“Blessed are those . . .
who Gather the Children”
First NPM Children’s Convention
In This Issue . . .

We report the proceedings of NPM’s first Conference for those who work with children. The presentations include the keynote address, laying out the principles of why the meeting was called and what the hopes are for the future (Funk), a talk directed toward those who work in the area of liturgy with children (McMahon Joep), a talk directed toward children’s choir directors (Gwoadz), and one directed toward music educators (Haas). Finally we offer a workshop presentation directed toward youth choir programs (Hruby).

For me the Conference was a marvelous and challenging experience. It was marvelous for several reasons. It provided NPM with the opportunity to reach out to several groups that we have not reached before, including teachers who use music in the classrooms and in preparing liturgies, but who are not musicians themselves. (About 40 percent of the attendees were in this group.) We also reached parents who work with the children of their parishes and who carry the responsibility of forming these young people in sound liturgical practices. Blending these liturgists with the religious educators produced some probing questions about levels of cooperation and interdependence among parish leaders. It was a wonderful mix. But most surprising to me was the large number of music educators involved in liturgy. Over 40 percent of those attending stood when asked if they were music educators or former music educators. And a very large number were teaching music outside of the school setting. It was clear that dialogue between various groups was needed and that each group had something important to teach the others.

The conference was marvelous because it gave NPM a chance to sit with a leadership group of the music educators and talk directly about what could be done to provide assistance to them. Everyone agreed that NPM should not form a group that is unaware of the Music Educators National Conference (MENC). Future possibilities include exploring an associated status with MENC.

The question of the formation of the NPM Children’s Celebration Division remains in discussion. Such a division of the association would be directed toward the interests of those who work with children: religious educators, music educators, liturgists, parents, children’s choir directors, and clergy. We are excited and challenged. We hope that this issue will whet your interest in this effort. And if you want to know more about our plans, or want to share your ideas about your needs for help in working with children and music, write us. This is a marvelous and challenging effort.

V.C.F.
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Program Coordinator
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*Member discount applies to individual NPM members and to cantors whose parish is an NPM regular member. Advance registration for 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
Association News

Member News

The DMMD Board Meets

The board of directors of the Director of Music Ministries division (DMMD) met on Tuesday, October 13, at St. Catherine of Siena Parish, Great Falls, VA. All the members of the board were present: Michael McMahon (Alexandria VA), president; Barbara Ryan (Dunellen, NJ), vice-president; Mary Ellen Liebewein (Palos Park, IL), secretary; Beatrice Floe (Ft. Worth, TX), treasurer; Rev. Bruce Forman (St. Louis, MO); John Kubiniec (Rochester, NY); John Romeri (Pittsburgh, PA); Jane Williams (Aylmer, Quebec); and Rev. Virgil Funk, president of NPM. Deborah Thurston (Indianapolis, IN) resigned from the board due to a change in her employment.

Committees. After reflecting for an entire morning on a common vision for DMMD, the board defined four major tasks and established four standing committees corresponding to these tasks:

  - Professional Concerns (chair to be named)
  - Education (Beatrice Floe, chair)
  - Membership (Rev. Bruce Forman, chair)
  - Liaison (chair to be named)

Logo. A distinctive logo for DMMD, designed by JoAnne Johnson, was approved by the board.

Salary Guidelines. Fr. Virgil Funk presented the board with the manuscript of a book on salary guidelines, currently being prepared for publication by NPM. If approved by members of the board, it will carry the endorsement of the DMMD board, and would serve as an important tool for musicians, clergy, dioceses, and parish boards seeking guidance in this area.

Pension Plan. Because the issue of pensions is an important one for our members, the board took two actions on pension plans. It authorized Fr. Virgil Funk to approach the U.S. Catholic Conference and to seek endorsement for a national pastoral musicians' pension plan that would be identical to the one already in place for the bishops of the U.S. The board also directed the newly-formed professional concerns committee to study the issue of pensions, both current practice and approaches that might supplement the plan now used for the bishops.

Educational Programs. Our members have expressed a need for high level educational programs that will take into account their limits on time and money. As a result, the board decided to focus its energy on programs to be held in conjunction with regional and national conventions. At each of this summer's regional conventions, certain sessions will be designated as recommended for DMMD members. The education committee will also look at the feasibility of running a day-long program immediately before the 1989 national convention in Long Beach.

Membership. Fr. Bruce Forman presented the work currently being done on a DMMD directory. Once the data has been compiled, the NPM office will print and distribute the directories through the mail.

The membership committee is also designing a membership application form so that we can recruit more members for DMMD. In addition, the board approved the idea of a quarterly newsletter for DMMD members.

Dues. This newsletter and the operation of the division would be financed by a ten dollar annual surcharge to the regular NPM dues. The collection of dues would begin on January 1, 1988.

Elections. The membership committee will also make preparations for the 1989 elections to the board of directors. Nominations will be received at each of the 1988 regional conventions. The five board members to be elected in 1989 will represent various regions of the United States and Canada.

Charter Amendments. The board approved two amendments to the charter. These will be submitted to the membership for approval with the ballots in 1989.

The first amendment, proposed by Fr. Bruce Forman, would limit any officer from holding the same office for more than two consecutive terms. The second, submitted by Jane Williams, would move the Canadian members from the Western U.S. region to the Northeast U.S. region.

Next meeting of the board will be on Friday, April 22, in the Washington, DC area.

The 1988 NPM Scholarship

The 1988 NPM Scholarship consists of two (2) $1,000 scholarships this year. NPM will also be awarding the first Rene Dosogne Memorial Scholarship for $500 this Spring. These scholarships are available to members of NPM only. For application guidelines write to 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.

DMMD Board Meeting
School for Cantors

The NPM School for Cantors breaks new ground this coming summer with the Master Class for Cantors. This week-long program offers progressive studies in Scripture and skills for church musicians. The course content includes study of the psalms, the lectionary for the year of Luke, elementary and advanced sight singing, principles of composing, communication skills, improvisation, lab work, pedagogy skills, presentations on the older voice, and daily discussion of liturgical topics. In consideration of the advanced nature of these classes, applicants are expected to have substantial experience.

Faculty members include Jim Hansen, Elaine Rendler, Tom Conry, and Maureen Sauer.

This Master Class will be held at the National Shrine of Our Lady of the Snows in Belleville, IL., July 18-22, 1988. An application form is included in the regular Cantor School brochure, which is sent to all NPM members and subscribers of Pastoral Music.

1988 Regional Convention Planning Teams

In the Spring of every odd-numbered year, the National Office invites NPM Chapter officers, diocesan music/liturgy personnel, and a few other leaders in music ministry to regional convention planning meetings. Rev. Virgil Funk, founder and President of NPM, facilitates the meeting. Participants are asked to answer the question, "What is it that keeps your parish from celebrating musical liturgy better?" Lively discussions ensue. Responses are listed under various headings as the group works to establish a general focus for the convention. Speakers, events, and exhibitors are suggested to 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 work done by the large group. Members of the large group get a final chance for input when they receive the report on the Core Committee's efforts. Thus, each Regional Convention is planned for its own specific area and needs by regional representatives. In this way, NPM works to foster the art of musical liturgy across the country.

The brochures for the 1988 Regional Conventions are close to completion. Logos have been created. Speakers have been contracted. Photos have been collected. Events are in the final stages of design. Special sight-seeing trips are awaiting registrants. All sorts of details are being finalized to ensure a rewarding and enjoyable gathering. Plan now to attend the convention in your region:

Southwest—Fort Worth, June 14-17; Southwest—Jacksonville, June 20-23; West Coast—Portland, June 28-July 1; New England—Boston, July 6-9; Midwest—Buffalo, July 18-21; and Midwest—Peoria, July 25-28.

Three of the planning committees for the 1988 Regional Conventions are pictured here: Boston—Core Committee: Paul Rouse, Bob Gordon, Mary Peters, Glenn Giuttari, Frank Strahan, Pat...
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Program Coordinator

OLIVER DOUBERLY: Director of Liturgy and Music at St. Edward’s Parish in Richmond, VA, organ recitalist and member of AGO, Assistant Director of the Virginia Choral Society. He will present the Choral Conducting sessions and moderate the Issues and Skills sessions.

Faculty includes: Elaine Rendler, Lactitia Blaine, Arlene Anderson Jones, Tom Boyer and Joe Koestner.

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REGIONAL INSTITUTES with a location near you:

HARTFORD, CT
June 20–24, 1988
Advance registration closes May 20, 1988

BATON ROUGE, LA
June 27–July 1, 1988
Advance registration closes May 27, 1988

MILWAUKEE, WI
July 25–29, 1988
Advance registration closes June 25, 1988

KANSAS CITY, KS
August 1–5, 1988
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Women in the Church

The Pastoral Press, the publications division of NPM, announces the publication of Women In The Church I. In October, 1986, a conference was held to discuss Women in the Church. Issues aired include scripture and role of women, examination of patriarchy, sexism in society's systems, exclusion of women from theological faculties, the right to participate in church governance. Contributors include Joan Chittister, Mary Collins, Madonna Kolbenschlag, Richard McBrien, James Provost, Donald Senior, and many more. If you are seeking the best information about this current topic, here is the book for you. $11.95 from The Pastoral Press.

NPM Membership Services

Information on a special $250,000 Group Cancer Insurance Plan has been mailed to NPM members. For more information, contact NPM Membership Services, 1304 Vincent Place, McLean, VA 22101.

Canadians Meet in Minneapolis

During the National Convention in Minneapolis, a meeting of Canadian musicians and clergy was held. Those present included: Margarita Chen of Toronto, Grace Coutinho of London, David Gagnon of Biddeford, Gerard Guimond of Fort Frances, Brian Gow of Willowdale, Eric Hauser of North York,

Each person, in turn, introduced himself or herself and described the state of liturgical music in individual parishes and dioceses. William Targett outlined briefly the beginning of the Liturgical Musicians' Association in the Archdiocese of Toronto, the organizing of a Papal Choir from among the Toronto parishes to sing for the visit of the Holy Father in 1984, and the holding of Hymn Festivals I and II—an offshoot of the Papal Choir. All present agreed on the importance of affirming choir members rather than criticizing them. Donald Parr described the founding of the NPM Chapter in the St. Catharines Diocese, which has been in existence for over one year. The Chapter comprises 12-15 parishes with a membership of 53 people. Programs have included an evening for cantors with Gloria Gassi and a weekend with David Haas. It was announced that the Ontario Liturgical Council Summer School will commence on July 26 at St. Michael's College in Toronto. David Gagnon wondered if a Canadian Music Symposium could be held. Brian Gow responded by referring Mr. Gagnon to Lawrence Harris of Ottawa, a publisher. Sister Loretta Manzara described the Music Committee in the London Diocese, which has organized four teams that are available to parishes for workshops. All agreed that greater emphasis should be placed upon education in parishes and among clergy to improve the quality of liturgy.

Report of NPM Student Meeting

College and university students from across North America gathered during the NPM National Convention in Minneapolis to share their experiences as student musicians. In contrast to a meeting with a formal agenda, this meeting sought to have the students themselves create topics for discussion pertaining to their education and to music ministry.

National statistics that show a decline across the United States in candidates for music degrees was evidenced at the meeting by the small number of music degree candidates present. While all students at the meeting were involved in music ministry and planned to continue that ministry, a large percentage were seeking degrees in areas other than music.

The main focus of discussion concerned the students' current situations where their part-time music positions often require skills with which they were not equipped. Knowledge of the liturgical year and communication skills were noted as areas where more training is needed. Students felt that the clergy often looked to them for answers they were unable to provide.

Another national organization, the National Catholic Student Coalition, was mentioned as another source for musicians to meet one another. With a fairly extensive network of campus ministry groups, the NCSC provides con-
tacts at both the regional and national levels.

While there does not seem to be a pressing need to organize students in any formal way at this time, it is beneficial to have the opportunity to meet as a small informal group in the midst of these North American gatherings.

Michael Wustrow

Meetings and Reports

Universa Laus

From August 22-28, 1987, over 100 members from France, Germany, Spain, Italy, Belgium, Holland, Luxembourg, Switzerland, the United States, England, Ireland, and Wales gathered in Waterloo, Belgium for the 21st annual meeting of the International Study Group on Music in the Liturgy.

This year’s topic addressed Litanies, and featured a presentation by Robert Batastini and Fred Moleck on Litanies used in the United States. A future issue of Pastoral Music will feature the major presentations.

Next year’s meeting will deal with the Gathering Rites and will be held at Montserrat, Spain, August 22-26, 1988. For persons interested in obtaining information about attendance at the meeting, contact: UL, 225 Sheridan Street, NW, Washington, DC 20011.

Jubilate Deo

The jubilate Deo, second edition, was issued by the Congregation for Divine Worship, November 22, 1986. Jubilate Deo contains the Common Chants for the assembly, including Latin texts for introductory rites, the liturgy of the Word, the eucharistic prayer, the rite of communion and commonly sung hymns. Copies may be ordered from Libreria Editrice Vaticana, 00120-Vatican City State, Europe.

The Pope Speaks to Liturgists

On Friday May 22, 1987, Pope John Paul II spoke to the Congregation for Divine Worship about several projects nearing completion, such as the New Rite of Marriage, ordination Rites, and a proposed directory for Sunday Celebrations in the absence of a priest. Some excerpts:

Besides the liturgical texts, there is the broader and equally important problem of the adaptation of the liturgy. According to the instructions of the Council, the liturgy must remain alive without, however, allowing itself to be modelled according to the pleasure of each person’s imagination. This is the goal of the directions prepared by your Congregation for the inculcation of the liturgy in the mentalities and traditions of various peoples and, furthermore, for the adaptation of liturgical celebrations for youth. Yes, it is necessary to seek the active participation rightly demanded by the Council, with the understanding that it is not a question of aiming merely at a type of exterior activity nor a mere expression on the level of the senses, but of intimate participation in the mystery of Christ, who calls us to follow him in his total obedience to the Father and in the gift which he makes of himself for our salvation and the salvation of the world . . .

You have also examined the problem of concerts and other artistic presentations in places of worship. It is true that our churches have for a very long time played an important role in the cultural life of cities and towns. Is not the church the house of the People of God? Has it not been in the churches that this people has had its first aesthetic experiences in seeing the beauty of the building, its mosaics, paintings, statues, or sacred objects; in hearing the organ music or the singing of the choir; in attending liturgical celebrations which draw it above itself and cause it to enter into the heart of Mystery?

For this is indeed the primordial character of the church. It is the house of God; it is a sacred place because of the dedication or solemn blessing which has consecrated it to God. The church is the place where the Lord dwells in the midst of his people and where the people come together to worship and pray. This is why every measure must be taken to respect the sacred character of the church.

Outside of liturgical celebrations there can be a place for religious music in the form of a concert. This can be an occasion offered to Christians who are no longer practicing their faith, or even to non-Christians who are seeking God, to have access to a true religious experience, beyond a simple aesthetic emotion. The presence of the pastor is thus desirable to show how this spiritual presentation is fitting and to ensure respect for the holy place. In this manner, the church will remain, even through artistic presen-
Parish Programs of Interest

Parish Liturgical Arts Festival. St. Joseph's Church in Greenwich Village held a four-day Celebration of the Arts, with such diverse events as a George Gershwin Tribute, Art Exhibit, Street Musicians, An Evening for Drama and Dance, A Liturgy, An Afternoon of Poetry, and concluded with "A Homage to Ravel."

Cathedral Church of St. Paul in Worcester, MA under the direction of Joseph Policelli continues the tradition of combining Concert Programs including Durufle's Requiem and Messe "Cum Jubilo," with Festival Music Liturgical Services, as, for example, Solemn Vespers of Christ the King, and for The Marian Year.

John Strge played the Opening Organ Recital for the new Rosales Organ, at Trinity Episcopal Church, Portland, Oregon, September 13, 1987. This Instrument will be featured at the Portland NPM Regional Convention next summer.

Resurrection Music Society of the Church of Resurrection, Rye, NY continues a series of concerts, this year featuring St. Agnes Cathedral Choir from Germany.

Liturgical Renewal History

Thirty Years of Liturgical Renewal: Statements of the Bishops' Committee on the Liturgy, edited with an introduction and commentary by Msgr. Frederick R. McManus is now available from the Publications Department, USCC, 1312 Massachusetts Avenue, NW, Washington, DC 20005.

Eastern Rite Studies

The University of Scranton announces the opening of a Summer program leading to the Master of Arts degree in Eastern Christian Studies. The program is offered through the University's recently established Center for Eastern Christian Studies, which serves as a focal point for study, research, liturgies, and other activities related to the Eastern traditions in Christianity. Program includes: Byzantine Civilization I and II; Theology of the Byzantine Churches, Introduction to Eastern Liturgies, Eastern Liturgical Music I and II; Eastern Christian Fathers I and II; Eastern Christian Spirituality. Contact: The Graduate School, University of Scranton, Scranton, PA 18510.

The Hymn Society of America

Plans for 1988 conferences of the Hymn Society include Bryn Mawr, PA June 19-22 with Brian Wren and Dudley-Smith as well as a European Tour July 13-28. For more information, contact Hymn Society, TCU, Fort Worth, Texas 76129.

Methodist Music Organization

The Fellowship of United Methodists in Worship, Music and Other Arts provides services to the 1000 members in connection with the Section of Worship of the Board of Discipleship of the United Methodist Church. For more information, contact Jerry W. Henry, PO Box 54367 Atlanta, GA 30308.

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Arlington, Virginia
The first meeting of this newly organized chapter took place at St. Philip’s church. Fr. Jim Chepponis, nationally known priest/composer, led the session, incorporating some of his published compositions.
Dorothy Peterson
Director

Charleston
The first program of the fall season was held at Blessed Sacrament Church. Allyson Moring led the session on the use of instruments at liturgy.
Candy Wilson
Director

Hartford
A choral session was held on September 21, presented by Robert Edward Smith, composer, concert artist, choral director, and organist. A minimal charge of $5.00 was charged for the music packet.
Joan Laskey
Director

Indianapolis
A special program called “A Time to Gather” was held on September 11 at the Catholic Center. The evening began with dinner, followed by the chapter’s annual meeting.
Larry Hurt
Director

Lake Charles
On Sunday, September 20, a program: “Music for the Advent Season” was conducted by Sr. Camille Martinez, Mr. Darrell Carrier, and Mrs. Eva Thompson. After singing through repertoire, the chapter hosted a koinonia to welcome new members.
Pat Blackwell
Director

Metuchen
The new executive committee was announced: Peter Cebulka, director; Audrey Malinowski-Shafer, assistant director for recruitment; Janet Miller, secretary; Tony Napolitano, treasurer; Joseph Rademacher, coordinator for planning; Anita Martin, animator for koinonia.

