into the rituals and rhythms of death, resurrection, and mission or vocation anywhere, anytime, under any circumstances.

I. Parting as Imaging of Death

The least popular of some 1,000 homilies I have heard in twenty-four years in our home parish was presented by a pastoral intern. He talked about parting as a rehearsal for death. The son of missionaries in a remote place, he recalled how from kindergarten on he and his siblings were always saying goodbye as they headed to school hundreds of miles from their parents. Then came high school and college partings, as their flights took them far across the ocean. Would they see their family again?

Such an experience taught him to see how we evade parting, because it signals conclusions, ends, distance. He told us parishioners that we would tell him and his spouse, “See you later this week before you leave,” but he knew they would not. Or, “I’m sure we’ll meet again before long.” Though the odds were strong that they would not. But we avoid real goodbyes and farewells because of what they symbolize, what they mean.

After partings, we use emblems of continuity, souvenirs, scrapbooks, photo albums. Yet those who look at theirs will likely agree with this Marty maxim: “There are no happy memories; there are only memories of happy occasions.” The memories are not happy because the signs of what had been signal the irrevocable. Many of the people who posed or autographed or left mementos died, or grew alienated, or changed, or became remote. As my colleague David Tracy puts it, we are haunted by “finitude, contingency, and transience.”

When a great convention disperses, all of this is on our mind. “Oh, I’m sure we’ll see you yet at the airport.” Or: “I’m sure we’ll see you before the next convention, or at it.” Not really, “Goodbye.” And we have so many good mementos, they’ll keep all the happiness before us. But not really. We were gathered, then we scatter: is there meaning, or is there only Ecclesiastes’ style of “vanity?”

Because all these things flood our minds, we have rites of parting, at the end of Mass, or at college Commencement, or now. We need a liturgy. Another colleague, Don Browning, once suggested why. There is a “superabundance” of threat on the one hand and promise on the other. We must exercise at baptism, to control the superabundance of ominous evils that can afflict the candidate for baptism. We wrap a congregation with benedictions and envelopes of organ sound. We marry before the altar, to gather the superabundance of love and fear into channels. We mourn loss and death in rituals; Psalm 90 and the Mass of Resurrection aid us when ordinary words falter, or gush, and gestures are difficult.

II. Parting and the Resurrected Life

We do not trust Christians who find parting easy because there is resurrection. But we do trust God, the power of the future, to rebuild after partings and death. This means something for us eternally, each day, and in our mission. Eternally: our liturgies of parting in the Christian context all tell us that we live in the power of Jesus Christ who is the beginning of the New Creation. We belong, says II Corinthians 5 (“being in Christ”), to a New Order that has already begun.

This new creation does not mean a mere prolongation of what we now are and have. The child who hears a homily about the wonders of everlastingness has difficulty getting through a rainy Sunday afternoon right after the sermon ends. Buddy Hackett, the comic, once told about the rabbi who wanted to sell him a synagogue cemetery plot. What are the advantages, Buddy asked. “You get to spend eternity with the people that you now worship with,” was the answer. Hackett shivered: “I don’t even like them here and now.” We do not talk about everlastingness and about things as they are. We talk about the Creator of this wondrous but blighted universe and self and Christian community working a new work.

This gives meaning for each day. I’d like to think that musicians know this best. They deal with an art that is evanescent, “objectless”; it does not lie there. It is marked by temporality; it comes and it goes, but that does nothing to take away its worthwhileness. Even if one preserves the sound on tape or disk, to make it live, one again expends it through time. We part with the sound. Yet we also know it as creation, and valuable. The artists and the worshiper reflect the God who is always making cosmos out of chaos, world out of plotlessness, meaning out of annihilating elements. I take it this is what Jesus means in the Fourth Gospel when he tells them that, here and now, eternal life has begun in his presence. Despite the death of, say, Lazarus, those who mourn are to find meaning, for already and here—as in our eucharists and other experiences of the Presence—he tells us, “I am the Resurrection and the Life.”

This sense of the dauntless of the New Creation helps us send out signals that speak of our promise, our mission, and...
our commission. The woman who, hours after cancer surgery, wears a bright ribbon in her hair, is engaging in a ritual of acceptance and defiance. She alerts those who enter her room as she reminds herself that this day takes on significance, and each succeeding day will, no matter what threats to serenity and comfort she and those near her must face. The priest who takes the bread of communion to the home of an aged victim of Alzheimer’s disease so not to build the future of the church. He is ministering in a form that affirms the intrinsic validity of the moment, the valued person, the act itself.

Ordinarily those who are capable of action (beyond the action of prayer and witness that the bedfast, the dying, the aged engage in) take the liturgical rhythms of parting and new commencing, of saying goodbye as metaphor for death and knowing of resurrection, and move toward accepting new mission. So shall we.

III. Parting and Promise, Mission, and Commission

Scholars often remind us that the word promise comes from pro + missio, sending forth. Parting is promise and commission, and thus speaks to vocation. If physicians part, they are commissioned to renewal in the healing arts; if teachers, in teaching. I want to devote the time and space that remains now to a very specific application of these themes to one vocation, that of the pastoral musician.

The question now is, “Who are being sent?”

It is impossible to have a convention of people in a profession or a vocation without devoting some energy to the search for an identity. Unless we are fossilized and ready to be lined up in antique shops or museum cases, we will not find a static identity: the search is part of our conventions. Yet this seems to me to be an especially urgent and promising time for pastoral musicians to ask who they are and what they do. And the framework of partings as death, resurrection, and promise is an ideal moment to do so with some urgency and some reflection.