Orange
A children’s choir workshop was conducted by local musicians at St. Columban’s church in Garden Grove.
Joan Herrmann
Director

Pittsburgh
A combined branch meeting was held on September 15 at the Church of the Assumption, Bellevue. Following dinner, a mini-retreat for pastoral musicians was conducted by Fr. Frank Mitolo, speaking on the topic: “Musicians, When Do We Pray?”
John Romeri
Chapter Coordinator

Rochester
A two-day liturgical institute, conducted by Fr. Melloh, was held at Keuka College, August 21-22. Sessions were held for those in all ministries.
Joan Joslyn
Director

St. Louis
A program on “Stress Management” was presented by a qualified person from a local hospital as the September gathering.
Sr. Luella Dames, CPPS
Chapter Director

Scranton
A program on the communal nature of the sacraments was held on September 22 at St. Thomas More Church. Liturgical teams from St. Boniface, St. Jude, and St. Thomas More presented original music and liturgical suggestions emphasizing the community’s involvement in the sacraments.
Paul Ziegler
Chapter Coordinator

Wheeling-Charleston
The September program, held at Blessed Sacrament church in South Charleston, was a program on copyright laws, conducted by Tim Waugh.
Robert Ellis
Director

---

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"Blessed are those . . . who Gather the Children"
First NPM Children's Convention
"Blessed Be Jesus Whom You Sent to be the Friend of Children and of the Poor"

BY VIRGIL C. FUNK

In tonight's keynote presentation, I'd like to do three things. First, I'd like to tell you why I called this conference together. Second, I'd like to give you seven visionary principles from the first chapter of the Sacred Congregation for Worship's document *The Directory for Masses with Children*, and finally I'd like to conclude with a few references to creative solutions.

**Goals of this Conference**

The National Association of Pastoral Musicians invites all who have an interest in addressing the concerns and the formation of children in liturgy, religious education, and music education, to commit themselves to a new effort to get this great and lovely church of ours to pay attention to the education—in liturgy and especially in music—of the future generation of Christians. It's that simple.

The Roman Catholic Church must attend to the needs of its children. The National Association of Pastoral Musicians has invited all of you to come here to address the concerns and the formation of children in liturgy, music education, and religious education. This conference is for religious educators and parents who prepare liturgy and prayer with children and also for musicians who are music educators in Catholic schools or directors of parish children's choirs. This convention is for those of you with a background in music, but it is also for those of you who work in liturgy and prayer with children but do not have a solid grounding in musical fundamentals. Our mission is to begin to provide the basic or advanced help you need so that all of us can begin a new effort to take this great institution and move it towards a challenge for children.

**The Seven Principles**

Now I'd like to move to my second point, the seven visionary principles. These principles are contained in the first chapter of the Sacred Congregation for Divine Worship's *Directory for Masses with Children*, published in 1973. I encourage everyone who is involved in liturgy to purchase, read, and digest that publication. These principles deal with the way that children are introduced into the eucharistic liturgy progressively.

**The First Principle**

The first principle expressed by the Sacred Congregation is that a fully Christian life requires living the paschal mystery through participation in liturgy as an assembly.

There are three elements to this first principle: 1. participation in the liturgy; 2. assembly; 3. the paschal mystery.

First, participation. Vatican II's famous directive about full, conscious, active participation in the liturgy has been terribly misunderstood in the United States, and the misconceptions are being handed down to our children.

The historical context for the notion of full, conscious, active participation began in the late 1880's with the development of Communist-Marxist philosophy, which said that bourgeois society excluded the common person from participation and that it was very important for people to throw off the upper class and begin to participate in the development of society.

The Roman Catholic Church, totally committed to a principle of humanitarianism, emphasized that it too believed in the importance of full participation and encouraged persons to participate in social reforms, the social aspects of its life, caring for one another, etc. And it indicated that participation would reflect in activity in the society into full, active, conscious participation in the eucharistic celebration at Sunday liturgy. This act of full, conscious participation would be transformative of the whole person.

In 1963, when the Vatican Council occurred, U.S. society was in the midst of a tremendous social revolution of active involvement. And so, full, conscious participation became the active ingredient, the banner call-word for a social revolution that swept through the American church. Then people quite literally picked up the folk guitar and began singing a new repertoire in church. The texts of the songs were not freedom-protest texts, but certainly the melodic forms and the social cultural forms were part of this movement.

People got the idea that a sing-along liturgy was the goal of full, conscious, active participation. They thought, from their experience, that full, conscious, active participation meant getting the people to sing, at any cost, any song. But active participation for children and for adults is not singing along at Mass—whether it be good music or bad, folk or traditional—but the transformative action of one's life through ritual.

Second, assembly. Assembly has come to mean the actual church at worship, the parish community gathered in the act of worship.

Perhaps the most daring insight that has come from the vision of assembly is that all members are before all else equal—readers, musicians, hospitality ministers, ushers, members of the assembly and, especially, presider are all first members of the assembly because
of the priesthood of baptism. We gather as disciples of Jesus.

Third, paschal mystery. Paschal mystery can be religious jargon—God-talk that puts off both parents and children. So we need to decode the term: *paschal* means Passover or Easter, or the passing of Jesus from death to life. *Mystery* is a technical term here meaning sacrament or sign of that which is yet to be revealed. Paschal mystery is the act of passing from death to life, the transformation of Jesus—his full, active participation in the will of his father made present to us through signs. It provides us with the hope that when we die, we will pass to life.

Not all children’s liturgy is eucharistic, but it should all be implicitly paschal. And that is true as well for the whole people of God. I’m not talking about the language but about the depth of vision. Anyone who lacks such a depth of vision ought not to presume to exercise liturgical ministry for anyone, especially children.

What are the signs of the paschal mystery within us? How do we see the transformation taking place within us? The metaphor of being a child is in fact moving out of that state that we call childhood into adulthood. It is a paschal mystery. Our growth, our life is a paschal mystery. We imitate the master by moving away from our childhood to our adulthood.

This leads us to an important principle and pastoral practitioners: childhood is a state unto itself and it is of its very nature a transition to another state. Part of our effort to help the child is made by adapting to the state that exists, and part of our effort must be to call the child to a new stage of development. Support and confrontation cannot exist simultaneously. Too much or too little of either will destroy the child’s personality.

The Second Principle

The second principle is that all who have a part in the formation of children should consult and work together.

Obviously, this is the key to this conference. But the Sacred Congregation on Worship goes further; they say why we should work together. All should work together so that the children can experience the human values first. What are the human values that they mean? They list them. They say that we should all work together:

1. so that the human value of community activity can be experienced by the child—the human value of gathering, sharing, talking, socializing.

2. that the child should experience the exchange of greetings, salutations, and embraces—that very human act of saying, “The Lord be with you,” “Peace be with you”—as an act and manifestation of the church.

3. That children have the capacity to listen, that they should be in the presence of the scriptures proclaimed, not because they’re going to understand them but because they can witness the adults experiencing a listening.
4. That they have a capacity to seek and gain pardon. The Sacred Congregation says that "children should witness this act of adults forgiving and being forgiven"—this human exchange of asking for and being forgiven—as a human action, not as some power from on high.

5. That the children should feel an expression of gratitude... that somehow, in the assembly, the feeling of thanks and sharing should be so intense that the children can witness it.

6. That they can experience the meal as a meal of friendship. That children can recognize the eucharist as a meal would be vision enough, but it must also be clear that these are friends gathered, loving one another.

7. And that they can share in the festive celebration, the trumpets and the banners and the dancers and the songs. If the children can witness this, they will naturally participate. Their responses may disturb our adult sense of order, but they have much to teach us.

The Sacred Congregation says, "Teach the human values first, and they may gradually open children's minds to the perception of the Christian values and the celebration of the mystery of Christ." In church we are not the parents of our children. They are the children of the community. Anyone can take charge of them.

If we are going to educate our children along these lines, then we are going to have to reform our parishes.

The presumption of this document is the same that many of you have learned from the document on the Rite for Christian Initiation of Adults: our parishes are presumed to be human communities, communities that are shared. The Sacred Congregation is saying that our assemblies on Sunday must reflect these strong human values if our children are to be formed. What is envisioned here is a dramatic overhaul of Christian parishes, and it begins with the human, the ordinary, the everyday.

The Third Principle

The third principle is that the Christian family has the greatest role in teaching these human values.

Gabe Huck's Family at Prayer teaches how the Christian family is a house church, the first Christian assembly, and how the seasons of the year must be made visible in that church; all the rhythms of the child's life—not just the school year, summer vacation, going to school, watching television—but something of the rhythm of the natural cycle of our lives, the death, the birth of our season, our time, the sanctification of our cycles.

And music must be experienced in the family. Music is too important to the cultural development of the human race to be denied to and omitted from the experience of our children; and not just music-listening, but music-making. Even the nonsingers and nonmusicians need to participate in these basic human sounds. Music is part of everyday living, not just an exotic fare for sophisticates.
The Fourth Principle

The fourth principle is that the Christian community has a responsibility for its children in three ways: to give witness to the gospel, to live with fraternal charity, and to actively celebrate the mysteries of Christ.

What a vision the Directory has! The Christian community in the formation of itself is measured by its ability to proclaim the gospel and to be bonded one to the other.

The community must attend to its exceptional children. A real problem is that adults tend to deny the child in themselves. We learn to hide, to mask as we grow older, and the child has a great, built-in manure detector. When you work with children, you can’t hide behind partial or masked things; they’ll expose you. It’s really remarkable—when you sing bad music, the children get embarrassed first. They know it before the adults.

We can build a place for our children.

The community has the responsibility of serving both the beginning musician and the most advanced child. Genius in children is recognized in math and music. By this convention, we wish to provide a place within the Roman Catholic institution where children gifted in music can begin to be identified and recognized.

The Fifth Principle

Catechetical programs should be directed toward the Mass. While the bishops’ instruction to us lists four elements that should be emphasized—namely: the children’s participation, the relation of the Mass to the world, the eucharistic prayer, and the acclamations—I’d like to direct our attention to the last of these, the acclamations during the eucharistic prayer. Music plays a unique role in the acclamations.

The three acclamations we are concerned with here are the Holy, Holy, the Memorial, and the Great Amen. If we are to judge from the way they are sung in most liturgies, the importance of these acclamations needs to be taught not only to the children, but to everyone. We must learn that, through the Holy, the assembly joins all creation past and present and places itself in the presence of the one, eternal worship of God. We must learn that singing the memorial is doing the memorial, the most solemn command of our master. And we must learn that amen is the most important prayer the Christian utter. It is a covenant with God as life-giver. It binds us to live as brother and sister with all.

The Sixth Principle

The Sacred Congregation advises us to use celebrations, but avoid giving them a didactic character.

Is the purpose of liturgy to celebrate or educate? When it is celebrative, it is the symbolic actions that are central. Liturgy understood as celebration is at the heart of the formation process.

Liturgy, which properly speaks to the heart more than the head, forms us through experience. Education, which speaks to the head more than the heart, engages us in reflection on our experiences. Both are essential. The biggest error that we could make is to isolate children into some sort of religious education class and to provide adults with only didactic worship.

Emphasis on children’s participation in celebrative liturgy, and Christian formation through the liturgy, can make some adults uncomfortable. Those who see religion as only rational are dismayed. Liturgy that shapes our character and perceptions through art, poetry, drama, dance and music; through sight, touch, taste, sound and smell, through the repetitions of symbolic words and actions, is scary to some. Didactic liturgy is not the appropriate place for children. Boring liturgy is not the proper place for children or for adults.

We know that the child’s imagination should be developed. It is that knowledge that causes many parents to move away from the boredom that exists in the Sunday liturgy and toward a ministry with children. But, as a result of television, the entertainment mentality of the child and, unfortunately, of the parent who is involved, we often combat this boredom with a ministerial approach that leads to doing children’s liturgies based on Sesame Street, 90 second concentration spans, or the Brady Bunch. The goal of entertainment is a false one for liturgy.

Ritual rooted in truly human gathering, forgiving, sharing, greeting, and festivity will engage the child. This is the routine profundity of ritual.

Seventh Principle

Everything should be aimed at the response in the life of the child. It is the child who must put his or her religious experience into practice, not simply by celebrating, but by living out the Christian life.

Religious experience and the arts are related. So are religious experience and the liturgy. The distance that we have put between ourselves and the arts and the church has impoverished our religious experience and diminished the effectiveness of our liturgies. Technological Christianity with its concern for the intellect, and enlightenment Christianity with its concern for morality have sometimes been insensitive to experience and the affections. Witness the design element in most Catholic churches. We cannot make sense of that which we have not experienced. We have forgotten that the formation of character is prior to the education of conscience. Orthodoxy has overshadowed ortho-praxis. We must be careful, therefore, that our cultic life is not dominated by the discursive, the rationalistic, the didactic, and the prosaic.

Good ritual focuses primarily on the role of the symbolic. This is not to defend a shallow asceticism or emotionalism but to suggest that our rituals are often characterized by too much discussion, stereotyped actions, mundane music, unimaginative drama, non-existent dance, and naturalistic art. When worship is dominated by the arts and is celebrative, children are at home and can fully participate. They are nurtured and formed as Christians.

We give our children the most nourishing food, why would we want to give them dried up sounds? They deserve not our least music, but our best music.

Conclusion

I have laid out a vision from the Directory for Masses with Children. Contained in that vision is a hope that parish worship can be better, that what is needed is a reform, not only of ourselves, but of the parish communities where we find ourselves, so that the next generation will find is warm, loving, human communities. We need to:

1. be human;
2. keep the parents from entertainment-only liturgy;
3. Develop music education pro-
grams in the parish, even if they are in the school;
4. develop children's choirs;
5. attend to the gifted musical child;
6. help the "non-singer" teacher in religious education.

It's going to take creative solutions. It's not going to be easy. Music educators have been involved in this for years and years and religious educators have been struggling with these problems again and again. There are people in this room who have the scars to prove it. Yet there are over 950 people here, from 39 states, Canada, and Australia.

And it's my belief that if we, as the Sacred Congregation on Divine Worship has directed us, come together and bind ourselves one to another—like the National Association of Pastoral Musicians that started in this very place ten years ago and has now grown to an organization of over 8500 musicians, that has built a community of musicians who are sharing and supporting one another across the United States, who are going about their work in a slow, methodical, non-exaggerated, non-instant-transformational way—then we too can come together with the same vision and spirit and go forth from Scranton, Pennsylvania and build a place where our children can indeed find the human values that we all believe in.

This is the vision. And now, you are to become that vision. Thank you.
Celebrating the Sophisticated Song of Children

BY LEE GWOZDZ

The year was 1967... the place was San Marco Cathedral in Venice, Italy... the time, 2:15 in the morning. I was 11 years old at the time, a member of the Texas Boys Choir. As a little boy chorister, I can remember marveling at the beauty of the music being sung. San Marco Cathedral was a magnificent space to sing in. The building boasted a reverberation of some 9-12 seconds. There were many choir galleries interspersed throughout the Cathedral, and it was from one of these galleries that I sang of the salvation of God...

"In Deo Salutare Meo." Though my eyes were supposed to follow the imposing figure of Maestro Vittorio Negri, I could not help but steal a treasured glance at the Byzantine "Christ Pantocrator"—Lord of the Universe. Set within the haze of ancient mosaic, this stunning, almost frightening figure of Christ loomed over the sanctuary, glaring a reprimand at me for taking my eyes off the conductor. "Ah, at last," I thought, "we've come to the last ritornello passage!" (Laugh you may, but this boy soprano knew the meaning of the word ritornello.)

Mr. Gwozdz is director of music for the diocese of Corpus Christi, and director of music for the Corpus Christi Cathedral.
The boy's and men's choruses echoed Gabrieli's endless "alleluias," one choir to another; each building and crescendo to a climactic, definitive, and final cadence with a fermata that set a world record for the longest held alleluia. "Stagger breathe!" I recalled. We all knew Maestro Negri's pet choral precepts. While holding the final chord, the maestro surveyed the musicians to assure himself that all eyes from the three choirs, two brass ensembles, and two organists—further separated sixty feet between galleries—would see his cut off. It was the reverberant sound after his release that truly exemplified the fabled acoustics of this twelfth-century Byzantine cathedral.

This Columbia Masterworks recording entitled "The Glory of Gabrieli," won two Grammy awards, and my experience as a member of the Texas Boys Choir had a tremendous impact on my life. I am where I am today because of it. My mother has saved the postcard that I sent to her from that year in Venice; apparently I was a spoiled brat, complaining about the fishy smell of Venice, the shock of not having hot dogs, Dr. Pepper, or television. Yes, I was homesick...a growing boy.

Today, as an adult, I can appreciate what I experienced then, for that intense, worthwhile, and sophisticated training resulted in my present profession. Without such a background I would probably be sweeping floors. Instead, I now work for the Catholic Church as director of music for the Diocese of Corpus Christi.

As a child, I can remember being intrigued by the human singing voice. Whenever I heard a singer, I always asked myself: how can he or she sing so high, or produce such a beautiful sound with the voice? The first time I heard the Texas Boys Choir sing in harmony, I was fascinated by the sound. I wanted to be in that choir. Since the parochial school I attended offered no such program, and the parish I attended had only an adult choir, it was with a tremendous sense of accomplishment that I passed the audition and was accepted as a member of the Texas Boys Choir.

After I concluded four years of membership, my late father, Dr. Feliks Gwozdz, who was director of our parish church adult choir, decided to include "boy sopranos in the adult soprano section at Sunday Mass. It was an awkward situation, especially since the music budget was zero, and I had to stand between two very tall, well-endowed women and share their dilapidated copy of "A Short Mass" by Noel Goemanne. However, when I became a seventh grader, my father asked that I form a children's choir.

He sent me to a children's choir seminar given by the renowned Helen Kemp, whose concept of a children's choir fascinated me, especially her use of simple, non-threatening techniques to teach children to sing. She introduced us to a national children's choir organization called Choristers Guild, whose main goal was the formation of Christian character through children's choirs. After many, many years of forming and directing children's choirs, I can share Choristers Guild's belief that a positive choral experience can be a profound factor in the religious growth of children. Ruth Krehbiel Jacobs, founder of Choristers Guild, points out that "the church school bears the responsibility for religious education, but only the choir offers opportunity for expressing beliefs, aspirations, and devotion in public worship."

In religious education programs today, the fundamentals of the Catholic faith are taught to children in different forms of curricula. Most generally include the teaching of the sacraments, Scripture, and the life of the church. These subjects are taught by a variety of instructors during a child's religious educational development. The teaching and experience of liturgy is usually left up to the individual instructor. As a result, continuity in liturgical instruction is lacking.

Father Thomas Shepard says that "Children need ritual. It helps reassure them about their environment and about what is true and false. That's important to remember, because sometimes well-meaning adults change the ritual anytime they gather and the children become liturgical schizophrenics." He further points out that "liturgies for children are not an end in themselves. They should not be special rites that differ greatly from the order of Mass celebrated by the assembly, for their purpose is to lead children towards celebrating with adults."

The children's choir provides a "hands-on" experience of liturgy and, through the guidance of one director, promotes continuity of liturgical instruction that spans the formative years of a child's development.

Music is a fundamental, visible, audible part of the church. Liturgy and music have combined over the centuries to inspire, uplift, and involve people in an active relationship with God. As stated in the Vatican II documents, "Sacred music intimately linked with liturgical action, winsomely expresses prayerfulness, promotes solidarity, and enriches the sacred rites in heightened solemnity." Children's choirs continue to play a significant role in that effort as they provide leadership for hymns, acclamations, and responses sung by the assembly, and inspiration through their anthems. We should all be aware of what the Constitution on the Liturgy states about music. Article 112 says that "the musical tradition of the Universal Church is a treasure of immeasurable value, greater even than that of any other art. The main reason for this pre-eminence is that, as sacred melody united with words, it forms a necessary and integral part of the solemn liturgy."

Although choir programs in local parishes may vary from single choirs to large, multiple choir systems involving perhaps hundreds of participants, all serve to enrich the life and worship of the parish community. A parish music program is greatly lacking if there is no representation by children. We cannot expect leaders for our liturgical music in the future, or even well-trained singing assemblies, if we do not begin now with the youth.

If one were to prioritize, children's or youth choirs should be the first to be promoted and developed in our parishes. The current trend of promoting and developing adult choirs only offers no future for the liturgical music programs of our parishes. Children, in fulfilling the same ministerial role as adults, learn the value of service to the church, and in a tangible way begin to develop a sense of belonging to the community of faith through their choir experience. The texts they sing encourage thoughtful reflection on their faith. The eucharistic celebration becomes more meaningful and enjoyable as choirs learn the mechanics of ritual and assume leadership roles. Regular rehearsals help choirs to develop a sense of commitment to the work of the church. Service opportunities, such as singing at hospitals and nursing homes, can introduce them to additional areas of the church's mission. Fellowship with other choir members and participation in festivals with choirs from other
churches can make them aware of the value of being part of the Christian community. The choir director can serve as a model of a responsible, caring Christian adult. It is not surprising that many youngsters have been drawn into active church membership by participating in a choir program.

Before initiating a children's choir program, the pastor and minister of music must first agree that the participation of a children's choir in the liturgy is a desirable priority. If the pastor thinks in terms of exploiting the children as a "cute" addition to the liturgy, or if the music minister thinks in terms of "putting on a performance" the concept should be quickly shelved. However, if it is agreed that the children's choir will play a significant role in the effort to inspire and involve the assembly in an active relationship with God, then the program is ready for takeoff.

Today it is vital that a parish children's choir program bear the responsibility of playing a major role in the realm of music education. It is a fact, unfortunately, that most school boards consider music education to be a "frill" item, and many financially-strapped school systems have trimmed their music programs drastically. I have heard nightmare stories of justifications for music programs at schools. Many such classes are established as periods to babysit the students during teacher's breaks. It is common that such programs exist on a zero budget, and may end up as "singalong" sessions. On the other hand, at conventions such as this, we often hear of wonderful music education programs in some dioceses and of school districts that have developed music curriculum guides. But these are exceptional situations. In the majority of cases, it is left to the parish musician to take steps to ensure the growth and development of the church music program well into the future.

In today's Catholic parish, children are divided into two groups in the area of education: those that attend public schools and those that attend the parochial school. The establishment of a children's choir program should serve to unite both groups, especially in terms of scheduling rehearsals, Masses, and other fellowship activities.

Children's choirs must be trained by qualified directors at regular, weekly rehearsals. Young singers are intrigued by the voice, and are eager to learn the basic vocal production that leads them from fine unison singing to part singing. Since parish choir memberships combine children from both public and parochial schools, directors will encounter all levels of musical accomplishment. As I have stated earlier, schools may or may not be providing some of this instruction. It is an important responsibility of the choir director to know each child's level in the area of both vocal and musical education development.

The practice of letting every youth choir applicant into the choir without first interviewing him or her can make the director's job more difficult. An interview session—not to be confused with an audition—gives the director an opportunity to meet both child and parent before membership acceptance. At such interviews, such vital information as name, address, telephone number, and date of birth are documented. Expectations and mem-
bership "re-choir-ments" are also made clear to the parent. For example, in our parish each child is expected to attend on a weekly basis:

1. Wednesday Rehearsals—5:30-6:45 p.m.
2. Sunday Warm-up—11:30 a.m.
3. Sunday Mass—12:00 noon.

It is emphasized to the parent and child that these activities will be "choired" if the child is to be accepted as a committed choir member.

To help ensure a very successful children's choir program, I go a step further to ensure commitment from both parent and child. I call it follow-up. The follow-up policy is mainly conveyed to the parent: if the child has to miss any of the required activities, the parent must call our choir excuse line (my personal home answering machine) before the activity that the child will miss. Failure to call the excuse-line will be recorded as an unexcused absence. After two unexcused absences, a membership contract is terminated.

In addition, I point out that the following reasons for absence will not be accepted. No transportation. This is a parental responsibility. Of course, flat tires, car accidents, and flash floods are the exceptions. Another common absence that I consider unexcused is too much homework. The choir child is expected to work around the times required to be a member. If this becomes a problem, it is recommended that the child drop out of choir. Sports activities are notorious for conflicting with such church activities as choir. It is not unusual for the parent to explain that the coach has scheduled an all-important game and, if Johnny is not in attendance, he'll be kicked off the team. In response to the parent, I point out that the coach of the choir team also requires Johnny to be in attendance at choir, and I further remind the parent of our follow-up policy. It is at this interview session that I clarify any potential rehearsal conflicts such as sports, piano lessons, and dance activities. As a result, most parents seek out activities that will not conflict with choir requirements.

The next part of the interview session is listening to the child's voice. Easy vocal exercises determine the child's range; rhythms are echoed through imitative clapping patterns, and pitches are matched—either between piano and child, or the child's and the director's voice. It is during this portion of the interview that the director can recognize the child's level of music education. The child with no vocal training whatsoever sometimes does not know how to match pitch. Unfortunately, some unqualified director will label this child a monotone, forever discouraging this child from singing. Usually, these children are conversational singers. They have not yet discovered the difference between their singing and their speaking voices. Helen Kemp encourages children to think of singing and speaking as two of four different "channels." The "singing channel" has a lighter, brighter sound and feel than the "speaking channel." The other two channels of a child's voice are whispering and shouting.

Whatever the reason a child cannot match pitch, he or she is accepted for a five-month trial membership period. By this point, 98% of pitch problem cases are resolved.

The final part of the interview session is the signing of the contract of commitment by the parent. This ensures that both the parent and child understand the expectations, requirements, and follow-up policy in order to be a member of the children's choir for one season.

Interview sessions are conducted once a year. All members, current and new, are interviewed each year. This annual practice evaluates the growing child's progress in terms of past attendance and vocal range changes.

This process of interviewing to ensure commitment can be applied to all church ministries. A contract of commitment, be it to a choir, a religious education class, or other liturgical ministries, such as lector and eucharistic minister, serves to promote a concrete under-
standing between the program director and those desiring enrollment. Expectations, requirements, follow-ups, and terms are conveyed and understood. As a result, one will find consistency in attendance and commitment to the program.

A vital part of maintaining a children's choir is the repertoire being sung. The repertoire must reflect its sacred liturgical function. The young chorister must be nourished by the quality music of the church. The early school years of children are very important in forming the tastes of youngsters, for, as adults, they will appreciate the music with which they are familiar and have heard or sung before. There exists a wonderful opportunity to present the best music to our assemblies by teaching it to youngsters who are often free of the prejudices of adults.

When one chooses music, one should use the same criteria presented in "Music in Catholic Worship," published by the Bishops' Committee on the Liturgy. We all know that there is a lot of poor quality music out on the market. Some companies are doing very well financially on what Tom Shepard calls "kiddie music." And parishes that are trying to reach out to their children, whether they are involved in the children's choir or religious education programs, often make the mistake of buying this—for lack of a better word—junk. Such music is often chosen because it appears quick and easy to learn, it requires less energy to teach than "good" quality music, and the text can relate to the kids. An example: read this text that was sung as a closing hymn for a school liturgy:

Give me gas for my Ford,
keep me trucking for the Lord.

Give me umption for my gumption,
keep me function, function, function.

Give me oil for my lamp,
keep me burning, burning, burning.

Give me salt for my fritos
God is neato, neato, neato!

For curiosity reasons, I asked some of the boys and girls in attendance at this school liturgy for their reaction. All agreed that the song in question drew their attention away from the Mass; most thought it was a joke, in fact every-one in the school that day had fun coming up with their own even more sarcastic verses. Children know when something does not belong.

The young singer has a tremendous capacity to appreciate a broad range of styles, from the classics of the masters to the contemporary liturgical music of today's composers. In my experience, children have little difficulty learning Latin anthems, and even Gregorian chant. The success of singing chant depends entirely on how it is presented and rehearsed. It should not be singled out as something difficult, unusual, or from the Twilight Zone. The children's choir repertoire must not be based on gimmicks but on proven quality music from all periods: chant to contemporary.

Throughout this article, I have stressed the need for a qualified director of children's choirs in the parish. It is a mistake to think that just anyone can direct children's choirs in the church. A true incident occurred when a Mrs. Smith begged her pastor to initiate a children's choir in the parish for her daughter. The pastor suggested that she start the choir herself and further encouraged her to be its director. The well-intentioned parent, challenged by her pastor's misguided encouragement, took on the job, although she knew nothing about music, or even how to sing. This unqualified director was sure that she would learn as she "experienced" the formation of this program. The program collapsed in a matter of months. (I am sure there are similar stories in the appointing of teachers in the religious education field.)

But what are the qualifications required of a children's choir director? It is a job that demands an appreciation and love of children and youth, and a sensitivity to their stages of development. Training in vocal music, choral performance, conducting, music theory, and music history are fundamental. The ability to play piano or organ could prove to be a great asset. Organizational and planning skills are a must. Even more important, the experience and understanding of the liturgical role of the choir is a much-sought, and sometimes hard to find, qualification of a children's choir director.

Shared Reflections

I would like to share with you comments made by former youth choir members whom I had the opportunity to work with in my former parish. (The youth choir was composed of boys and girls in grades 3-8.) These boys and girls, who are now in college, were asked to reflect on their experience as choristers and its effect on their lives.

Ann Marie says that youth choir helped her to get a lot more out of Mass. Choir music allowed her to be more spiritually involved. Ann is now a cantor at the same parish.

Terry recalls how the director treated them like adults and challenged them to do better. "He kept us disciplined and under control, while at the same time we had fun," says Terry. "I saw youth choir as a family affair. I saw my sisters in it so I wanted to join too." Terry credits the choir for giving him a good grounding in music principles, thus helping him to get into the Notre Dame "Fighting Irish" band. He misses being actively part of the Mass now, he "just goes." He is a pre-law major at Notre Dame.

For Jennifer, her youth choir experience was tremendously important. She learned to appreciate music as a prayer form for the first time. By ministering to others, she also learned to minister to herself. Jennifer had heard pop music before she joined, but for the first time she saw music as ministry in youth choir. She can still recall one choir anthem titled "God of Great and God of Small" because of its unforgettable text and beautiful melody. It was her own idea to join; she loved to hear the kids and when she saw them going to communion, she thought they looked like they were having a lot of fun. Jennifer said that she learned patience and to be goal-oriented. She learned not to be afraid to try for that octave that was "still too high. If Mr. Gwozdz could sing soprano and not be embarrassed, so could I!" She began as a music education major and now is a choral music major. She composes choral music now, and may work with a youth choir this fall.

The above reflections are an encouraging sign of how a children's or youth choir in its sophisticated art can become an integral part of one's life. It is my sincere hope that this first annual NPM Children's Convention will serve as a catalyst to promote such a vital art. Children's choirs are essential if our rich Catholic heritage is to be maintained, and if our expectations of a growing singing assembly are to become a reality.
The introduction to the Directory for Masses with Children begins: "The church shows special concern for baptized children who have yet to be fully initiated through the sacraments of confirmation and eucharist as well as for children who have only recently been admitted to holy communion" (#1). That is not a very astounding sentence at first glance. It seems merely to establish the age range for the children to whom this document is directed, that is, those who have not yet been confirmed. But its phrasing reminds us of something the church has lately had very much on its mind, Christian initiation. Membership in the church is not the finished result of a single, simple decision or ritual, but is rather the gathering reality of a process that may take a number of years. The Rite of Christian Initiation of Adults (RCIA) has revolutionized the way in which adults are welcomed into Catholicism, reflecting the shift from a static to a dynamic understanding of membership in the church. Thus, the opening sentence of the Directory for Masses with Children (DMC) should be understood to say that issues concerning Masses with children must be addressed within the context of the initiation process our children are going through.

The DMC is unique, the only document of the Roman church concerned particularly with children as children. The section on "children of catechetical age" in the RCIA, for example, is an adaptation, a deviation from the norm.

Likewise, the Rite of Penance, though used appropriately with children, is designed for the adult as norm and model. The DMC, therefore, is the only charter we have for our work with children. It is important, then, to understand what is underneath it and not just its specific directives and suggestions.

We must speak their language as we share the legends, lore, and love of our community.

The Initiation of Children

Christian initiation is a process. It requires time. It requires living. Liturgy has an important, creative role to play in marking that process, clarifying it, drawing the children into it ever more deeply. We do not eat the same meal twice; neither do we come to the table twice as the same person. Nourishing our growing selves is a continuing, evolving experience. That is true both at our dinner table and at our eucharistic table. Each eucharistic celebration therefore is unique, yet each is also part of a continuum. The customs and manner of our celebration will add up for good or for ill. To paraphrase Marshall McLuhan, "prayer is a process, not a product." Like music on the page, the prescribed rituals of our prayer are only a possibility, a direction. But when sung, played, performed, the music lives. Likewise, we hold up the gospel book and say, "This is the word of the Lord," referring not to the printed page, but to the Word as proclaimed, as living and grace-filled in the hearts of our listeners.

That is the reality we invite our children to be part of—the living Word, the living sacrament, the living liturgy of our people.

Tertullian wrote that "one is not Christian by birth, but one becomes Christian through grace and personal confession of faith." Our children, baptized though they are, still need a process of initiation into the faith they have received. As they come to know personally the God of Jesus, present and active in the love and worship of the community, they will become more capable of making their own that baptismal faith. This is not to say that the faith of this "in between" time is not real, or is less valuable because it is "only" a participation in that of parents and community. It is very real, very valuable. It is simply that faith that is characteristic of children.

The RCIA is the key expression of the church's concern with the process of initiation. What instruction does it offer for dealing with persons who are in this process? First, it describes initiation into the Christian community as a journey, a process, a growth. While it is never finished, its beginning does have a kind of rhythm to it. There are definable stages, with liturgical ceremonies to mark its moments of transition. The DMC invites us to do the same for our child-initiates.

Second, the RCIA tells those being initiated that they may expect—may demand—of the Christian community a supportive, welcoming assembly. Sponsors in particular introduce newcomers to the teaching, mores, and values of the community but in a broader sense the whole community is the bearer of the tradition. The DMC says that children too should experience a welcoming assembly. For example, the words of the homily should in some way address
children, if there are a number of them present. The document goes on to say, however, that if there are adults present, they must not be left out either. In other words, children’s liturgy is never to be a “kids’ show,” but open to the participation of all present. Thus the RCIA and the DMC say the same thing: the eucharist is an action of the entire community and as a welcoming community we must know who is present and we must speak to all of them.

Third, the RCIA emphasizes Christianity as a mode of living. We need this reminder because the Catholic community can sometimes overemphasize the doctrinal aspect of faith. The DMC states that “all liturgical and eucharistic formation should be directed toward a greater and greater response to the gospel in the daily life of the children” (#15). In the way we prepare and in the way we celebrate, whether at the eucharist or a simple classroom prayer, or blessing of the food at our dinner table, we show clearly that we are not just saying holy words and making holy gestures, but are doing something that is an integral part of a holy life. If we do not learn that message from our youngest days, we will find it very difficult to really understand or to live the gospel.

Last, the RCIA envisions faith as a conscious, personal reality. Therefore, the leadership offered by the church to the initiate, whether adult or child, must be conscious and personal. We must know them by name. We must call them by name. We must speak their language as we share with them the legends, the lore, and the loves of our community.

This correlation between the RCIA and the DMC is a pastoral, and not a literal one. In other words, we must remember that the children we are speaking of are not catechumens. The baptism they received is fully operative, not just a pledge of things to come. They already live in faith. Yet, like catechumens, they are in an initiatory process that must be taken seriously. In fact, the most important message of the DMC is just this: yes, the church does take children seriously.