There are some confusions over identity. Thus the program announcement inviting us to the NPM Convention said two things. First, “For beginning musicians and liturgists, get your pastor to send you for training in the basics.” Second, and implied throughout, you who come are pastoral musicians. It is clear that not only pastors pastor and that musicians need not be only musicians. A certain kind of musician can be commissioned for pastoral roles (just as I suppose a pastor can take on musical roles, and many in NPM are professionally “ordained” pastors).

The announcements also speak of you as “Ministers One and All,” and I connect the ideas and call you “Pastors One and All.” You may be performing musicians, for many members of NPM have the skills for performance. But when you are serving the worshiping, celebrating, and learning community of gathered Christians, you lead not as performers but as pastors. What does that mean?

1. Power. A forthcoming book by our parish’s cantor, Paul Westermeyer, begins by reminding us that there is a profession of people who weekly lead 47 million Americans in song and prayer. Most of the singers, worshipers, never sing in public or a group except in the sanctuary; they even mumble through the National Anthem at athletic events. It tells us something about humanity that we have a need to sing in the presence of God, or that we can be led to sing. (I suppose it also tells us something about humanity to find some resisting song in the face of the Presence, the New Creation; but that is a different topic for a different kind of day.)

Song: praise. Joseph Sittler reminds us that the only utterly distinctive thing the Christian community does is praise. Others can count their goods, have committees, do photocopying, stage artists, sell tickets. It is the believing community (one would add here, too, Jewish for instance) that erupts into an acknowledgment of the source of the gifts, the sounds, the creations. This is what praise means, and the pastoral musician ministers to that need to praise. She or he is thus focal in the central and distinctive act of the Christian community.
Whether working collectively with 47 million, or parochially with 470, or intimately with 47, that is power.

2. Continuity. The performer comes and goes; the lights go on, the curtain parts, the audience quiets, the sounds come, the curtain closes, the lights go off, the audience leaves. The pastor stays and ministers. As a sometime guest preacher who remembers ten years of my own continuity in pastoral ministry, I can attest to the difference between guest and pastoral preaching. The pastor lives with the damages and builds on the victories. There is no chance to "shoot it all in one wad," to dazzle, to "be prophetic" at someone else's expense.

The pastoral musician stays on the scene. He or she lives with the discord of past rehearsal, malharmonies of present occasion, the trepidation over mediocrity and apathy in the future. Yet the pastoral musician is the one who has a chance to build community, to help sustain praise, to work for developing if never perfected harmony in personal relations and sound.

3. Therapy. The pastoral musician helps fill some hungers and meet some needs. Few servers of the Christian community have a better chance to do so. Today Christians massively resist remoteness, impersonality, bureaucracy, distant expertise. When they gather they want to be where care takes on an interpersonal character. We are all moved by the huge numbers of people who sing and eat and drink in a great convention hall. But how important it is to break into workshops, to meet over meals, to chat in corridors or on street corners. There is where the liturgy that channels superabundance gets applied to each. The pastoral musician works in that zone of care.

4. Discipline. Pastoral musicianship signals discipline in the life of a choir, a cantor, an organist, a guitarist, a youth group at camp, a congregation. In my tradition we talk about "cheap grace." Grace costs God much (including a Son). We can easily fall into a Bakker syndrome: I got caught, I told God I'm sorry, God forgave me, you must too, let's move on. "I like to commit sins; God likes to forgive them; really, the world is admirably arranged."

No, grace takes on meaning only in the context of moral seriousness. So does art take on meaning only in the context of aesthetic seriousness. If we are not saved by "cheap grace," we are not lifted by "cheap art." Annie Dillard somewhere chides the Christian community by reminding those who lead worship that we've been at it for 2,000 years and we often don't do as well as a little cast of high school kids who rehearse six weeks for the spring musical. I like to see the accent on improving, on perfecting, on discipline, at conventions like those of NPM. The pastoral musician is not challenging the Isaac Sterns or the Vladimir Horowitzes or Robert Shaw's or Kiri te Kanawas. The pastoral musician is not free, however, to be more content with mediocrity in respect to her or his vocation than are these professional performing artists. They fret and pace and rehearse and rehearse and get psyched up and get toned down—all with an interest in being at the best in the presence of humans. The pastoral musician disciplines to be at the best, also in the presence of God.

We "part" with old ways, erased as on an earlier taping; we move with new seriousness of intention for the next rehearsal, the next celebration.
5. **Community.** The pastoral musician is well poised to contribute to the growth of community. Before I mentioned Don Browning, he wrote a book called *The Moral Context of Pastoral Care*. He shows how counselors achieve little and burn out when they deal, as they must, with people *ad hoc*, come and go, hit and miss, in and out of context.

They do better when they work with people where they can nurture a moral context for counseling and care. Often I meet people who agree with Browning but then say, there is also an aesthetic, also a celebratory context. Our gathering for worship and praise helps build community out of which care grows. That building is as much a pastoral act as is the caring. The great revolutions move by music, bad and good. Tyrants fear song, song uncorrupted and unable to be tamed, for it builds ethos and morale and binds people in a cause. So it does and can do in Christian community. The pastoral musician has a vocation to improve this.