The story of Jesus blessing the children is instructive in this context. It is one of those few included in all three synoptic gospels. It describes a group of parents trying to gain access to Jesus for the children. Jesus decided the issue over the objections of his “handlers,” and the children came to him. According to Oscar Cullmann and others, the real issue in the early church that the story points to was the children's access through baptism to the kingdom of heaven, present to the world in the person of Jesus. The phrase used by Jesus, “Do not hinder them,” echoes an early baptismal formula; it is used in three baptismal scenes in Acts. It served the same purpose as the formula used at weddings: If you know why these two should not be joined, speak now or forever hold your peace; otherwise, “do not hinder them” from taking this sacramental step. The gospel tells us, then, that the early church had some misgivings about the baptism of young children. Shall they be hindered or received? Shall they have access to the kingdom? membership in the community?

Jesus decided the issue, but he did not end the argument. Beneath the question of baptism is the deeper question of children’s ability to lead a spiritual life. Are they capable of spiritual growth? Surely they learn about God, though on a simple level, but can they experience a genuine relationship with God? In the gospel story Jesus draws the children to himself with the explanation, “of such is the kingdom of heaven.” That is, children are precisely the kind of people the kingdom is all about. We have a lot to learn about the full meaning of that statement, but at least it helps us to think through the issues surrounding children’s initiation into the community.

Yes, children do have a spiritual life, if a dependent one. Having brought them into the ecclesia through baptism, we must not then ignore or sideline them. The parents in our community, like those of the early generations, still bring their children forward, trying to awaken the church to their children’s needs. Unfortunately, the church sometimes needs a bit of prodding before it becomes responsive. All who work with children stand with and strengthen parents in this task.

The Mission to Children

Paragraph 3 of the DMC reminds us, “The Second Vatican Council had spoken in the Constitution on the Liturgy about the need of liturgical adaptation for various groups.” When we look back at the Constitution on the Liturgy to see what was meant by “adaptation for various groups,” we find that it was part of a discussion of the essential mis-
sionary posture of the church. The Council Fathers were saying that no final expression of the gospel of Jesus Christ is suitable for all times, all places, and all peoples. The forms and formulas that have fruitfully expressed the faith have changed and developed over centuries. They must always change when necessary, in order to serve the faith that gives rise to them in the first place. Thus the DMC directs the missionary commitment of the church toward its own children.

That should relieve the anxieties about doing children’s liturgy this way or that way or the way it has “always been done.” Do we dare drop one of the lectionary readings? Yes! Drop one reading. Drop two readings, perhaps, if there is a reason to do so. If we were going to Alaska to do pastoral work among the Inuit Indians, we would expect to change many of our accustomed ways of doing things. That missionary attitude should be the mindset with which we musicians, pastors, bishops, DRE’s, principals, liturgists, and parents approach our ministry to children. Maria Montessori did a wonderful thing when she named her schools Casa dei Bambini, Children’s House. It reminded adults that they were approaching the place that properly belonged to the children; it was the adult who was the visitor, the respectful guest, and not the other way around.

If children cannot always understand everything they experience with adults in daily life, it certainly cannot be expected that everything in the liturgy will be clear to them. “Nonetheless,” continues the DMC, “we may fear spiritual harm if over the years children repeatedly experience in the church things that are scarcely comprehensible to them” (#2). That is a sentence to memorize. “We may fear spiritual harm . . . “It is not just a little boredom, or unused potential that is at stake. We risk actual damage if over the years our children repeatedly, Sunday after Sunday, experience things in the church that are “scarcely comprehensible” to them. Adaptations, special liturgies for children, whatever the form it may take in your parish, is not an option, but an obligation.

Principles of Adaptation
The Directory lists several general principles of adaptation, and many specific suggestions. It is well to note which are which as you study the document, so that you do not feel obliged to copy all of the suggestions in a slavish way. Many feel, for example, that the only way to be faithful to the document is to develop a separate Liturgy of the Word for children attending the parish Sunday Eucharist. The DMC does strongly suggest it, and it is a popular form of liturgy in certain parts of Europe, and it has been highly successful in many parishes in the U.S. Most U.S. planners, however, find the idea of separating the children from the adults disturbing. They prefer to work out some other system of addressing the worship needs of the children of the community. There may not be any one suitable, appropriate, popular solution to this issue in the American church. What is needed is much more experimentation and thoughtful research. We must do our homework, know what we are about, and then go ahead and take some risks.

The DMC reminds us that the adaptations we make should not be a matter of “creating some entirely special rite but rather of retaining, shortening, or omitting some elements or of making a 27
better selection of texts" (#3). These, then, are the modes of adaptation: retaining (certainly we do not want to reinvent the wheel for every celebration), shortening (not elongating!), omitting (yes, we can actually have a eucharistic liturgy without a penitential rite. Go through the entire DMC and list the ritual elements that are absolutely essential at every eucharistic celebration. You will find it very skeletal.), or making a better selection of texts.

What guides us in doing this? The needs of the children and the integrity of the Roman liturgy. Respect for the children and respect for the liturgy. Some of those principles are:

1. Make it concrete. Children are by definition those who cannot reason abstractly. We don’t always realize the implications this holds for children’s prayer. Adults tend to announce liturgical celebrations in terms of theological themes rather than the concrete symbols and experiences of life. It is those concrete expressions that carry emotion and meaning for children—for all those who celebrate.

The psychologist Erik Erikson identifies certain powers that children have to develop during their formative years. These are a sense of trust, autonomy, initiative, and industry. Each of these depends on the other, and each can be subverted by an opposing attitude of mistrust, shame, doubt, or guilt. When children struggle with these issues during the week but find that the church has nothing to say about them on Sunday, or worse, seems to dismiss them as childish and inconsequential, then it may seem that God is saying, “I don’t trust you, I don’t want you to become autonomous, I don’t want your initiative but only your obedience. I don’t want your industry, just sit and listen because adults have all the wisdom, they know what is what!”

2. Keep it simple. When preparing a children’s liturgy, do not add an element until you have subtracted at least one. You may not always want to celebrate a eucharistic liturgy. Simplification means that we try to clarify the ceremony. We clarify an algebra problem by doing it more slowly. We clarify butter by removing all the extraneous matter so that it is transparent. Simplifying the liturgy is more like clarifying butter.

3. Attend carefully to the symbols. The image or symbol system upon which an individual lives for the rest of his or her life develops in early childhood. That means that we carefully weigh the images and the stories that we present. We do a thoughtful job of preparation. We are not careless of the music, nor of the art, nor of the homily. There are good expressions of ritual and there are bad expressions of ritual. It takes a lifetime of study and prayer to prepare liturgy well. We do not take it for granted. On the other hand we cannot wait to make adaptations until we are fully educated in this field. We must get on with the task, and learn in the doing, keeping ourselves honest all the while by asking, “How much have I really put into my own education?” (Another important question: “How much is the parish putting into the education of all those people who prepare liturgies for children?”)

4. Remember that you are concerned with the paschal mystery. All liturgy is a celebration of our dying and rising with Christ. Thus all catechesis and all other forms of Christian prayer are directed toward the Mass.
5. The family has the key role in the initiation of children. As the ecclesia we support but do not usurp this nurturing role.

6. Our liturgies must be a form of celebration, not education. We all know what this means, but need reminding of it from time to time.

Practical Suggestions
The DMC offers specific practical suggestions for implementing the general principles. For Masses where the children are not the entire congregation, such as a weekend parish Mass, the document recommends what could be called the “withdrawal and return” model. The directory is not concerned with the babysitting service for infants that fits this model, but the meeting of young children (perhaps K through 4) with adults who guide them through a Liturgy of the Word designed to suit their level of understanding and experience. They return to the community before the Liturgy of the Eucharist begins. As mentioned above, the American church has not rushed to embrace this format, but where it has been planned with creativity and energy, it has generally been very enthusiastically received.

The second model is useful when the congregation is almost entirely children, such as a school Mass. For this format the DMC offers a myriad of concrete suggestions, each of which could be the subject of a separate article or workshop. The important thing to remember is that each part of the liturgy be treated with respect. We are not trying to create a “separate rite” for children, and so do not eliminate the same elements each time. Neither do we eliminate or add anything without knowing why we do so and what the function and dynamic of that element is in the Roman Rite. Our liturgy is not just any combination of nice prayers strung together, but the organic result of the prayer and love and expertise and anxiety and suffering and joy and hope of our people for two thousand years.

Finally, the DMC offers practical information in the way of cautions, such as the list of liturgical elements that may never be omitted from the Mass.

That is really all the guidance you need, probably more than you need to put the Directory for Masses with Children to work in your parish. However, I would like to add one bit of advice of my own: make out a five-year plan and a one-year plan. I write this for your own mental health. You have met for a week here in Scranton, you have been invigorated and renewed by each other, you have seen what children can do when they are offered the right resources and leadership and something is expected of them. When you leave here, remember that the personnel of your parish have not changed. They are the same now as when you left. You have changed. You are excited and everything seems possible. That is good news, because if you have no imagination for what can be, you will do nothing. But it is bad news if you try to do everything this year, or to replicate what was done in this specialized situation in your normal parish. You risk burning out in a matter of months. Dream, brainstorm, talk to others, then sketch out the way you would like to be worshiping. That is your five-year plan. Then, take that apart and ask, “How can we take this step by step to arrive at that place, and where shall we begin?” This will be your one-year plan. This will give you perspective in moments of frustration, it will help you see beyond today’s obstacles, and you will be more likely to keep it through the long haul.

There is good news and bad news in the church today, with regard to children. The good news is that the Holy Spirit is moving among them, and their baptismal faith is alive and responsive. That is why we are here, because we have seen it and felt it. We have been touched by our own children’s enthusiasm for God. They are nourishing our faith while we are in the midst of nourishing theirs. And that is something to celebrate.
Before we delve into the musical aspect of teaching children’s choirs, I would like to say that we choir directors who teach children are in the field of religious education. Besides the discussions that we lead about the text that we sing or the liturgical seasons of the year, I hope that the words of the songs the children learn will be an antidote to many of the words they sing and learn from TV and records, and that these words will return to them in later life when they are needed.

Because of this, I urge you to consider carefully the words of any anthem or hymn you teach. If those words are too offensive to you, don’t even look at the music! Discard the whole thing.

Now to more practical considerations. It is my experience that children do not want the choir practice to remind them of the classroom. I came from the classroom into the choir room and had some major problems as a result. But I was fortunate to join Choristers Guild, an excellent, non-profit organization devoted to helping the directors of children’s choirs. I attended a summer seminar where the grande dame of children’s choirs, Helen Kemp, was teaching. It turned my approach to the whole subject 180 degrees around. Much of what I present now is culled from reading the Choristers Guild letter, and observing or exchanging ideas with other choir directors. One does not have to slavishly follow every idea one encounters through this avenue, but it opens doors to creative thinking. The following suggestions are the result of years of experience, experimentation, and exposure to Choristers Guild.

How do you start the rehearsal? I slowly drum ten times on a hand drum. All the children who are not yet ready scurry to get their music and be in their seats before the last stroke sounds. Soon they are asking if they can do the drumming, so it also presents an opportunity to show each one how to use the hand drum properly. (And incidentally, when they scurry to those seats, the boys are scurrying to the middle of the group. I have them there so I can respond more quickly to them.)

Immediately we go into some sort of movement to get the body ready to sing. It cannot be emphasized too strongly that the body is your instrument. Sometimes we jog in place, or pick apples from the tall tree or touch the stars, etc.

Next, posture must be checked. Both feet are firmly on the ground; knees slightly bent, body stretched tall; shoulders relaxed and loose; head held high with a relaxed jaw. To achieve this we sometimes stretch our arms high above our heads, then slowly lower the arms, but no other part of the body. Or pretend that you are a puppet, with someone holding you up by the hair on the crown of your head.

We do some breathing exercises. Inhale, blowing up the balloon inside you, around your waist. Exhale slowly on sssssssss. Or have the children echo you on strong ch-ch-ch-ch sounds in specific rhythms. Or bark like a dog. Feel free to invent your own exercises.

We exercise the head voice by imitating sirens or yodeling, then we go into some simple vocalises. I use one of my hand puppets to illustrate that the mouth should be open and the jaw down.

We then start rehearsing an anthem. I try to use the anthem for more than just singing. The opening two notes of “A Star, A Song,” by Hal Hopson make an excellent vocalise: I start lower (f to b flat) and take it as high as the children can easily sing it. Or use the opening notes of “O Sing Unto the Lord” to learn intervals.

Children should not sit still for a whole rehearsal, so I alternate learning anthems with some sort of movement such as echo-clapping going to the chalk board for various activities, and breaking up into teams to independently work out the rhythm of a new anthem.

I try to illustrate musical ideas with concrete symbols: a cloud I made to show how a held note is litte; a toy air balloon to exemplify a light tone; a bear bouncing on a wire coil to keep a musical phrase that starts low from getting heavy and chesty.

I keep on index cards ideas I’ve read or observed, and I add to these and reread them regularly. I’m constantly looking for ideas. I bought a book of musical games recently and found one game, which I feel I can use. Therefore it was a good investment. I haunt toy stores for toys that will illustrate a musical point. We must do everything we can to keep rehearsals fun; to keep the children’s interest lively.

The work we are doing with children is important. They are the future of our church. Both we and they should enjoy this important work.

**Scranton Convention: Young Children’s Choir with Dolores Hruby**

*Ms. Hruby is director of four choirs at St. Jude Church, Grand Rapids, MI, and a member of the board of Choristers Guild.*
Serving Your Needs Today
National Association of Pastoral Musicians
1988
REGIONAL CONVENTIONS

FORT WORTH—June 14–17
Sunday Liturgy Can Be Better

JACKSONVILLE—June 20–23
Links to Liturgy

PORTLAND—June 28–July 1
Our Times, Our Challenges

BOSTON—July 6–9
Mirrors on the Church

BUFFALO—July 18–21
Transformed through Excellence

PEORIA—July 25–28
Come Be the Song We Sing
Even twenty years after Vatican II, we know that Sunday Liturgy Can Be Better. We have learned from the directives and from our experiences that:

- Apathy is overcome by conversion
- Responsible ministry demands collaboration
- Quality choirs require encouragement
- Basic liturgical principles must be practical
- The body of Christ can and must grow

- **CONVERSION** — specific input on the Rite of Christian Initiation of Adults (RCIA) and the Order of Penitents
- **COLLABORATIVE MINISTRY** — presentation of a practical 10-step program — optional follow-up sessions, too
- **CHORAL DEVELOPMENT** — Choral Festival directed by Dr. Alice Parker with choir members from throughout the region
- **CELEBRATION** — basic re-examination of the Sunday Eucharist and the theology of the Body of Christ

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**FORT WORTH— THE WAY YOU WANT TEXAS TO BE**

Thursday evening is your night on the town. Explore the excitement of Sundance Square, the heart of Main Street. It is located right outside the front door of the hotel. Or, take a short taxi ride to BILLY BOB’S, the world’s largest honkey tonk! Billy Bob’s features famous country entertainers, live bull riding, and real cowboys. Discover the real West. Discover FORT WORTH.

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**MAJOR SPEAKERS MEASURE PROGRESS**

"SUNDAY LITURGY CAN BE BETTER" — If you were going to decorate a room, you could spend years studying art and architecture. Or, you could get help from someone who has. The same is true for liturgy. Truly great liturgy is within our collective reach. MOST REV. KENNETH UNTENER is Bishop of Saginaw, MI. He is an author and is much sought after as a speaker.

"COLLABORATIVE MINISTRY: DO WE WANT IT?" — All baptized persons are called to share their gifts in ministry. Explore the concepts, beliefs, and obstacles. (Three optional workshops provided for those interested in a more in-depth treatment of this topic.) MS. BEATRICE FLEO is Director of Music Ministry at St. Andrew’s parish in Fort Worth. She is also a cantor, music educator, clinician, and member of the DMMD Board of Directors.

"SUNDAY LITURGY AND CONVERSION." — Conversion is needed to overcome apathy. The Rite of Christian Initiation of Adults (RCIA) and a new proposal for the Order of Penitents provide a means to conversion for all.

REV. PATRICK BRENNAN is Director of the Office for Chicago Catholic Evangelization, president of the National Center for Evangelization and Parish Renewal, an author, radio broadcaster, and faculty member at Loyola University of Chicago and Mundelein College.

"CELEBRATING AS THE BODY OF CHRIST" — An exploration of who we are as the Body of Christ, and what that means in our lives as individuals and as community. A musician looks at his journey and his hopes for Sunday Liturgy.

MR. MARTY HAUGEN is a composer, recording artist, author, and pastoral musician.
SPECIAL EVENTS FOR EVERYONE

☑️ CHORAL FESTIVAL—Experience the outstanding abilities of Dr. Alice Parker. One Rehearsal and the gala CONCERT are open to ALL.

DR. ALICE PARKER is a world-renowned composer, conductor, and teacher. She has served as composer in residence at leading universities. She has also been featured lecturer and clinician for the American Choir Directors Association and the American Guild of Organists.

SPECIAL CLERGY DAY—Two special clergy sessions have been planned for Wednesday: concerns of non-singing presiders and a panel discussion on musicians’ job descriptions, salaries, and contracts. This program is not to be missed!

Wednesday’s convention schedule already includes a major talk by REV. PATRICK BRENNAN, the NPM Event featuring REV. VIRGIL FUNK, a reception, and the Choral Festival.

HISPANIC DAY—A special one-day program IN SPANISH takes place on Saturday, June 18. Rev. Rudy Vela and Ms. Dolores Martinez are the clinicians. The topics are liturgy and music in the Hispanic community.

The fee for the day includes lunch.

OPENING EVENT—Begin the convention with a time of prayer and festivity, featuring the talents and gifts of our hosts. A RECEPTION and DINNER follow—cash bar and TEX-MEX buffet. Buffet reservations requested.

☑️ CONVENTION BANQUET—Join with friends new and old in enjoying the culinary delights of The Worthington Hotel’s chef. Special entertainment is also promised. Reservations required.

CONVENTION EUCHARIST—No NPM Convention is complete without a full and festive celebration of the eucharist. Join your sisters and brothers in a hymn of unending praise.

WORKSHOPS TO CHALLENGE AND INSTRUCT

LEVEL 1 is directed toward those seeking
BASIC information.
LEVEL 2 is directed toward those seeking
FURTHER information.
LEVEL 3 is directed toward the ADVANCED
practitioner.
CLERGY—planned specifically for this group but open to all.
DMMD—planned specifically for this group but open to all.

Preparing Communal Reconciliation Services—
Rev. Kenneth Hedrick and Rev. Michael Kuwata, OSB—LEVEL 2
Pastoral Music for the Liturgy of the Word—
Rev. Jeffrey Pawliak, SM—LEVEL 1
The Choir as Body of Christ—
Mr. Marty Haugen—LEVEL 2
Basic Skills for Cantors—
Ms. Irene Hudson—LEVEL 1
Liturgy Committees: Working as a Team—
Ms. Arlene Anderson Jones—LEVEL 2
Skills for Co-responsible Ministry—
Ms. Beatrice Fleo—LEVEL 3
Pastoral Music for the Liturgy of the Eucharist—
Rev. Pawliak—LEVEL 1

Making the Most of What You’ve Got—
Ms. Mary McLarry—LEVEL 2
Music and the Rite of Christian Initiation of Adults—
Mr. John Romeri—LEVEL 1
Keyboard Accompaniment Skills—
Mr. Robert LeBlanc—LEVEL 1
Conflict and Confrontation—
Ms. Fleo—LEVEL 1
Keeping the Seasons ... Music for the Church Year—
Rev. Pawliak—LEVEL 1
Instrumentation and the Contemporary Ensemble—
Mr. Marty Haugen—LEVEL 2
Building a Better Choir—
Mr. Romeri—LEVEL 2
Inculcation in Today’s Parish—
Ms. Dolores Martinez, Rev. Rudy Vela, Mr. Michael Kenney—LEVEL 2
Discernment of Gifts—
Ms. Fleo—LEVEL 1
Certification and Pastoral Musicians—
Ms. Michele Grimm—LEVEL 2
Getting your Compositions Published—
Mr. LeBlanc—LEVEL 1
LITURGY cannot be isolated from life. It is inter-related, “linked” to all parts of our lives. And, within itself, it is linked together by critical, life-giving judgments.

OUR GOALS:

- **To EXAMINE the Link between Liturgy and Theology**—how well do our actions and our beliefs relate to one another
- **To PROVIDE a Fresh Look at the Three Judgments**—musical, liturgical, and pastoral, especially in the light of over 20 years experience
- **To INVITE Clergy Participation**—through a golf tournament at the famous TPC (Tournament Players Club), a festive barbecue with trophy presentations, and special clergy-oriented workshops
- **To MOTIVATE Musicians and Clergy**—to examine more fully the connections between liturgy in the Church and life of a christian in today’s society
- **To PROVIDE Opportunities for Growth**—to the beginning musician, the volunteer musician, and part-time musician
- **To CHALLENGE Full-time Musicians**—who have received extensive training in liturgy and music to continue the journey

MAKING THE LINKS

CONVENTION SCHEDULE

**Monday June 20**
9:00 AM Trip to St. Augustine
1:00 PM Registration/Exhibits open
4:00 PM Opening Event
7:30 PM Keynote:
  Rev. John Melloh, SM
  8:30 PM “Nocturne” by Nansi Carroll
  9:30 PM Meeting/Jam Sessions

**Tuesday June 21**
8:30 AM Morning Prayer
9:15 AM Address:
  Rev. Lawrence Madden, SJ
10:30 AM Golf Tournament
10:30 AM Special Interest Session I
12:00 PM Meeting
1:30 PM Showcase I
3:00 PM Showcase II
4:30 PM Showcase III
7:00 PM Barbecue,
  Trophy presentation, Humor
9:30 PM Taizé Prayer

**Wednesday June 22**
8:30 AM Morning Prayer
9:15 AM Address:
  Dr. Elaine Rendler
10:30 AM Special Interest Session II
12:00 PM Meeting
1:30 PM Address:
  Rev. Joseph Champlin
2:45 PM Special Interest Session III
4:15 PM NPM Event
5:15 PM River Rally
8:00 PM Address:
  Grayson Warren Brown
10:15 PM Meetings

**Thursday June 23**
8:30 AM Morning Prayer
9:15 AM Special Interest Session IV
11:00 AM Eucharist

PASTORAL MUSICIANS—TODAY AND TOMORROW, Rev. Virgil C. Funk, founder and President of the National Association of Pastoral Musicians, calls us forward into the evolving life of music ministry—pastoral ministry. Catch a glimpse of our links to the past and the future.

SPECIAL FORUMS—Two unique gatherings: a forum for composers who are contemplating publication, and a second forum dealing with the issue of copyrights. Explore the reasons, the seeming complexities, and the process that we all should follow for justice sake.

ATTENTION CLERGY—Come and enjoy one of the finest golf courses on the professional circuit—the Tournament Players Club in Jacksonville. A special, one day tournament has been included in the schedule for full-time registrants at a cost of only $65. Come, mix a little pleasure with your learning. Trophies will be awarded at the evening barbecue.

Also, WORKSHOPS on clergy and musicians working together: after the musician is hired, planning weddings, planning liturgy. A special session on developing a job description, salary guidelines, and contracts for musicians, too.

OPENING EVENT—Music and prayer.
Sights and sounds. All are linked into one enjoyable experience. Join in the singing and festivity.

EVENING PRAYER in the style of TAIZÉ. Contemplate the wonder and glory of our God through song and silence. Enter into a time of reflection and celebration. Sponsored by GIA Publications and led by Michael Silhavy.

CONVENTION COOKOUT—Relax in the company of new friends and old. Enjoy the culinary feast, as well as the humor of Rev. Virgil Funk and Dr. Elaine Rendler. Who knows what they have cooked up for us.

CONVENTION EUCHARIST—No NPM Convention is complete without a full and festive celebration of the eucharist. Join with your sisters and brothers in a hymn of unending praise.
MAJOR SPEAKERS CONNECT THE CORE ELEMENTS

THEOLOGY OF CELEBRATION—Music in Catholic Worship begins with theological considerations, since worship always embodies a theological stance. Discern what needs to be reaffirmed. Explore the challenges which still lie open to us.

REV. JOHN MELLOH, SM is Director of the John S. Marten Program in Homiletics and Liturgics, Department of Theology at the University of Notre Dame, and a noted author and lecturer.

LITURGICAL JUDGMENT TODAY—Liturgical principles remain constant, but their application to our times do not. Define liturgical judgment. Delve into the possible adjustments for judging the appropriateness of music today.

REV. LAWRENCE MADDEN, SJ is the founder and director of The Georgetown Center for Liturgy, Spirituality and the Arts in Washington, DC.

MUSICAL JUDGMENT TODAY—Explore the objective norms and the subjective elements of craft, harmony, text, and composition with an experienced pastoral musician.

DR. ELAINE RENDLER is a noted musician, clinician, and staff member at the Georgetown Center for Liturgy.

PASTORAL JUDGMENT TODAY—Discover what makes a musician pastoral—or music pastoral. Comprehend how the pastoral judgment is not an excuse for inaction. Rev. JOSEPH CHAMPLIN is former Director of the Office of Liturgy for the Diocese of Syracuse, NY. He is a pastor, author, and prominent speaker.

LITURGY AND LIFE—If you want to know how well you are doing on Sunday, ask what you community is doing on Monday. Celebrate the many links between liturgy and life.

GRAYSON WARREN BROWN is Director of Music at Christ the King Parish in Miami. He is also a well-known composer and recording artist. Grayson is ably assisted in this presentation by DAVID HAAS and MARTY HAUGEN.

WORKSHOPS FOR ALL

Acoustics and Sound Equipment for Liturgy—Mr. Charles Brennan—LEVEL 2
How Firm a Foundation: Music and the Liturgy of the Word—Dr. Elaine Rendler—LEVEL 1
The Cantor: Herald of the Good News—Mr. David Haas—LEVEL 2
Accompaniment Skills at the Piano—Mr. Val Parker—LEVEL 2
Artistry and Liturgy—Ms. Nansi Carroll—LEVEL 3
Clergy and Musicians Planning Liturgy—Mr. Jerry Galipeau—CLERGY
Clergy and Musicians Confronting Wedding Planning—Rev. Lawrence Madden, SJ—CLERGY
Advanced Organ Skills—Ms. Ina Slater Grapenthin—LEVEL 3
How Firm a Foundation: Music and the Liturgy of the Eucharist—Dr. Rendler—LEVEL 1
Exploring the Riches of Christian Traditions—Mr. Marty Haugen—LEVEL 1
Job Descriptions, Salaries, and Contracts—Rev. Virgil Funk—CLERGY
Rhythms at Worship: Planning the Seasons—Rev. Juan Sosa—LEVEL 1
Creative Use of Limited Resources—Rev. Michael Clay—LEVEL 1
Wiggles and Giggles to Delight in the Lord—Part 1—Ms. Marie-jo Thum—LEVEL 2
The God Who Sings—Rev. John Oliver—LEVEL 3 and DMMD
Pastoral Musicians and Christian Life—Mr. Haugen—LEVEL 3
Use of Scripture in Liberation—Mr. Grayson Warren Brown—LEVEL 3
Planning Funeral Liturgies—Rev. John Tapp—LEVEL 2
Celebrate God in our Midst: Music for the Sacraments—Mr. Haas—LEVEL 3
Wiggles and Giggles—Part 2—Ms. Thum—LEVEL 2
Clergy and Musicians Working Together—Rev. Joseph Champlin—CLERGY and DMMD

LEVEL 1 is directed toward those seeking basic information.
LEVEL 2 is directed toward those seeking further information.
LEVEL 3 is directed toward the advanced practitioner.
CLERGY—planned specifically for this group but open to all.
DMMD—planned specifically for this group but open to all.

PRE-CONVENTION EXCURSION to the historic city of St. Augustine, where the first Mass in North America was celebrated. Visit the fort, the Cathedral, and the shops. A noon-time concert in the Cathedral has been planned. This tour leaves the hotel at 9:00 AM on Monday, June 20 and returns by 3:00 PM. Per person cost of $30 includes bus fare and admittance to the concert.

Our host city, JACKSONVILLE, is bristling with new life and energy. Take part in the city’s Wednesday RIVER RALLY—food and entertainment along the Riverwalk, located just outside the hotel. Visit the excellent Cummer Gallery of Art before or after the convention. And there are always the beaches.

Come and join us on America’s FIRST COAST. Combine a quality educational experience with some relaxing fun!
OUR TIMES, OUR CHALLENGES
June 28–July 1, 1988 • Portland, Oregon • The University of Portland

our times, our challenges!

OUR GOAL

To NAME the Challenges of our Times and to EXPLORE Appropriate Responses

☆ VOCATION OF CHURCH MUSICIANS
☆ CHANGING ROLE OF CLERGY
☆ ART AND CRAFT OF MINISTRY
☆ IMPORTANCE OF SINGING
... AND THOSE CHALLENGES NAMED BY YOU

MAJOR SPEAKERS FACE THE CHALLENGES

HOVDA
WALSH
RENDER
CONRY

“OUR TIMES”—The Gospel, the Church, and the signs of the times. Reflections on the signs of hope and promise in 20th century cultural developments and changing relationships. What is their effect on pastoral ministry? New demands on the local church and its leaders. Faith as accelerator rather than brake.

REV. ROBERT HOVDA. Author, Editor, Teacher, Lecturer, retired Priest of the Diocese of Fargo, ND.

“ONGOING CONVERSION: THE BAPTISMAL MANDATE”—With Baptism comes a conversion to ministry—a challenge to serve. Church musicians, like all Christians, are called to baptismal conversion and baptismal ministry first. Come. Renew your basic and primary Christian vocation.

REV. EUGENE WALSH. Author, Teacher, Lecturer.

“ARTISTIC MINISTRY”—Pastoral Musicians need certain skills to reflect the goodness that exists within the Assembly. What makes a musician pastoral? What can each of us do to improve our ministry? Rediscover the artistic personality and how Christ lives in the Assembly.

DR. ELAINE RENDLER. Musician, Author, Music Editor, Clinician, staff member of the Georgetown Center for Liturgy, Spirituality, and the Arts in Washington, DC.

“HOW CAN WE KEEP FROM SINGING”?—In the face of the reality of our times, in the midst of the challenges arising from the many changes around us, we have hope and humor. When we center ourselves, we must ask “How can we keep from singing? . . .”

MR. TOM CONRY. Musician, Clinician, Composer, Author, scripature scholar, team member of Koinonia House at Portland State University in Portland, Oregon.

Come to enchanting Portland—City of Roses—for a time of refreshment and musical feasting, for a time of change and challenge, for a time of relaxation and pleasure.

CONVENTION SCHEDULE

Monday June 27
10:00 AM–10:00 PM Trip to the Coast and Salmon Bake

Tuesday June 28
9:00 AM Registration opens
12:00 PM Exhibits open
3:00 PM Opening Event—Mr. Tom Conry
4:15 PM Showcase 1
7:30 PM Keynote: Rev. Robert Hovda
9:00 PM Taizé Night Prayer
10:00 PM Meetings/Jam Sessions

Wednesday June 29
8:30 AM Morning Prayer
9:15 AM Address: Rev. Eugene Walsh
10:30 AM Special Interest Session I
12:00 PM Meeting
2:00 PM Showcase 2
3:30 PM NPM Event
5:30 PM Evening Prayer at Trinity Episcopal
7:00 PM Night on the Town

Thursday June 30
8:30 AM Morning Prayer
9:15 AM Address—Dr. Elaine Rendler
10:30 AM Showcase 3
11:45 AM Meetings
12:30 PM Tour of Campus Chapel
2:00 PM Special Event: Mr. Christopher Walker
3:30 PM Special Interest Session II
6:00 PM Eucharist
8:00 PM Barbecue: Entertainment by Mr. Douglas Adams
10:00 PM Meetings/Jam Sessions

Friday July 1
8:30 AM Morning Prayer
9:15 AM Address: Mr. Tom Conry
10:30 AM Special Interest Session III
12:00 PM Closing Event: Mr. Tom Conry
2:00 PM Optional Tours
FEATURING FESTIVITY

OPENING EVENT—Gather to the sounds of musicians celebrating. Encounter the challenges of life in a new way. Written and produced by Tom Conry.


EVENING PRAYER in the style of TAIZE. Contemplate the wonder and glory of our God through song and silence. Enter into a time of reflection and celebration. Sponsored by GHA Publications and led by Robert Barastini.

TOUR OF UNIVERSITY CHAPEL—This chapel is a nearly seamless melding of Scandinavian and Oriental forms by Portland architect Pietro Belluschi. The chapel features a ten-stop, tracker-action Hradetzky organ. Tour guide is Rev. Richard Rutherford, Professor of Theology/Liturgy at the University of Portland.

PASTORAL MUSICIANS—TODAY AND TOMORROW—Rev. Virgil C. Funk, founder and President of the National Association of Pastoral Musicians, calls us forward into the evolving life of music ministry—pastoral ministry. Review the present and launch into the future.

CHORAL VESPERS AT TRINITY EPISCOPAL CHURCH—Begin your evening "on the town" with a joyous shout of praise. Enjoy the exceptional acoustics, the magnificent mechanical action Rosales organ, and the superb Church Choir. Experience the challenge of excellence.

A NIGHT ON THE TOWN—Dine along the Willamette River or in Chinatown or at the Organ Grinder with its wonderful theatre organ. Visit Portland's world famous Rose Gardens. Enjoy a concert at the zoo or attend a theatre production at one of Portland's highly regarded repertory theatres. Perhaps you will just want to stroll along Riverside Park. The challenge is to pick among the many options.

FESTIVAL OF MUSIC featuring Mr. Christopher Walker of the St. Thomas More Centre in London, England. Encounter one of the most outstanding animators in church music today. Experience music that works in small communities and in the largest of parishes. Benefit from the insights gained.

WALKER

CONVENTION GALA MEAL—Relax in the company of new friends and old. Enjoy this culinary treat, as well as the humor of Mr. Doug Adams. Doug had us on our feet in Sacramento. Who knows what he has cooked up for us this time.

DOUG ADAMS is a Professor of Christianity and the Arts at the Pacific School of Religion in Berkeley. He is an author, lecturer, and is active in several religious and artistic associations.

POST-CONVENTION TOURS—Be sure to allow yourself some extra time at the end of the convention to visit some Portland landmarks—Oregon Catholic Press (music publishing and much more), Rodgers Organ Company (discover what goes into the development and construction of quality organs), The Grotto—The National Sanctuary of Our Sorrowful Mother (one of the oldest Marian shrines in the Pacific Northwest). Tours are scheduled for approximately two hours total.

LEVEL 1 is directed toward those seeking BASIC information.

LEVEL 2 is directed toward those seeking FURTHER information.

LEVEL 3 is directed toward the ADVANCED practitioner.

CLERGY—planned specifically for this group but open to all.

DMMD—planned specifically for this group but open to all.

How Firm a Foundation: Music and the Liturgy of the Word—Dr. Elaine Rendler—LEVEL 1

Challenge of Leadership Roles in Worship—Rev. Robert Hovda—CLERGY

RCIA: Rites and Music—Mr. Christopher Walker—LEVEL 1

The Challenge of Being a Pastoral Musician—Rev. Virgil Funk and Mt. Nancy Chevalier—LEVEL 2

The Challenge of Being a Liturgy Committee—Rev. Richard Delhanty and Ms. Pat McCallum—LEVEL 2

The Challenge of Language and Text—Mr. Tom Conry—LEVEL 3 and DMMD

How Firm a Foundation: Music and the Liturgy of the Eucharist—Dr. Elaine Rendler—LEVEL 1

The Challenge of Musical Liturgy—Rev. Gary McInnis—CLERGY

Cantors and Choirs: Working Together—DR. MICHAEL CONNOLLY—LEVEL 3

Organist and Choir Director: The Challenges—Mr. John Stroge—LEVEL 1

Moving Beyond Folk Group—Mr. Bob Hard and Anamur—LEVEL 2

Directing from the Beach—Mr. Parish Loomis—LEVEL 1

The Liturgical Year: Influence on Parish Worship—Rev. Eugene Walsh—LEVEL 1

Salaries, Contracts, and Job Descriptions—Rev. Virgil Funk—CLERGY

The Challenge of Signs and Symbols—Rev. Paschal Chelme—LEVEL 3

The Challenge of Inculcation—Rev. Charles Lienert—LEVEL 2

Challenge: Baptized as Leaders of Prayer—Sr. Kay Shleskati and Dr. James Parker—LEVEL 2
Aaswim is Barbara Bridge, John Gilb, Marie Hodgson, and Dominic MacAller. They assist Bob Hard in workshops and recordings and are featured on many St. Thomas More Centre recordings.