6. **Balance.** The pastoral musician contributes to the balancing of two elements in life and in the Christian life: between the spiritual and the active expressive; between the aesthetic and the ethical; between enjoyment of what one receives and service of others. Charles Peguy said that “everything begins in mysticism and ends in politics.” In the broadest sense, there mysticism refers to all acts of devotion, all moments in the face of the sacred or transcendent or Presence of God. The pastoral musician contributes at that “mystical” end of the spectrum of beginnings and ends, and is mindful of the “politics,” or engagement with life implied by the other.

Can we afford an organ? Should we take time for guitar? Why sing in a choir when we could be serving the homeless? The pastoral musician by vocation commits people avoiding the tyranny of false alternatives. “Taste and see that the Lord is good!” is as urgent a command as are those that work for justice. People get motivated for the works of mercy and justice because their eyes are opened, their wills are given impetus, they learn to care. The pastoral musician serves in that awakening. Your epitaph need not say only, “he drummed,” or “he fiddled” or “they fiddled,” but “this person led God’s people in song.”

7. **Theology.** Pastoral musicianship is one form of pastoral theology. The theologian works with words, written or spoken, to interpret the life of a believing community in the light of God. The novelist or storyteller also uses words, and does the same thing in a different mode. The pastoral musician leads people in interpreting their life in another mode.

Pastoral musicianship, I think, will find much of its vocation, the fulfillment of its promise, when it is seen as participation in two stories. One is the ancient and ever new recalling and enactment of the activity of God. The second is the story of particular bands of people in particular places. You, pastoral musicians, contribute to the march of the people of God, you minister at the oases, you provide rhythm and morale for the movement, and your sound and song help people make sense of and see value in it all.

Lovers meet not on the basis of “the Ten Principles” by which they live. They tell stories about their pasts, about those around them. Parishes grow not because they sign new charters of principles or propositions but by telling stories, making history, interpreting stories. In this sense, the pastoral musician at one place does something with her name on it. She is called to know this story, to develop it. The pastoral musician can move to another parish, but he will not thereby move out of story; he acquires expertise at dealing with another part of the larger Christian story.

The commission? “Go ye into all the world and sing the Gospel; in partings let the sign of death be overcome by the signal of the power of the Resurrection.” And in such activity, you will be and bear symbols that encounter and transcend “finitude, contingency, and transience.”
Reflections on the Convention

“The Seed has been Sown”

BY M. BENEDICTA BERENDES

“...the seed has been sown, the grain has been scattered.” And thus Sister Teresita began her opening address at the tenth annual convention of NPM. It doesn’t seem possible that it is ten years since over 2000 of these musicians convened at Marywood College in Scranton, PA, March 28-31, 1978. It was Easter Week and the students were on vacation. Father Virgil Funk and Sister Jane Marie Perrot, SC, had worked with the “core” group (as these persons are now known) and we had hoped for 600 participants; eight hundred would be great, and we could probably accommodate that many if they appeared. When the flood gates opened and the musicians kept coming and coming, the happiest person on the Marywood Campus was Father Funk. He had had a vision, and he had dreamed a dream, but the fullness of God’s grace must surely have overwhelmed even him at that first annual NPM Convention. (He had deliberately said first!) And now that we have celebrated the tenth anniversary of this organization, it cannot but be a manifestation that this is truly God’s work.

As I sat in the arena in Minneapolis on the opening night of this tenth convention, two feelings swept over me—one of awe and one of incredulity. The tremendous assemblage of persons in that meeting place from East and West, from North and South, from Hawaii and England, was breathtaking. We had just sung, “In Christ there is no East or West, in him no North or South, but one great family bound by love throughout the whole wide world. Join hands, disciples in the faith, whate’er your race may be! Who serve each other in Christ’s love are surely kin to me.” The intensity of the moment was heightened by an awareness that we were not merely singing words; we were singing what was in the heart. The concluding stanza was so significant in its expression of solidarity: “In Christ now meet both East and West, in him meet South and North, all Christly souls are one in him, throughout the whole wide world.”

And then my memories spanned the last ten years to that overcrowded auditorium at Marywood when John Gallen, SJ, gave the keynote address, “Musical Liturgy Is Normative.” “We are here! Only the moving of the Spirit in all of us could bring us to this place, at this time. Here are friends—some old, some new, like Fathers Funk and Gallen, the St. Louis Jesuits, and so many others. We’ve met at NPM conventions over the years. Friendships deepen and new ones are formed.

The seed sown in Scranton was scattered first to Chicago in 1979 for “Prayer: Performance and Participation,” and then to Detroit in 1981 to “Claim Your Art,” and in 1983 to St. Louis, “Remembering the Future,” and to Cincinnati in 1985 to be “Blessed Are the Music Makers,” and lastly, a few weeks ago, in Minneapolis, in 1987, “As Grain Once Scattered.” The seed has been scattered not only in the years and cities mentioned above, but in the intervening years in the regional conventions. The next national convention in 1989 will be on the Pacific coast in sunny California, and thus NPM will have traversed the length and breadth of the church in America.

The people who came to Minneapolis were young and old, some merely a few weeks old, and some filled with the wisdom of years; some were native to the Twin Cities and some had come from the four corners of the country and beyond. For some, this had been their tenth convention. For others it was their parish’s way of saying, “Thank you—we appreciate you and what you are doing for all of us.” Some were full-time music ministers, complete with prestigious professional credentials; others serve part-time as professional music makers. And there were the host of others who are “full-spired” and came to share with others and, in the process, found new or alternate ways of doing music ministry well. Some came to participate in as many ensembles as possible, and others came to be members of the participating assembly. But whatever our particular goals, we all came to serve one another and to affirm one another and to be strengthened in our purpose to be inspired and re-created.