Mr. David Bergeron is parish Music Director and Director of the Regional Choir School at Our Lady of the Most Holy Rosary in Lawrence, MA.

Mr. Henry Brennan is Professor of Art Emeritus at the School of Art and Design, University of Illinois, Urbana-Champaign. He is a painter, sculptor, and liturgical designer.

Mr. Charles Brennan is a pastoral musician at St. Patrick’s parish in Miami Beach and Annunciation parish in Hollywood, FL.

Mr. Richard Bunbury is Organist/Music Director at St. Thomas Aquinas Church in West Tewksbury, MA. He serves on the Archdiocesan Liturgical Commission and is a staff organist for the Cardinal’s Residence Chapel.

Ms. Nansi Carroll is composer in residence at the Catholic Student Center in Gainesville, FL.

Ms. Yvonne Cassia is an author, chairperson of liturgy planning in her parish, seminar speaker, and former member of diocesan Worship Commission.

Rev. Paschal Cheline is liturgy instructor and choirmaster at Mt. Angel Abbey in Oregon.

Rev. James Chepponis is a composer, and parochial vicar, choir director, liturgy coordinator at St. Albert the Great parish in Pittsburgh, PA.

Ms. Nancy Chvat is a pastoral musician and Director of the Western Office of NPM in Portland, OR.

Rev. Michael Clavier is Director of the Office of Liturgy and Director of Church Vocations for the Diocese of Raleigh, NC.

St. Audrey Cleary is Pastoral Associate at Holy Trinity parish in Bloomington, IL. She is also active as a spiritual director and a retreat director.

Rev. Patrick Collins is rector of St. Mary’s Cathedral in Peoria, IL, and Director of the diocesan Office of Worship and Sacred Music.

Dr. Michael Connolly is Director of Music and Liturgy at Sacred Heart Church in Bellevue, WA. He is also an author, composer, cantor, and choral conductor.

Ms. Jeanne Cotter is a composer, vocalist, and pianist. She has performed on several albums of music by David Haas, Marty Haugen, Michael Jonas.

Rev. Richard Dullany is pastor of St. Barbara’s parish in Santa Ana, CA.

Rev. Paul Deluca is pastor of Nativity parish in Cincinnati, OH. and Archdiocesan consultant on liturgy.

Mr. Daniel DeSantis is Director of Music and Liturgy at St. Mary’s parish in Menomonee Falls, WI. He is also a composer and is involved in Ministerial Formation presentations.

Rev. John Dietzen is pastor of Holy Trinity parish in Bloomington, IL. author, retreat director, and clinician.

Dr. Carol Doss is Associate Professor of Church Music and Director of Community Worship at the Colgate Rochester/Bexley Hall/Crozer Theological Center in Rochester, NY., organist, and composer.

Rev. Robert Dufford is a campus minister at Creighton University in Omaha, NE.

Mr. Steven Farney is a composer and Director of Liturgy and Music at St. Ann parish in Prairie Village, KS.

Rev. Austin Fleming is an author, Parochial Vicar and Campus Minister at St. Ann’s parish in Boston, MA.

Mr. Jerry Galipeau is Music Director at St. Mary Magdalen parish in Altamonte Springs, FL.

Mr. Glenn Gintz is the former Music Director at St. Mary’s Cathedral in Fall River, MA. He is also a distributor for early keyboard instruments.

Mr. Robert Gordon is chairperson of Worship and Spirituality at Sacred Heart parish in Portland, ME. He has served on the diocesan Liturgical Commission and as director of the Diocesan Choir.

Ms. Marie Graham is Director of Music at St. Pius X parish in Milford, MA. She is a Kodaly instructor and has founded a School of Music for Children at St. Pius X.

Ms. Ina Slater Grapenthin is Associate in Ministry at Alhambra Lutheran Church in Reading, PA, and Assistant Professor of Music at Kutztown University.

Ms. Michele Grinnell is a pastoral musician in Fort Worth, TX.

Rev. Jerome Hall is on the Campus Ministry staff at Georgetown University in Washington, DC.

Mr. Michael Hay is Director of Music for the Archdiocese of Chicago, IL., cantor, and clinician.

Rev. Kenneth Hedrick is Director of the Office of Worship for the Archdiocese of New Orleans, LA, and book reviewer in worshipliturgy for Pulpit Digest.

Ms. Irene Hudson is a pastoral musician and cantor from Shreveport, LA.

Mr. Bob Hurl is a composer, recording artist, clinician, Director of Worship and Visiting Professor of Theology and Arts at the Franciscan School of Theology in Berkeley, CA.

Ms. Helen Joung is Director of Music Ministries at Nativity parish in Cincinnati, OH.

Ms. Arlene Anderson Jones is a school counselor and pastoral musician in Fort Worth, TX.

Ms. Thomas Kendis is a composer, recording artist, and a pastoral musician.

Mr. Michael Kenney is Director of Music and Liturgy at St. Joseph’s parish in Shreveport, LA., organist, and composer.

Rev. Michael Kwatera is a doctoral candidate in liturgy at the University of Notre Dame, a member of the Rural Ministry College, and an author.

Sr. Judith Marie Kubicki is Director of Music at Christ the King Seminary in Buffalo, NY., chorister director, and clinician.

Mr. John Kubinec is Associate Director for Liturgical Music for the Diocese of Rochester, NY., and organist at St. Louis parish in Pittsford, NY.

Dr. Donald Lang is Associate Professor of Music in the School of Music, SUNY at Fredonia. He also directs the Chamber Singers and the Fredonia Festival Chorus.

Mr. Robert LeBlanc is a composer and also Music Director and organist at Holy Name parish in New Orleans, LA.

Rev. Charles Liebert is a, pastor at Immaculate Heart parish in Portland, OR.

Mr. Patrick Loomis is a composer, pianist, and Director of Music at St. Mary’s Academy in Portland, OR. He has also produced and arranged recordings for Oregon Catholic Press.

Rev. James Marchionda is a composer, recording artist, clinician, music consultant with the J.S. Fasch Company, and Vicar Provincial for the Dominican Central Province.


Ms. Dolores Martinez is a doctoral candidate in Fine Arts at Texas Tech University. She is the former Director of the Office of Worship and Liturgical Music for the diocese of Lubbock, TX.

Ms. Patricia McCallum is Director of Music Ministries at St. Barbara’s parish in Santa Ana, CA.

Rev. Gary McQuilin is a team member of Koinonia Community at Portland State University.

Ms. Mary McClure is Director of the Office of Worship for the diocese of Fort Worth, TX.

Mr. Kenneth Mehl is Pastoral Associate and liturgist at the Cathedral of the Holy Cross in Boston, MA. He is also a composer and author.

Ms. Joanne Mercer is Minister of Music and Liturgy at Sacred Heart parish in North Attleboro, MA. and a well-known cantor.

Mr. James Moore is a composer, clinician, and doctoral candidate in Vienna, Austria.

Mr. Bruce Neswick is Organist and Choirmaster at St. Paul’s Episcopal Cathedral in Buffalo, NY. and Sub-Dean of the Buffalo Chapter of the American Guild of Organists.

Rev. John Oliver is Associate Pastor and Campus Minister at St. Augustine’s Catholic Church and Student Center in Gainesville, FL.

Mr. James Parker is Public Information Officer for the Research Institute of Portland, OR.

Mr. Val Parker is a composer, accompanist, dance accompanist for the East Carolina University staff, and a graduate student.

Rev. Jeffrey Pawlak is Director of Campus Ministry at Chaminade College Preparatory in St. Louis, MO.

Ms. Mary Peters is Director of Music at St. Joseph’s parish in Malden, MA.

Ms. Mary Frances Reza is Director of Liturgy and Music for the Archdiocese of Santa Fe, NM.

Mr. John Romier is Music Coordinator for the Diocese of Pittsburgh, PA and Director of Music Ministries at the Church of the Assumption in Pittsburgh.

Rev. Thomas Ryan is Rector of Holy Cross Cathedral in Boston, MA.

Ms. Joanne Sanders is an author, chairperson of liturgy planning in her parish, seminar speaker, and former member of diocesan Worship Commission.

Ms. Barbara Schrage is a member of the Music Staff for the Archdiocese of Chicago. She is also a Choral and Handbell Director at St. James Church in Arlington Heights, IL.

Sr. Kay Sheskin is Director of the Office for Ministry for the Archdiocese of Portland, former Pastoral Associate in Detroit, program designer, and lecturer.

Dr. Victoria Strota is Teaching Associate in Organ and Music Theory at Boston University, Organist/Choir director at St. Paul’s Episcopal Church in Needham, MA and Dean of the Boston Chapter of the American Guild of Organists.

Ms. Dolly Sokol is Associate Director of the Office for Divine Worship in Chicago, IL., liturgical consultant, and clinician.

Rev. Anthony Sorg is professor of liturgy at St. Joseph’s Seminary in Dunwoodie, NY.

Rev. Juan Sosa is Executive Director-Ministry of Worship and Spiritual Life and Director of the Office of Worship for the Archdiocese of Miami.

Rev. Francis Strahan is pastor of St. Bridget’s parish in Framingham, MA. and director of the Archdiocesan Papal Choir.

Mr. John Streger is organist and choirmaster at Trinity Episcopal Church in Portland, OR.

Mr. Robert Stroinski is Director of Chapel Music at the College of St. Thomas in St. Paul, MN., noted cantor and clinician.

Sr. Nancy Swift is Professor of Liturgy at St. John’s Seminary in Boston, MA. and a member of the Archdiocesan Liturgical Commission.

Rev. John Tapp is pastor at Incarnation parish in Tampa, FL.

Ms. Marie-Jo Thom is a cantor, composer, and recording artist. She is Music Minister at Our Lady of Lourdes in Boca Raton, FL, and teacher in the Palm Beach County Schools.

Rev. Rudy Vela is Parochial Vicar at St. Mary’s of the Assumption parish in Fort Worth, TX., consultant to the diocesan Office of Hispanic Affairs, and member of both the diocesan Liturgical Commission and the Pastoral Advisory Council.

Dr. Olga Villa Parra is a staff member of the Instituto Liturgico de Hispana in Notre Dame, IN.

Mr. Ronald Wallace is President of “Computer Musicians’ Cooperative,” an international user group for individuals interested in the computer’s use in music.
Music Education and the Parish: A Dream

BY ROBERT HAAS

I think it would be helpful if you knew a little bit more about me. I began my formal musical education at the age of 11, and soon after began playing the organ in church. Ever since that time church music and my faith have been important parts of my life. My experiences include being chapel musician and entertainer while in the army during the Korean war. I was a parish musician and organist for many years before and after being in the service. In addition to my experience and love of church music, I have been involved in variety shows, jazz and dance bands, operettas and musical comedy, radio programs, and recitals. I have developed music education programs. I have had a special love and involvement in teaching music, piano, theory, and harmony for some 35 years. It is out of this wide variety of musical experiences and teaching that I come to you today to be—I hope—of some help to you, and to share some of my concerns, feelings, hopes, and dreams about the future of music in the Roman Catholic Church and how it helps shape the future of our children as people who try to live the gospel.

I would like to reflect on nine areas of concern and rationale for my assertion that music education is and should be the responsibility and concern of the parish and its religious education program.

1). Due to the decline of music education in public and private schools, the parish has the opportunity and responsibility to be a forum for the musical development of its children.

2). Unlike many academic music programs, the church can be a place where any child, regardless of his or her level of musical talent and ability, can experience and take part in music making.

3). Music, more than anything else, is formational, and contributes to the prayer and faith life of children. It has the ability to lead them to their liturgical worship life.

4). Music contributes to the whole person. It helps us express our creativity, our feelings, and it enables us to express what we believe.

5). Music can help build acceptance and bonding with one another in peer
relationships, and, in a faith setting, can help diminish and dispel destructive competition.

6). Through music, children can experience themselves as being important in the eyes of the church; they themselves can "evangelize" and renew the church through their enthusiasm and involvement.

7). The church has a responsibility to form and shape our music ministers for the future of our parishes.

8). Music has the potential to help children as well as adults to pray, and to come to know Jesus in a deeper way.

9). The people who are charged with the task of this musical formation of the child need to develop unique characteristics and qualities that will be a positive witness to the child.

Now, let us look at each of these in greater depth.

First, throughout this country, the arts are not high priorities in our educational systems. This means that, more and more often, music, art, and the humanities are being cut completely from academic curricula. This is dangerous news indeed, for we know through many psychological and educational findings and developments that the arts are critical in the development of the whole person. The imbalance of education that rests solely on the more intellectual rather than the experimental is producing and manipulating a generation of children who are finding it difficult to be creative and to express their feelings. We are also finding that music is something that is not being fostered with great support in the home.

The consequences of this continual lack of emphasis on music and other arts should force all of us to look beyond the present moment. Our history shows clearly that the Roman Catholic Church has always been at the forefront of artistic activity. The church was the source of some of the greatest compositions and contributions to our musical treasury, and was the financial supporter of some of the greatest of the musical masters. For the society, then, the church was more than Sunday Mass; it was a way of life and the center of life for the community. In a former day, music in the home was a focal point for the family, the scene of families and friends gathered around the piano was part of the fabric of their lives, regardless of their musical ability. The church has a great responsibility and challenge to not let these traditions die.

The parish religious education program is the ideal place for this musical heritage and training to be developed and fostered. I have experimented with this when I taught in a parish CCD program, where I offered guitar and music classes in addition to the religion part of the program. At my home parish of St. Christopher's in Bridgeport, Michigan, my students performed recitals that were held in the church itself. I tried to help these students understand that the church was more than a place to worship; it was a place for them to share their gifts, a place where they could revel in and celebrate the gifts that God had given them, and to share that with a community of family and friends who care for them and love them. Our Protestant brothers and sisters are much better at this than we are; their various choir schools and music programs can serve as models of what could be for us Catholics.

Second, very often I have had the experience of hearing friends of mine say that they wished they could do music, but cannot, because years ago some teacher told them they...
couldn't sing, or that they were not as good as somebody else. We know people whose self-esteem was destroyed by being told this. We also hear stories of persons who were deprived of music when they were young because their parents could not afford lessons or an instrument. If economics becomes the trump card for whether or not children can experience the beauty of music, if musical talent alone determines whether or not the child is allowed to make music, then the assertion that music is the universal language is a lie.

We, for too long, have been too lazy to see the musical potential in all children. We too quickly make the judgment that a child is tone deaf, that a child has no talent, often to the destruction of the child and the gift that is probably hidden deep within. As Emmet Wilson says in *How to Help your Child with Music*:

> Any normal child can learn to play an instrument. Every normal child learns to talk though the mechanism of the voice may require more sensitive control. Some children do not learn to talk as early as others; some may not be great orators or distinguished actors. These differences or limitations might be explained as talent, or a lack of talent in the art of speech. But no one would question a child's ability to learn to talk effectively despite the lack of such talent. The case is no different with music. Some children will take to music at a much earlier age than others; some never can become great singers or virtuosos; but any normal child can learn to play. The question of talent need not be considered until the child has become more than a satisfactory performer on his or her chosen musical instrument.

What is needed, and the parish can be the place for this, is an environment where that individual child can be affirmed and formed in the musical journey. What is needed is a holistic and patient musical approach where music is experienced in a loving and supporting community, where the pure joy of music is valued rather than what degree of advanced skill or performance is attained. The child needs to develop a sensitivity as an experienced listener or performer. The individual needs to be promoted, not forced to submit to some prescribed set of requirements. We need a non-pressured approach that constantly communicates to the child that his or her particular level of musical expression and enthusiasm is of high value. This mindset is valuable regardless of the subject being presented—the children feel you are working with them directly and singularly. In practical terms, the basics of this are very simple: a proper and genuine eye contact with the child that shows how sincere you are, and having the ability to see what is there in that little face. It means perhaps beginning your time together with an opportunity for the children to express and share what is on their minds that day, what has been happening in their lives since you saw them last. This can help promote an atmosphere that does not hold up standards to them that may intimidate them or suppress their desire to learn and play.

Third, music has the power to form and shape all of us. It influences what we believe, and challenges and prods us to go further than we have.
As we know in the liturgy, music helps us to pray. It greatly intensifies our worship. To not have music in the liturgy is to do the liturgy a disservice; plainly it means that we are not really doing liturgy. We know of the influence that music, particularly pop and rock music, has today on the youth of this country and throughout the world; we know that it has shaped and molded their culture and still does. We know how music and its message can bond people together, especially when we look at music of the Black tradition during the civil rights era. It was music that helped unite those people and their cause. It helped them articulate what words alone could not do. We experience the power of music throughout our world and our human experience. The church is also about bonding people together around our Lord Jesus, to become a community of believers trying to build a better world. Music, in other words, is one of our best and most effective teachers. When children are nourished through music during their growing years, it shapes and molds them socially and personally. The Christian message of love, peace, justice, and forgiveness, when sung, has the power to penetrate the child’s memory and attitudes in a way it cannot when it is just read or shouted from some textbook.

The basic message here is that music has proven to be a form of communication that we cannot ignore. It has power. It speaks volumes beyond many other forms of communication. The challenge to implement music creatively has an integral part in the formation of our children, in their faith and in their lives and culture as human beings throughout all stages of their development.