When I think back to that first assembly ten years ago, the clergy and religious men and women were present in vast numbers. Ten years have changed that vision considerably—so many of the laity were here in Minneapolis! Yet the feeling of reconciliation and forgiveness that was present at the eucharistic liturgy on Thursday evening reached all of us, some in recognition of very, very strong personal wounds, others in knowing of the wounds of others.

The Thursday eucharist, presided over by John Foley, SJ, was the climax of the liturgical celebrations of this week. The eucharistic prayer, sung so beautifully by Foley with the choir providing the harmonic background, was an experience that will linger and linger for all of us. We were gathered up to the “seventh heaven,” the epitome of exultation, as Rabbi Hoffman had reminded us.

As Sister Teresita said so beautifully in her opening address, we all need to “let go” of self, even the self that we know is right. (How seldom we recognize that that “right” is not always the right for everyone else!)

In the many opportunities we had to be with music ministers of other faiths in Minneapolis, one would be hard put to distinguish Lutheran from Presbyterian from Methodist from Roman Catholic, or whatever. We joined together to sing praise to God in song, and wherever we went, and whatever we did, we were welcomed. There was no need to speak of ecumenism, we did it, and no one gave it a thought. We have a common ministry in serving the Lord in serving others. The people we passed on the street did not know who we were: we were simply musicians attend-
ing a convention in their city. But when one looked at the program and read the roster of keynote speakers, one could only say that these were God’s people: Dr. Martin Marty, the Lutheran theologian from Chicago; Rabbi Lawrence Hoffman, the director of church music at Hebrew Union College-Jewish Institute of Religion; Father John Gallen, SJ, Director of Advanced Liturgical Studies at Corpus Christi Center, the only Roman Catholic priest among the principal presenters; Rosemary Haughton, the laywoman co-director of Wellspring House; and Sister Teresita Weind, SND, a pastoral assistant to St. Catherine/St. Lucy parish in Oak Park, IL.

We gathered to pray and to praise God in song, and to listen not only to God’s word but to God’s word coming to us through the voices of God’s people. We were stimulated to action, encouraged to be creative, exhorted to be peace-loving and reconciling people, encouraged to strengthen our community. We have come to appreciate and enjoy the experience that pastoral musicians are friendly and exuberant people. Community seems to be a part of what we are doing. Rabbi Hoffman told us that “community is God’s project.”

When I left the Minneapolis arena on Friday morning I thought, “Anyone who does not realize that the era of the laity is here is not aware of reality.” The smoothness and the flow of that convention didn’t just happen. Only great organization and teamwork can make such a gathering the affirming, reconciling, nurturing, enthusiastic experience that it was. The professionals among the laity used all their expertise and modern technology to synchronize and facilitate the events. Ten years ago we had no two-way radios for instant communication, and dimmer banks were controlled and operated manually. (One of the most moving experiences for me at this convention was the marvelous effect of the changing intensity of lights on this vast panorama.) Only those who have some expertise in such matters can appreciate the planning that made it seem so “natural.”

Moreover, computer print-outs kept us up-to-date on last minute changes. The more I thought about it, the more I realized that the expertise of the laity did not stop at their technical knowledge of today’s world. These same people who made possible what we experi-

directors, cantors, lectors, and other ministers who serve one another each Sunday morning.

The friendliness and gentleness of all the people we met in Minneapolis was refreshing. There just seemed to be a feeling of peace that pervaded the entire week. And as we left to go our various ways, we carried the camaraderie with us. The NPM-ers truly make their presence felt.

When I reflect on what has been accomplished in ten years, I think about some of the accomplishments of NPM. If the question had been asked at the first convention, “How many are full-time salaried ministers of music?” I am sure that the respondents could be noted on one hand. Yet when the question was asked in Twin Cities perhaps two hundred could be numbered in this ministry, and many others are now in salaried part-time positions. The Cantor Schools and the Master Cantor Institute are now well established and each year more and more persons are being trained or updated in this very important ministry. The Choir Director Institute is also under way and a Guitar School and Parish Decision Making and Managing Pastoral Music seminars are developing in Washington, D.C. Another contribution of NPM is the founding of chapters: as of the listing in the convention booklet, there are fifty-seven, only eight of which have a priest as a director. (This is the era of the laity.) And now NPM is proud to have awarded three scholarships this year to students in church music, and began an endowment to provide other scholarships.

Finally, in the memorable departing event, I will never forget Father Funk’s words, “In this secular arena made sacred by what we have done here…” We sang “Light our way, O God of the living, May we learn to see with new eyes.” And then that finale: “Send us as your blessing Lord,” “Send us in the power of your Spirit to live the Good News, proclaiming your gospel of peace, that all the world will come to believe” and then we sang, as the choir thundered in ever increasing crescendos, “Salvation and glory and wisdom and power are yours.”