Fourth, as well as being formational, this leads to the conclusion that music helps contribute to the whole person. It frees us to express who we really are—our uniqueness, our gifts, our distinct personalities. We live in a world that is often critical of being unique, a world that often prefers and encourages uniformity and conformity, that discourages individual thinking and creativity. Music here can serve as a healing source, one that can help us to cry, to feel joy and sorrow, to express our love and excitement. Music can also be a expression that helps the children to come to know their bodies through movement, rhythm, and singing, which helps the music to be experienced as something they embody, rather than something they just recite. Music helps us mark the journey of our life and development, and helps embody a vision for the future. Music can express what we most want and desire, and it can enable us to sing about what it will be like on that day when there will be no hate and destruction, when we will live in peace.

Fifth, competition is not always a bad thing. It can often be a great contribution to the development of the character of a child. But more often than not, it has resulted in some very destructive aspects of the child’s self-esteem and enthusiasm, especially in sports and in the arts. Most school music programs fail in dealing with these problems, and too often this leads to a great loss of self-confidence in the child, not just in music, but in many other aspects of their lives, which can cause a separation between children and their peers rather than bringing them closer together. As Jesus said, “You who wish to be first must be last and the servant of all.” Those of us who possess talent need to serve and affirm those who may not seem to have acquired the highest degree of excellence. We need to bond ourselves to the children who feel alienated or separated from those who seem to have made it. Music calls us to associate ourselves with all of the children, not just with those who happen to have a high degree of accomplishment. In this context, music does not exist for its own sake. It is to be a vehicle to help children experience themselves as a community, as the body of Christ.

Sixth, one of the attitudes that all of us need to constantly rid ourselves of is the notion that our children are the future of the church. They are the church right now. They have the same status as adults and hold their own unique wisdom that contributes to the life of the church and gives witness to the presence of Christ throughout the world. We diminish their worth and status in many ways—by depriving them of participation in liturgical ministries, by not encouraging them to become involved in the parish, and worst of all by creating liturgical experiences for them that separate them from the rest of the worshiping community. We deepen their second class status by giving them so-called “children’s music” to sing. We keep them from singing the hymns and songs of our tradition, and give them only the sappy kiddie music that does not contribute to their growth, but keeps them in a prison that encourages separation.

At the same time, to shove them into the adult experience without providing them with musical and liturgical opportunities where they can express themselves in their own unique way is to cause equal damage. Our children definitely need a balance. But more than anything, we need to recognize and affirm their place in our community, and their participation in the music of the parish can help foster their place in the parish family. It can contribute to the
bonding of families and give them more ownership of the worship experience.

One of the ways this can be encouraged is for the religious educator and the parish music minister to have a good working partnership. The music minister should care to make sure that the religious educator has access to the music that is part of the Sunday liturgy, so that the same music can be used in catechetical sessions, so that children can see the connection between worship and formation. They should learn to sing the music they hear on Sunday. This is the music that should be primary in the religious education program, not music extracted from other sources. I am not saying that the liturgical music of the Sunday assembly should be the only source, but it should be held high as the major resource for the religious educator. Children can teach those of us who are adults. They hold their own wisdom that we need to learn from, and the language they can lead us with is music.

Seventh, it is hoped that all of us here recognize the importance of music in our Sunday liturgical celebrations, and the power that music has to enhance and give meaning to the worship experience for our people. If we believe this to be true, then we need to heed the responsibility that falls on us to be about the business of forming and training those who lead us in the musical ministries in the parish. In other words, if we do not have a process in place that forms the music ministers of tomorrow, then we are in danger of music being absent from our liturgies, and if that happens, the liturgy is less able to have the power to touch people. Liturgy is the source of the Christian life. It is where the community most takes seriously its call as the body of Christ. We need to instill a natural musicianship in our children so that those who possess the gift can come forward and answer the call to serve and strengthen the faith of God’s people. If there is not good music, there is not good liturgy. And if there is not good liturgy, then our faith settles.

Ninth, many of the things I have presented here may seem overwhelming, impractical, or impossible, but this talk is about a dream. If we do not dream, then we accomplish nothing. And we need to reflect on what this dream will require of the religious educator and the parish music minister. More than anything, the persons entrusted with these responsibilities must want to give the gift of music to others. They must love the children and care for them, be on their side, and offer a welcome hand and heart. To work with students they need unbounded enthusiasm as well as intuitive powers and understanding. They must dare to be creative and spontaneous, and have the necessary resources and tools at hand—to have some basic fundamental musicianship, to at least understand the basic philosophies of various musical education movements, such as Kodaly and Orff. They must have a good understanding of Catholic Church music, and know the difference between liturgical music and music for performance. They must strive to empower the children to discover the musical spark—regardless of how advanced it may be—that is deep within them. These ministers must avoid using prepackaged methods from a textbook, but be able to adapt for the children involved. And they should have at least a minimal musical background, and if not, to at least have the sense and knowledge to know where to look for those who do have the skill. Musical snobs are not welcome here, for one must have an openness to all kinds and styles of music, to open up to children the many flavors that exist in the world of music.

And most important, they need creativity and the willingness to experiment, to take some chances. This aspect of music, which is so often neglected, should be encouraged in the very beginning.

As I stated earlier, a lot of what I am sharing is a dream of mine, although I have been involved with many of these points and have learned from many successes and mistakes. I refuse to believe it can’t be done. I am always trying to take some risks, to try something new. And the issues I have shared with you today are very important to me because I love music. I am a better person and a changed person because of music—it has enriched me and brought into my world many people, many insights, many gifts too numerous to mention here. Once you have experienced something wonderful in your life, as I am sure all of you have at some time, it is impossible to not want to share it with everyone you can, to try to invite others to experience what you have experienced.

In my thirty-five years of working with children and young people, I have seen how music has made them better, how it has enriched their lives in the same way it has mine. Because of music, I, and many of them, have come to experience a God of wonder and beauty, a God who loves us like no one else can love, a God who has, through this gift of music, filled our world with gifts unequalled. I believe with all my heart that music can enrich and give deeper meaning to the life of the church and to the mission that the Lord calls us to: to give the world a glimpse of Christ, a glimpse of the kingdom that will have all of us together like children gathered around a loving God.
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Imagineering, Inc.—The Story of Modern Liturgy and Resource Publications

BY THE RESOURCE PUBLICATIONS STAFF

Over the fifteen years since it was begun, *Modern Liturgy* magazine has been a well-known, proven, and respected resource journal of creative and practical ideas for pastoral liturgy. It is a leading force for creativity at the pastoral leadership level, and it has received many journalism awards.

*Modern Liturgy* comes out of the unlikely locale of San Jose, California, where it was spawned by the innovations of Pope John XXIII, and coexists nicely with countless electronics companies. *Modern Liturgy* can trace its roots back to the Second Vatican Council, the culture of the sixties, and, ultimately, to the Simon and Garfunkel song “Mrs. Robinson” from the motion picture *The Graduate*—in a roundabout way, of course.

In November 1968, a young engineer named Bill Burns had just moved from Los Angeles to San Jose to take a position in software consulting with a firm that was working at NASA’s Ames Research Center near San Jose. Bill and his wife Susan innocently paraded into Mass one Sunday morning at nearby Ascension parish. To their great surprise, they found several young people standing in front of the congregation sporting guitars and banjos and enthusiastically leading the people in old spirituals and folk hymns. How fascinating!

And the most impressive thing was that the people in the congregation were genuinely caught up in prayer through the music. It was as though everyone present had finally discovered a form of musical prayer that they could relate to. Bill and Susan joined in the singing, and found themselves returning to the same 11:00 am Sunday liturgy again and again. This sort of musical prayer just wasn’t being done in the Los Angeles area where they had come from, so they might have gotten a bit more excited than most of the congregation.

But there were problems. After a few Sundays it became increasingly clear that the group of young people leading the songs had its own agenda, dealing primarily with noble causes such as world peace, the Vietnam war, and various other efforts supported by people like Pete Seeger (the popular folk-singer/activist and idol of the music group’s oldest member), and non-conformist movements popular in the late sixties. Bill complained to Susan that the group seemed to lack the sort of direction and leadership it needed to be effective in leading musical prayer.

One Sunday, as a meditation after Communion, the group broke into a very recognizable, though stylized version of Simon and Garfunkel’s “Mrs. Robinson,” confirming Bill’s fears, and sending the congregation into a pretty good rage. Having had five or six years of experience singing in choral groups and church choirs, two years of recent work with young people in CCD programs, and armed with the foolish motto that “a good engineer can do darn near anything,” Bill proposed to join the group and see if he could learn how to help select more appropriate music.

That’s when Bill learned that resources for planning contemporary liturgy were hard to come by. The parish...
pastor and associate were extremely supportive, but simply had no knowledge of any guidelines or aids. Nevertheless, Bill and the group struggled along, gradually picking up more talented musicians and growing into a good-sized ensemble. Some of the new additions were music students at nearby colleges, and, having energy to spare, the group decided to sponsor a San Francisco Bay Area Conference to round up some expertise, while sharing new music that they knew was being written and used.

In working on the preparations for this conference, Bill and the group learned that few pastoral ministers in the immediate area had any knowledge of or association with liturgical experts in the field. But they went ahead and engaged several local music experts and some worship experts from the local seminary faculty to lead presentations, and the rest of the day was to be spent sharing techniques and new music. The conference was extremely successful, attracting several hundred attendees, some of whom drove over 100 miles to be a part of it. The excited crowd and the many new and creative ideas that were shared on that day inspired Bill so much that he promised to write up these ideas and send them around to all who attended the conference.

The fact that Bill never did write up those ideas is what eventually led to the launching of Modern Liturgy. He kept thinking about it and putting it off, until almost two years went by. Finally, one day when he was mulling over ways to accomplish his communication chore, he decided to investigate the possibility of developing a national periodical dedicated to improving pastoral ministry by focusing on imaginative ideas and practical liturgical resources. The unique aspect of Modern Liturgy has always been its concept of integrating knowledge and ideas from all of the liturgical arts and other areas of special expertise, and helping people use them to plan and execute better liturgies. Such a journal should appeal to virtually everyone who is involved in the worship process. To Bill such a journal seemed much more helpful than some of the music resources he had found, which at best ignored and at worst seemed antagonistic to the other liturgical arts. (This, of course, was well before the time of Pastoral Music magazine.)

Bill immediately dusted off his slogan that “a good engineer can do damn near anything” and began seeking out collaborators for his periodical idea. Were it not for the very encouraging and sympathetic counsel of literally hundreds of pastors, professors, artists, composers, and other experts, there would surely never have been a first issue of Modern Liturgy.

Bill began to spend more time than he should have on the project, leading to some amusing, if frustrating confusions. For example, he had traced graphic artists around and followed up on many referrals, ending up with a luncheon date to meet a man named George Collopy, who was reputed to have had a lifelong interest in religious art. Bill was hoping to pitch the idea of directing the graphic design for the first issue to him. When the day of the meeting came, however, Bill got distracted by a technical emergency at his job at NASA and forgot to meet George for lunch. A somewhat gruff telephone call from George at about 2:30 pm has been logged into Bill’s book of unforgettable experiences. But they rescheduled the meeting for another day, and it resulted in a friendship and working relationship that has involved George Collopy in every issue of Modern Liturgy through this writing, even though George turned 65 last January and has retired from his “regular” job.

A similar fluke led to the involvement of noted theologian and liturgist Rev. James L. Empeeur, SJ as Modern Liturgy’s editor-in-chief for its first ten years. Bill, who had been phoning people to whom he had been referred, only to be given more referrals, was getting a little exasperated at constantly being referred to others. It seemed at the time that almost everyone was delighted to give him the names of three or four other people who would be well qualified to help with a project like the one he was describing, but seldom were the referrals accompanied by an offer to get
personally involved with the project. Bill, being a novice at liturgy, had never heard of Jake Empereur, and it was mere coincidence that he spoke with Jake at the point in the project when he had heard one too many referrals. When Jake started to conjure up some names to refer Bill to, Bill interrupted, and blurted: "But what about you? What will you do to help?" This caught both Jake and Bill off guard, so they decided to meet in person and review the situation. At the meeting, Jake offered to read the editorial material before publication, and to attend a meeting or two to help get things organized.

Having finally learned how to ask the right questions, Bill soon had his first editorial board assembled for a meeting in the sub-zero cold (even in July) of St. Albert's Dominican Monastery in Oakland. The meeting took all day, brought forward dozens of important issues to cover and reasons why a publication like the one being discussed was needed. The meeting finally culminated in a commitment to do the first issue of Modern Liturgy magazine, at the time entitled "Folk Mass and Modern Liturgy." The name was changed to Modern Liturgy after the first six issues because the editorial board decided they were really dealing with resources for all types of contemporary liturgy and for all liturgy personnel (not just musicians). The concept of folk style music had no relationship to our mission other than the fact that it was part of the original inspiration for the project.

James M. Kobak, a magazine management consultant, likes to rub magazine publishers' noses in the following thought: "Publishers are people of average intelligence. If they were really bright, they would know in advance how difficult and risky it is to get a publication project off the ground, and they would wisely not even bother to try. If they aren't bright enough, they won't be able to overcome the myriad obstacles that they encounter at every step of the way, and the project will be doomed to failure." Bill Burns is certainly willing to testify to the difficulties and complexities and enormous surprises that developed out of doing Modern Liturgy.

With $1,800 in the bank, and a letter he felt would surely draw in a 90 or 95 percent response, Bill spent all his savings on printing and postage to mail his letter of announcement to post-Vatican II Catholic parishes. Crushed by the fact that only seven or eight percent of the recipients responded with orders (a response that any knowledgeable publishing professional would know to be outstanding), Bill went ahead with the first issue anyway, and somehow managed to generate several thousand subscribers within a few short months. For a long time it seemed that just enough money was coming in to pay the printer and the post office for the current issue, but nothing much was left over for paying contributors, and certainly nothing for the clever publisher and his family. To survive, Bill kept working at his NASA consulting job and also taught a course in computer science at the local community college, while doing Modern Liturgy as a "hobby." After several years, however, it became impossible to juggle so many things, and in 1977 Bill chose to try to make a go of the publication as a business. He has been at it ever since. He also makes the claim that he has learned more each year that he has been involved with publishing than he learned in all previous years of his education. Considering where he started, that may be true.

Resource Publications, Inc. (RPI) began publishing books and music collections in 1975, partly to handle manuscripts that didn't fit the magazine format, but also in the hope of reaching the pastoral ministry community more thoroughly and more effectively. Perhaps one has to be partially blinded by a passion for what one is doing to not realize the difficulties in juggling so many ventures, but under Bill's guidance, RPI proceeded to develop a line of books, albums, and music reference books. The Music Locator, which was the first "book" project, continues to be a popular music resource, and a new edition was published in Fall, 1987. The company reached out into the secular community with the introduction of "Family Festivals" magazine in 1981. "Family Festivals" became Festivals in 1986.

One of the most exciting points in the history of Modern Liturgy and Resource Publications, Inc. as a business, was the time in the spring of 1982 when RPI happened to be chosen for a general management consulting project by a team of graduating MBA students from Stanford. The MBAs went in with the notion that they might learn something unusual (for the electronics oriented Silicon Valley area) about financial and management reporting as it is handled in the publishing field. In turn, they explained that they might be able to share some of their advanced marketing knowledge and abilities with the people at RPI. Well, quite the opposite happened. RPI marketers showed the consultants levels of innovation, detail, and thoroughness in marketing, promotion, and sales that blew them away. And the consulting team discovered (and revealed in their report to company management) that the true miracle of RPI's existence was that the company could have survived so long essentially without any sophisticated management controls. Their main contribution was to teach Bill and some other staff people how to read, understand, and use financial statements and management numbers. Also, in presenting their report at a general staff meeting, they set the stage for a general management turnaround that began at that moment in May, 1982, and has continued ever since. They projected that, if RPI management followed their recommendations, the company would be a very healthy one within five years, and it looks like they will be proven right.

Resource Publications, Inc. immediately regrouped into a functional
organization, with Mary Dent in charge of business operations, Ken Guentert in charge of editorial operations, and Bill Burns as general manager and in charge of sales and marketing operations. Bill now spends a large part of his time looking for those rare people who enjoy sales work, but who also can relate to publishing as a ministry, who can share in the formation and realization of the company’s business objectives, and who have some grounding in liturgy, music, or religious art. It is clearly not work for everyone, but people with the right attitudes find it extremely fulfilling. The sales and marketing staff has jumped from two people in 1982 to eight people today, and Bill would like to find at least eight more, as soon as possible.

Mary Dent, incidentally, at the ripe old age of 28, is not only the company’s business manager, but she also has the pin for the longest service as an employee with Resource Publications, Inc. She was an employee for several years before Bill Burns became an employee. Mary actually began working with the Burns family as a babysitter while she was still in high school. She gradually got involved in clerical tasks for Modern Liturgy, which was then being handled in the garage at Bill and Susan’s house. Mary demonstrated outstanding competency at bookkeeping and accounting functions, and went on to college to study these things more formally, while continuing to work on Modern Liturgy. She has risen to many challenges during the company’s history, and has achieved the respected and indispensable status of business manager.

Ken Guentert came along in 1983. He has his own story to tell, which would be at least as long as this one. His journalistic and managerial skills, gained through work with several other publishing companies and a stint at his own publishing effort, have led to better editorial products across the board at RPI, including the company’s flagship publication Modern Liturgy, which, under his leadership has continued to improve and grow in impressive ways in recent years. His work on Festivals, the other company magazine, also shows promise toward realizing its objective, which is to provide celebration resources for all “mythmakers”—leaders of ritual inside or outside (but primarily outside) a church context.

The story continues into the present, because most of the people at RPI feel that the company is just beginning to really grow and accomplish things with its publishing efforts. Book publishing, for example, which to a large extent emphasizes books of resources for pastoral ministry, has recently overtaken Modern Liturgy as the largest single activity at RPI, even though Modern Liturgy continues to grow nicely. There are plenty of new things on the horizon, too. For example, video presentations showing how the lively arts can be employed in the various pastoral ministries represent a new dimension currently under development. For the people at RPI, publishing is seen as a most exciting ministry in its own right. Bill Burns has been working on his slogan about engineers too. A good functional organization is nice, but Bill is particularly proud of the outstanding group of people that have constituted Resource Publications, Inc. over the years. He thinks the slogan now should say something like: “A good engineer, with enough talented people doing the right things, and with the grace of God in hand, can accomplish almost anything.”