To have been part of that crescendo will be a living experience that will grow to the praise of God and make increasingly meaningful the final invocation, “Bless us all, the music makers who sing your praise. In our songs and music speak to your people: that the music of heav’n will sound out here on the earth.”
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Roundelay

BY FRED MOLECK

In the last issue of Pastoral Music, this column sought to reinstate a little more aesthetic truth into the audio glossary found in the June-July issue. Remember? It was the column that redefined “insertion loss” as that which happens when the bank machine eats your card. “Proximity effect” is that which occurs when you stand too close to the speakers of the folk ensemble. The definitions continue.

Real Time Analyzer (RTA): An efficiency expert brought in to analyze parish staff work habits. Usually, a drudge with no cheer.

Resonance: what young doctors are in hospitals after they are interns.

Ringing: that which occurs in the ears after a lethal dose of the proximity effect.

RMS: connecting devices that keep the hands attached to the body.

RT 60: the model number of the zippy Italian sportscar driven by the newly ordained parochial vicar boasting a vanity license plate, "YEA GOD."

Sibilance: an avalanche of one’s brothers and sisters converging to rival.

Slave: pastoral musician.

Sound on Sound: taping over an existent tape or video.

Sound Reinforcement System: when the choir sings with the congregation.

Speaker: a.k.a. the homilist. Whom the sound reinforcement system improves upon.

Timbre: the parent of a "Tambourine."

Tone Controls: pastoral musicians.

Tone Generator: pastoral musician.

Transient: the ubiquitous person found in the back pews of large, urban churches.

Tweeter: a very bad, very young soprano.

Unidirectional: Vatican edicts.

Upstage: what Father accuses a pastoral musician of doing when the musician receives more accolades.


Windscreen: a protective device placed in front of pulpits.

Woofers: a very bad, very old bass.

Perhaps someone in the readership of this magazine with some knowledge in sonar stuff and music stuff might venture a companion glossary with musical terms to match these columns. Or the automotive industry could provide similar digressions, e.g., a Honda “Prelude” in search of a fugue. A Taurus with a missing “Bulba.” Whadathink?

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Rev. Lawrence Heiman, C.P.P.S., Rensselaer Program of Church Music and Liturgy, Saint Joseph’s College, PO Box 815, Rensselaer, IN 47978.
by Michael Joncas was recently performed at the outdoor agape celebration during the Twin Cities NPM convention. Joncas refers to his through-composed format, beginning with the preface dialogue and containing ensuing elements through the fraction rite/meal sharing, as an "extended grace before meals."

Dan Schutte's Table Prayer forges ahead into a territory that composers and publishers hereuntofore treated with utmost delicacy. Schutte doesn't allow the structure or the "aura" of the eucharistic prayer to inhibit his natural inclination to make it work. He admits to its limitations for liturgy due to the experimentation with the text, yet he offers suggestions for use outside of Mass. The prayer's casual, easy-flowing poetic liberties, underscored by some nice free accompaniments and expanded in the post-narrative with litanic grouting for the assembly, makes one applaud the needed effort. His decision to settle the case of split epiclesis by invoking the Spirit only after the institution narrative is a further "unauthorized" but logical strategy to give clarity and unity to the structure. The mode of eucharistic theology indicates that the eucharistic prayer is more than the prayer of the presider in the name of the assembly but that the body is an integral and active part of the offering. This makes me wonder if his decision to relegate the doxology to the solo presider is a nod for wider acceptance or due to conviction that the great amen is better suited as the assembly's final affirmation.

The performance notes suggest using a cantor in place of a presider who is a non-singer and if possible for the cantor to be of the opposite sex. Expanding these traditional roles will allow a variety of application and stimulate the ap-
toire has already crossed many fron-
tiers, both national and confessional.”
Brother Robert of Taizé, in a recent issue
of Pastoral Music, writes of the universal
reception that the music he helped cre-
ate has received. Wait for the Lord, the
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Taizé, makes clear why this music has
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The album consists of twelve chants,
taken from Volume II of the Music from
Taizé. The performance is of high quality
throughout, demonstrating a great sen-
sitivity to the style, form, and text of
each piece. The selection of chants of-
fers considerable variety: the repetitive,
ostinato-chorale, “O Lord Hear My
Prayer,” producing a sustained moment
of meditative prayer, contrasts well with
the vibrant “Psallite Deo,” which moves
quickly from cantor to assembly, catch-
ing the enthusiasm of Psalms 98 and
118, which form its verses.

Wait for the Lord makes full use of the
instrumental possibilities offered in the
original publication. An expansive
range of instrumental sound is used:
oboe, flute, clarinet, French horn, and
cello to provide melodies that dialogue
with sung phrases; organ accompa-
niment to support the four-part vocal har-
mony throughout. Contrasting vocal
timbre is provided by male and female
cantors, as well as four-part choral
sound.

The recording is a credit to the artistry
of the musicians who produced it, and
a sign that what was born of pastoral need
in a small French village has truly been
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another culture. For communities that
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psalm tone style of Angelo della Picca,
whose use of the organ accompaniment
is idiomatic, to the more metric style of
Thomas Savoy, whose accompaniments
are written for the organ, or piano, but
could be comfortably played by guitar.

These 14 composers offer a broad
range of word setting skills. Particularly
sensitive is James Testa’s Psalm 118 for
the Second Sunday after Easter. Less
skilled examples can be found in Psalm
16 by James Chepponis and Psalm 118
by Thomas Savoy.

While it is important to let each com-
poser notate in his own unique manner,
some editorial control should have been exerted over such matters as split measures and the placement of dynamics for the voice parts.

All the psalm verses are found in the New American Bible Lectionary and music for the responses is published in the 1984 Peoples Mass Book. The Responses also are placed in an appendix so that they can easily be duplicated in the weekly parish bulletin.

As with any collection, not all these settings will be useful for every situation. However, it is a good addition to the repertoire and it will meet many needs.

Fanfare and Alleluia


While this acclamation for a gospel procession was published in the 1984 edition of the Peoples Mass Book, the melody and keyboard arrangement is from 1982 and the brass and choir arrangement is from 1986. The fanfare could be played by a moderately skilled brass quartet. It is, however, completely uninteresting. The brass arrangement for the alleluia will be useful, including the transition back to the alleluia from the verses.

James P. Callahan

Shepherd Me, O God

Marty Haugen. Arranged for cantor, SATB choir, instruments. GIA, 1986. G-2950, $.70

Marty Haugen has adapted the familiar text of Psalm 23 for this responsorial piece. In his notes he writes that he changed the text “not in order to change the meaning of the psalm, but in an attempt to uncover anew the deep and profound truth of God’s love.”

The musical setting is versatile. While attractive SATB vocal parts are included, the piece will work well with a cantor and the congregation. Instrumental parts are available for keyboard, guitar, string quartet, glockenspiel, and 2 C instruments, but Haugen states that a piano or 2 guitars are sufficient. He concentrates on the poetic images in the piece rather than on a big musical production.

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PARISH WEDDINGS

by Austin Fleming

This book challenges those responsible for parish weddings to understand weddings within the whole picture of the parish celebrating its liturgy. Austin Fleming, associate pastor at a campus parish in Boston, offers the freshest insight to come along in years. He understands the liturgy and the couples. He knows the problems and he knows how to confront and resolve them. He deals with the details of good wedding liturgy, but only after giving them a vital context in the parish’s overall celebration of the liturgy. The final sections of the book center on creating and using a workable parish policy. Examples of policy and handouts are given.

$3.25

“Parish communities are not compliant custodians of nice places for weddings; rather, weddings are gracious functions in the life of the parish community and of its members.”

PARISH FUNERALS

A Guide to the Order of Christian Funerals

by Michael Marchal

The new Order of Christian Funerals, approved by the U.S. bishops in 1985, is a tremendous improvement over the 1969 ritual. Parish Funerals is a handbook to guide clergy, funeral directors, liturgy committees and musicians through the new rite. It will open your eyes to the many possibilities and the great power of the various rites. What can emerge is a way for the parish to minister to the family and to pray for and bury the dead with faith and reverence. Portions of this book were published in Liturgy 80 and received enthusiastic reception. Use this book to prepare for the implementation of the new Order of Christian Funerals, and keep it as an ongoing guide for funeral ministry.

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The melody is straightforward, in dorian mode. Its gentle movement is haunting in its simplicity. A six-bar refrain alternates with four solo verses and one for four-part choir. The refrain is offered in three settings, two-part with counter melody, two-part canon, and SATB. The keyboard accompaniment is written idiomatically for piano, but could easily be adapted by a competent organist.

Michael Connolly

I Turn to You, Lord

Jeremy Young. Arranged for cantor, SB, congregation, organ, 2 C instruments. GIA, 1986, G-2896. $70.

Young has written an adaptation of Ps. 32 in clean American English. This is refreshing when so much of the music of the vernacular heritage we have inherited or adapted is either very British or very archaic. This is not to say that these texts are bad or should not be used. Far from it. It is simply pleasing to see an increasing number of quality texts written in the language as we speak it today in this country.

The composer has set his text for SB choir, cantor, congregation, organ, and two C instruments. Young’s melodies, especially the antiphon, lie easily in the singing voice. The accompaniment is full and interesting, especially when the descant instruments are included. The antiphon is skillfully accompanied. At its first appearance, sung by the cantor, the organ plays a minimal number of notes. The congregation’s first entrance has a simple, full accompaniment, allowing easy participation. The following antiphons each receive a varied, more interesting treatment. This piece is easily adapted for more simple resources, i.e., cantor, congregation, and organ. The text and musical tone are well suited to Lent and reconciliation services.


Persichetti’s most recent composition for organ was commissioned by the Ann Arbor Chapter of the American Guild of Organists for the 1986 National Convention in Detroit. It is an attractive piece of approximately 12 minutes in duration that will be a fine addition to any organist’s recital repertoire. Its many changes in character are marked by a sufficient number of well-placed and carefully chosen words that, if followed, should help reduce the possibility of a dull and uninteresting performance. The writing is idiomatic and has a wonderful sense of fantasy.

Since each organ and building produces its own unique sounds, a composer has really two choices when it comes to indicating registration: 1) be very specific and hope the performer can come close to reproducing the indications, 2) provide some general indications and depend upon the imagination of the performer. Persichetti has chosen the latter approach. How-
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However, such phrases as “relaxed stops,” “arrogant stops,” “Tenor Piston” might have been translated into somewhat more technical terminology.

James P. Callahan

Variations on “Breslau”


This piece—an introduction, four variations, and fugal finale on the hymn tune Breslau (LBW 286)—was commissioned by the Detroit AGO Convention in Detroit. The writing is mildly dissonant, and Willcocks frequently invokes the English Cathedrals’ improvisatory style with which we have become so familiar through recordings and live performances in this country. One word of caution: this piece requires a 61 note manual compass. Moderately difficult.

Craig Cramer

Spiritus Domini


Gerald Near’s *Spiritus Domini* is based on the ancient chant for Pentecost, Veni creator spiritus. The first half of the SATB/organ work is rhapsodic, with free-flowing melodies for the organ and voices based loosely on the chant. The harmony floats over long pedal points. The choir begins in two parts, SA/TB, and expands to four parts before the entrance of the original chant, sung intact as a cantus firmus by the altos. At that point the STB voices are given an interwoven polyphonic web, filled with imitation, to accompany the melody. The singing text is in Latin only, but a translation is provided at the end.

This is a carefully crafted, sophisticated, beautiful piece that merits the attention of skilled choirs. The musical style seems tailored for a room with at least moderate reverberation in which the chant and organ can ring out. In the right circumstances, this piece will surely reward the effort of careful preparation.

Three Sacred Songs (“Drei geistliche Lieder”)


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these are the qualities abundant in his tunes. These Three Sacred Songs exhibit that great melodic gift.

The first and third songs have sections for alto solo and chorus mixed throughout. The first is a slow setting of a prayer in time of need, while the third is “vivace,” praising the goodness of God. The second song is a sixteen measure chorale, sung first by the alto and then repeated by the choir. The text is given in the original German and a good English singing translation.

The pieces run five, two, and three minutes respectively. Because of the key and text relationships they are clearly meant to be performed as a set. However, the first and third would stand alone very successfully.

What they seem to find is a preponderance of trite or sentimental works that often express poor theology about the role of Mary. William Ferriss’ Hail Mary provides a good alternative. The text is tried and true and the music is of good quality.

The SATB unaccompanied setting gives interesting lines to the voice parts within moderate ranges. The soprano line is angular, using more skips than steps, but it isn’t jarring or difficult. The harmony is tonal but plenty of notes added to the triads make for a lean, contemporary sound.

O Lord Increase My Faith

This short anthem is excerpted from a larger work, the St. James Mass for Peace, commissioned by St. James Cathedral in Seattle. The SATB chorale-style setting employs modern harmonies which, because of good voice leading, are not difficult to sing. The music flows freely, moving slowly in a mix of meters. The text is a prayer in the first person and requests various virtues (faith, wisdom, charity, patience). It would be suitable to a wide variety of occasions.

Ye Servants of God
Patricia Hurbultt Hamberg, text by Charles Wesley. Arranged for SATB, organ or piano. AMSI, 1986. AMSI #512, $8.50.

This joyous anthem of praise is based on a rollicking 12/8 meter, alternating between groups of triplets and hemiolas. This infectious rhythm underlies a catchy melody that I find myself humming. The choral parts are in comfortable ranges and are not difficult except for the rhythm, which will take most choirs some time to really catch on to. The composer has provided sensible minor text changes to make Charles Wesley’s 18th-century English more approachable to modern ears. My choir will definitely sing Hamberg’s Ye Servants of God.

Michael Connolly

Books

To Dance With God: Family Ritual and Community Celebration

In spite of some mixed thoughts, I want to highly recommend this book to all who are involved with parish worship and in particular to those who work with the R.C.I.A. or with catechesis on the liturgy. Let’s allow ourselves a lengthy quote to catch what’s best about To Dance With God:

Recently I saw some small children playing at the beach. I watched them stand with considerable awe as they rose up in huge waves repeatedly and crashed on the beach. The powerful water was not rushed into lightly or with abandon. They regarded the whole drama in silence as they clung to their mother’s legs. Then with a little daring, the oldest launched an age-old ritual which we can all remember having performed ourselves and which we can
The Institute of Sacred Music takes great pleasure in announcing the appointment of

Paul H. Brainard

as the Robert S. Tangeman Professor of Musicology and Music History at the Institute and the Yale School of Music.

Professor Brainard has been the Scheide Professor of Music History at Princeton University; before that he was Professor of Music at Brandeis University. He is the author of *Le Sonate per violino di Giuseppe Tartini. Catalogo tematico*. He is the editor of *Italienische Violinsimnik der Barockzeit*, and of various works for J.S. Bach. *Neue Ausgabe sämtlicher Werke*, including the Easter and Ascension oratorios, and several cantatas. He has also written many articles and review-essays, lectures, and papers on topics ranging from the thirteenth through the eighteenth century.
Introducing a Person
of Note

Prober, absorber, artist, woman of keen perception and judgment is Pastoral Music reviewer Mary McGann, RSCJ. These are qualities that lead her to grapple with mainstay concerns like "How do we pray musically?" As Director of Liturgy and member of the University Ministry staff for Loyola University of Chicago, she feels this is an important piece in the large picture of worship for those of us musicians working pastorally. It's a question we need to ask ourselves if our music is to become more than routine performance. Overseeing the liturgical life of the campus, musician and liturgist McGann directs the Liturgical Choir, coordinates planning and the RCIA. Extensive renovation of the Loyola chapel is one major accomplishment resulting from her extensive resources and positive leadership.

Mary's lengthy and continuing academic history includes an MA in Music and Liturgy from the University of Notre Dame and study with Pere Joseph Gelineau at L'Institut de Musique Liturgique de Paris, Institut Catholique, Paris. Her work in the field has earned her service with ICEL (International Commission on English in the Liturgy) on the luminous project, "Consultation on a Liturgical Psalter."

A standard for all pastoral musicians is Mary's drive to search out and absorb as much as possible the connection between liturgy and music: how to keep the two "interactive" and working together without one overshadowing the other. Mary McGann: a gentle woman and sensitive scholar, a quiet prober and willing colleague whose patience we need to emulate in order to reconcile the struggle of prayer and performance, worship and artistry.

Robert Strusinski
can use all the help they can get—at home and in the assembly’s prayer. For this reason, some criticism must be leveled at the unevenness in part two. There is a lack of balance in the treatment of Advent, Christmas (St. Nicholas), Lent, Holy Week and Easter, and the Feast of the Assumption. This is due in part to the fact that some days on the calendar have a greater history and tradition of customs and rituals, and in part to the way in which the author uses particular feasts and seasons as vehicles for further instruction. (The section on the Assumption includes Nelson’s Jungian appreciation of the feminine in our experience of God). Students of liturgy would have hoped for more complementarity between the varying and important “weights” of the liturgical year and the corresponding emphases given in Mueller’s text.

Still, much of what is offered in part two is well worth the reading—and the trying. Here and there the reader will wrinkle a spiritual or theological brow, as when “private prayer” is defined, with no mention of God, as “time to think about ourselves and know ourselves better.” While growth in self knowledge is to be highly regarded, it is better not labeled as prayer, “private” or otherwise.

A final comment. It is often said that worship, preaching, and teaching in the Roman Catholic church is much in need of the feminine voice. All too often the response to this need is strident, ideological, and directed exclusively to other women except for its anger. Something very different is happening in To Dance With God. There is no doubt that this book is written by a woman: by a mother who has known what it means to be a daughter, by someone who has known the spiritual and physical realities of giving birth, by a wife who is equal and partner to her husband. But the profoundly feminine voice here is intimately a part of the book’s gift—not its edge or its “cause.” It is a book for all peoples and it has helped this writer appreciate and hunger more for the feminine voice in our church’s prayer and preaching.

As I said at the outset: in spite of some mixed reaction, I want to highly recommend this book for all engaged in parish worship, and especially to those who work with the R.C.I.A. and with catechesis for liturgy. Read this book seriously and critically, with an eye on the calendar that the community keeps each year, but let the waves of wisdom and insight roll in upon the shores of your heart, your family, and your parish where God waits to dance with us.

Austin H. Fleming

About Reviewers

Dr. Callahan is professor of music at the College of St. Thomas, St. Paul, MN.

Dr. Connolly is director of liturgy and music at Sacred Heart Church, Bellevue, WA.

Dr. Cramer is associate professor of organ at the University of Notre Dame.

Sr. McGinn, RSCJ, is director of liturgy at Loyola University of Chicago.

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...notepaper...inclusive language...women's issues
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...non-Catholic speakers...space for Taizé prayer...
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clinics...community building among attend-

ees...music from our heritage...exhibit hours...
contemporary ensemble music...practical ideas...
time for eating...earthly speakers...liturgical danc-
ing...science of listening...vested ministers...free
evenings...men & women relating in the church...
priests in attendance...pictures of convention avail-
able...blank pages in book for notes...Canadian art-
ists...ethnic music...singing in parts...taped ses-
sions...gospel music...down-to-earth music...

space for comments on form...prayer time...dy-
namic speakers...campus ministry workshops...gui-
tar-oriented sessions...presentations for clergy...
Liturgy of the Hours...non-musician workshops...Bobby Fisher...tradition...free music
packets...sight-reading courses...simple cele-
brrations...Gregorian chant...general sessions...danc-

ew workshops...prayer/talk events...days of con-

vention...programs for children...presentations that
are really about what the title says...scripture educa-
tion...prophetic speakers...ideas for small parishes
...showcases...non-masculine images for God...choral reading...hospitality ministers...variety of
cantors...of the same...handbell sessions...for lay
ministers...Jewish prayer tradition with Rabbi...ad-

anced cantor workshops...silence...cheaper res-

taurants...question & answer time...wedding music
...multi-composer events...understandable pre-

convocation book...familiar music...workshops on
related fine arts...intro. to funeral rites...large type
on name tags...synthesizer sessions...theology &
liturgical education...slide shows at ending...

And less (fewer)...which cannot be applied to real-
life situations...professionalism...lengthy "sitting"
sessions...running out of "music" at sessions...sexist
language...emphasis on cantors...hot weather...
small rooms...competition for a seat...choir/cantor/
organ clinics...formal worship...overlapping of
events...showcases...bevies of women at Gos-
pel...slow moving processions...beginner's materi-

al...crying infants...long liturgies...cathedral
music...dim lighting...speaking in rounds...old
music...quartets...organ music...boring speakers
...early morning events...cost for students...talk...choir
practices...trendiness...commerciality...choir
music showcases...ornate liturgies...cameras
in liturgy...conflicting times for women's sessions...
verses to the songs...repetitions of show-
cases...competitive scheduling...distance from ho-
tels... theatricals at Eucharist... waiting outside closed
doors... evening events... walking... showcases... vestments for speakers... confusion at registra-
tion... same old composers... too many good
things at once... Christian prayer with a Rabbi present
... dancing... invocations... endless prayer sessions
... schmaltzy music... flash cameras... long boring
talks... smoking... conflict with Canadian school days
... music no one knows... verses only for can-
tors... synthesizers... cradling of congregation...
music reviews... clergy tracks... choral reading...
pomp & circumstance...

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