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ALLELUIA — Taizé
ALLELUIA — Zimbabwe
ALLELUIA — LET US REJOICE — Haas
ALLELUIA/LENTEN ACCLAMATION — Ridge
ALLELUIA SING — Haas
ANTHEM — Conry
ARISE, SHINE — Haugen
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AS THE WATCHMAN — Joncas
ASHES — Conry
AT EVENING — Haas
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BAPTIZED IN WATER — Gaelic Traditional
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BEHOLD THE LAMB — Willett
BLESS THE LORD — Walker
BLESSED BE GOD — Connolly
BLESSED BE THE GOD OF ISRAEL — Haas
BLEST ARE THEY — Haas
BLEST ARE THOSE WHO LOVE YOU — Haugen
BLEST BE THE LORD — Schutte
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BRIGHTEST AND BEST — Traditional Folk
BRING FORTH THE KINGDOM — Haugen
CALVARY — Gospel
CANTICLE OF MARY — Joncas
CANTICLE OF THE SUN — Haugen
CANTICLE OF ZACHARY — Haas
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CENTER OF MY LIFE — Inwood
CHRIST HAS DIED — Wise
CHRIST IS ALIVE — Traditional
CITY OF GOD — Schutte
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COME MY CHILDREN — Haas
COME TO SET US FREE — Farrell
COME TO THE WATER — Foley
COME TO US, CREATIVE SPIRIT — Savoy
CONFITEMINI DOMINO — Taizé
CREATE IN ME — Haas
DEEP WITHIN — Haas
DYING YOU DESTROYED OUR DEATH — Joncas
EACH WINTER AS THE YEAR GROWS OLDER — Traditional
EASTER ALLELUIA — Haugen
EAT THIS BREAD — Taizé
ETERNAL LORD OF LOVE — Joncas
EUCHARISTIC ACCLAMATIONS — Land of Rest
EUCHARISTIC ACCLAMATIONS — Ridge
EUCHARISTIC ACCLAMATIONS — Ridge
EVANGENOS (PRAISE GOD IN SONG) — Joncas
EYE HAS NOT SEEN — Haugen
FOR EVER I WILL SING — Haugen
FREEDOM IS COMING — South African
FROM MY MOTHER’S WOMB — Hard
GATHER US IN — Haugen
GENERAL INTERCESSIONS — Hurd
GENERAL INTERCESSIONS — Moore
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GIFT OF LOVE — Traditional Folk
GIVE THANKS TO GOD ON HIGH — Chepponis
GLORIA, GLORIA — Taizé
GLORIOUS IN MAJESTY — Israeli Folksong
GLORY AND PRAISE TO OUR GOD — Schutte
God is Alive — Haas
God is Love — Haas
God is One, Unique and Holy — Ridge
God Mounts His Throne — Haugen
God of All Creation — Haas
God of All People — Haas
God of Day and God of Darkness — Haugen
Good Christians All — Traditional
Gospel Acclamation — Shaker
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If Today You Hear His Voice — Haas
In God Alone — Haas
In Praise of His Name — O’Connor
In the Breaking of the Bread — Hurd
In the Shadow of Your Wings — Haas
Jesus Christe Misericere — Taizé
Jesu, Jesu — Ghana Folk Song
Jesu, Come to Us — Haas
Jesu, Heal Us — Haas
Jesu the Lord — Keyes
Jesus, Remember Me — Taizé
Jesus Still Lives — Tolan
Jesus Wine of Peace — Haas
Joyous Light of Heavenly Glory — Haugen
Jubilate Servite — Taizé
Lamb of God — Haas
Lamb of God — Inwood
Laudate Dominum — Taizé
Lenten Acclamation — Haugen
Let All the Earth — Haugen
Let the Heavens Be Glad — Wise
Let Us Go Rejoicing — Joncas
Let Us Rejoice — Haugen
Let Your Mercy Be on Us — Haugen
Life-Giving Bread, Saving Cup — Chepponis
Lift Up Your Hearts — O’Connor
Light of Christ — Haugen
Look Beyond — Dameans
Lord, Come and Save Us — Haugen
Lord, Every Nation on Earth — Joncas
Lord, Let Us See Your Kindness — Haugen
Lord, Make Us Turn to You — Haugen
Lord of Glory — Manion
Lord, Send Out Your Spirit — Lisicky
Lord, To Whom Shall We Go — Joncas
Lord, Today — Dameans
Lord, You Have the Words — Haas
Love is Never Ending — Haugen
Love One Another — Chepponis
Many Are the Light Beams — Swedish
Maranatha — Schoenbachler
Mass in E-Minor — Haas
Mass in G — Joncas
Mass of Creation — Haugen
Mass of Remembrance — Haugen
May We Praise You — Foley
Morning Has Broken — Gaelic Folk Song
Morning Praise (Light and Peace) — Haas
Morning Psalm — Joncas
My God, My God — Haas
My Peace I Leave You — Taizé
SONG OF THE RISEN ONE — Haas
SONG OF THE STABLE — Haas
SONG OVER THE WATERS — Haugen
SONG TO JESUS CHRIST — Huijbers
SOW THE WORD — Janco/Zavelli
SPIRIT FRIEND — Ghana Folk Song
SPIRIT OF GOD — Haugen
SPIRIT OF GOD WITHIN ME — Willett
STAY WITH ME — Taizé
SUREEXIT CHRISTUS — Taizé
SUREEXIT DOMINUS VERE II — Taizé
TABLE PRAYER — Darmans
TAKE OUR BREAD — Wise
TASTE AND SEE — Moore
TASTE AND SEE — Haugen
THE CRY OF THE POOR — Foley
THE DAY IS NEAR — Conry
THE HARVEST OF JUSTICE — Haas
THE LORD IS KIND AND MERCIFUL — Haas
THE LORD IS MY LIFE — Joncas
THE LORD IS MY LIGHT — Haas
THE LORD IS MY SHEPHERD — Wise
THE LORD IS NEAR — Darmans
THE LORD IS NEAR — Joncas
THE LOVE OF THE LORD — Haas
THE RIVER WILL RISE — Conry
THE SERVANT SONG — Gillard
THE SONG OF ALL SEED — Huijbers
THE SONG OF MOSES — Pulkingham
THE STARS DECLARE HIS GLORY — Haas
THE VOICE OF GOD BUT SPEAKS OF PEACE — Haas
THE WATER I GIVE — Haas
THEY CAST THEIR NETS — Traditional
THIS IS THE DAY — Haugen
THIS IS THE DAY — Joncas
THIS LITTLE LIGHT OF MINE — Moore
THOUGH THE MOUNTAINS MAY FALL — Schutte
THUMA MINA — South African
TO BE YOUR BREAD — Haas
TO GOD WITH GLADNESS SING — Joncas
TO YOU, O LORD — Joncas
TO YOU, O LORD — Haugen
TREE OF LIFE — Haugen
UBI CARITAS — Taizé
VENI SANCTE SPIRITUS — Taizé
WAIT FOR THE LORD — Taizé
WATER OF LIFE — Haas
WE ARE CALLED — Haas
WE ARE HIS PEOPLE — Haas
WE ARE MANY PARTS — Haugen
WE ARE WALKING IN THE LIGHT — Moore
WE BELIEVE, LORD — Wise
WE HAVE BEEN TOLD — Haas
WE LIVE A MYSTERY — Connolly
WE PRAISE YOU — Darmans
WE REMEMBER — Haugen
WE SHALL RISE AGAIN — Young
WE WALK BY FAITH — Haugen
WE WILL HEAR YOUR WORD — Wise
WE WILL RISE AGAIN — Haas
WE WHO ONCE WERE DEAD — Haas
WERE YOU THERE — Spiritual
WHAT CHILD IS THIS — Traditional Carol
WHAT IS THIS PLACE — Dutch Traditional
WHAT IS YOUR NAME — Huijbers
WHAT WONDERFUL LOVE — Haugen
WHEN FROM OUR EXILE — Huijbers
WHEN LOVE IS FOUND — Traditional
WHEN WE EAT — Joncas
WHERE CHARITY AND LOVE PREVAIL — Benoit
WHEREVER YOU GO — Cogan/Kelly
WHO CALLS YOU BY NAME — Haas
WIND UPON THE WATER — Haugen
WITH DRUMS AND DANCING — Schutte
WITH THE LORD — Joncas
WITH THE LORD THERE IS MERCY — Haugen
WONDER OF WONDERS — Haas
YOU ARE GOD'S WORK OF ART — Haas
YOU ARE THE VOICE — Haas
YOU WILL DRAW WATER — Conry
YOU WILL SHOW ME THE PATH OF LIFE — Darmans
YOUR LOVE IS FINER THAN LIFE — Haugen
YOUR LOVE, O GOD — Traditional

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Roundelay

BY FRED MOLECK

It took a lot to get kicked out of the church of the Dark Ages. One had to either commit adultery, become an apostate, or kill someone and get caught at it. If one was adventurous enough to do any or all of the above and then had second thoughts, the road to recovery was a difficult one. To get back into the club one submitted to a most arduous process. One became a “penitent.” A penitent could be recognized as one of the sleazy creatures groveling around the porches of churches and cathedrals receiving the scorn and ridicule of Catholics in good standing. This process of public humiliation, fasting, and relinquishing one’s position in society was enacted but once in a lifetime. The giving up of one’s job, family, friends, the herd of Alsatian swine and the honored place in Mead Hall caused many sinners to wait for the deathbed before forgiveness and reconciliation were sought. But for those whose conversion was important enough to begin during one’s lifetime, the donning of sackcloth and ashes more than willing to interpret and provide appropriate penitential stuff for today’s sinner.

Take vesture, for example. One’s level of sinning can be indicated by the coarseness of the sackcloth. If one just diddled around X-rated movies but never really went into the theatre, then the sackcloth could be made of a cotton/polyester blend with a 14-inch drop from the shoulders that gave ample space for striking of the breast in repentant movements. However, if one’s grievance was more serious, like dissenting from the motu proprio by the inclusion of—horrors!!!—female singers in the chancel choir—then the cloth would be thistle stalks woven with the rough side turned in towards the body. The design would be form-fitted to prevent even minimal movement. But that infraction would be a rare one and our consideration here is purely academic. Should the year of sinning yield a large group of sinners seeking salvation, then matching vesture would be desirable and appropriate. Each graduating class of penitents could design its own sackcloth vesture expressing their corporate transgression. If the parish was wealthy enough, then the various designer companies could be approached for integrating their logo into the penitent tunic. For example, running down the back of the vesture of the penitent from the affluent Italian parish in Scarsdale would be a pronounced maroon and dark green stripe. For the Abbey on the Main Line, one of the Four Horsemen of the Apocalypse would be galloping on a polo pony on the left side of the top part of the tunic. For the errant Christians in Florida, the little alligator emblazoned on the vesture would be mounted by St. George with his spear thrust into the alligator’s heart—another triumph for regionalism.

Such external signs would have great appeal and value to the non-penitents to help them form opinions and judge rashly the sinners on parade. The penitential psalms could be sung by the accusers with minimal changes in text. From “Have mercy on me, O Lord,” the text could be amended to “Have mercy on them, O Lord, for they have sinned.” The pharisaical implications just boggle the mind. Can you imagine the T-shirts with “sinless” or “the purest of the pure” for the singers?

Fred Moleck is minister of music at St. Bridget Parish, Richmond, VA.

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CALIFORNIA
SAN FRANCISCO
January 4-7
Annual meeting of the North American Academy of Liturgy. Speakers include: Horace T. Allen, Jr., Regis Duffy, OFM, Elaine Ramshaw, Joseph Powers, SJ, Awarding of Berakah Award to Michael Marx, OSB, and Aelred Tegels, OSB. Place: Union Square, Holiday Inn, 480 Sutter St., San Francisco. Write: David G. Truemper, Valparaiso University, Valparaiso, IN 46383.

DISTRICT OF COLUMBIA
January 17-20

ILLINOIS
GALESBURG/BLOOMINGTON
February 19-20
Study day, featuring Dr. Mark Searle. Discussions to be drawn from the Notre Dame Study of parishes as it relates to liturgy. Goal: heightened awareness of participants relative to the role of the assembly in liturgy. Tools to be offered for evaluating and improving parish liturgies. Place: St. Patrick Parish Hall in Galesburg; place to be announced in Bloomington. Sponsored by Office of Christian Worship and Music of the Diocese of Peoria. Write: Office of Christian Worship and Music, 412 Northeast Madison Ave., Peoria, IL 61603-3720.

ROSEMONT
March 4-6
Great Lakes Pastoral Ministry Gathering, sponsored by E.L.I. Associates, coordinated by Loretta Reif. Theme: Prophets Building the Reign of God. Speakers include: Rev. Charles Curran, Sr. Clara Fitzgerald, Maria Harris, Char Madigan, CSJ, Teresita Weind, SND. Place: Holiday Inn O'Hare Kennedy. Write: Loretta J. Reif, Conference Director, PO Box 5226, Rockford, IL 60018.

INDIANA
INDIANAPOLIS
October to June
Liturgical Ministry Formation Program, Phase I. Sponsored by the Archdiocese of Indianapolis: Office of Worship. Speakers include: Matthias Neuman, OSB, Thomas Richstatter, OFM, William Burns, Eleanor Bernstein, CSJ, David Groller, OFM, Noah Casey, OSB, others. Two sites: The Catholic Center, 1400 N. Meridian St., Indianapolis; Sacred Heart Parish, 1800 East Eighth St., Jeffersonville, IN. Write: Office of Worship, 1400 N. Meridian St., PO Box 1410, Indianapolis, IN 46206. (317) 236-1483.

NOTRE DAME
April 17-22
Workshop on Liturgy and Pastoral Life. Theme: Sunday—No Ordinary Day. Speakers include: Eleanor Bernstein, CSJ, Paul Bradshaw, John Brooks-Leonard, Robert Kennedy, Janet Schlichting, OP, Mark Searle, Gil Ostdiek. Sponsored by Notre Dame Center for Pastoral Liturgy. Place: Fatima Retreat Center, Notre Dame University. Write: Barbara Dudley, Notre Dame Center for Pastoral Liturgy, PO Box 81, Notre Dame, IN 46556. (219) 239-5435.

MASSACHUSETTS
BOSTON
February 13

MICHIGAN
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May 5-8

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April 6-16
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TEXAS
CORPUS CHRISTI
January 18-21

WISCONSIN
GREEN BAY
December 5, 1987
Song Leader/Cantor Workshop with David Haas. Place: St. Mary of the Angels School, Green Bay. Write: Worship Office, PO Box 1825, Green Bay, WI 54305. (414) 437-7531.

April 30

Please send information for Calendar to: Rev. Lawrence Heilman, c.p.p.s., Rensselaer Program of Church Music and Liturgy, Saint Joseph's College. PO Box 815, Rensselaer, IN 47978.
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adult, children’s choirs, guitar groups. Responsibilities: coordinate music; develop cantor program; oversee altar ministers; lead active liturgy team. Salary negotiable. Contact: Fr. Donald Braukmann, St. Joseph’s Church, 218 10th St., S., Moorhead MN 56560. (218) 236-5066. HLP-3723

**Leader of Song** sought for 4:30 pm Saturday and 9:00 am Sunday Masses, September through May. $30/Mass. Initial vision modest. Intention is to build a solid base of participation, complementary to celebration. A degree of patience, pertinacy, prudence with our celebrants and assembly will be helpful. Call Dr. Joseph Kelley, Campus Ministry Office, The Collegiate Chapel, Merrimack College, North Andover MA. (617) 683-7111 x450. HLP-3724.

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

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**Music Minister.** Enthusiastic parish community (450 families) seeks half-time director to lead us in our music of praise, joy, celebration, and meditation. Must have strong leadership qualities and experience with a wide variety of musical forms. Keyboard skills, vocal abilities, and extensive liturgical/musical background are essential. Send resume and three letters of recommendation to Search Committee, St. Francis Parish, 330 SE 11th, Portland, OR 97214.

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**For Sale.** 240 copies of *Worship II* hymnals bought in 1981 available for sale. $3.00 per book. Call (801) 328-8941. HLS-4000

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Kentucky Psalms
Alice Parker. A Cantata for SATB voices and instruments. Augsburg, 1987. 11-7174, complete score, $2.50; 11-7175, instrumental parts, $7.00. Approximate duration: 14 minutes.

Here is a treasure of Americana texts and tunes from Kentucky Harmony and Kentucky Hymnbook molded into a gracefully singable collection that adds to their inherent richness. The quartet of pieces, based on tunes Zion, Vergennes, Amanda, and Washington, are made immensely effective with the chamber accompaniment of flute, two violins, viola, cello, and bass but will also be successful with organ or piano. And a further test of their quality is that the arrangements could also thrive in the spirit of their a cappella tradition. Apart from their natural and immediate attractiveness, the hymns enjoy a totally new monogram in settings that heighten their effectiveness. The vocal and instrumental writing is inventive and consistently astute, never bending to cleverness or swaggering craft. As a complete set they make a coherent statement and are a wonderfully flexible addition to stage or sanctuary repertoire. The “canto” label should not intimidate since any single anthem could sensibly be excerpted. An interesting attempt would be to weave the full set of four into the context of a single liturgy. Any or all of the pieces would be nicely fitting for All Saints or Advent and also very useful for general topics on church, unity, and Kingdom.

Zion is an exuberant acclamation, Vergennes is deeply emotive and doleful, Amanda is ponderous and thoughtful, and Washington rollicks to a confident and joyous conclusion. The pieces range from moderate to moderately difficult and will likely be the kind that your choir will want more of. The texts powerfully emote piety and feeling that cautiously are not left-brained and trendy, but honest, down-home, and full of simple, beautiful imagery.

Kentucky Psalms pay living tribute to the spirituality of America, testify to the ingenuity of a sensitive and committed composer, and challenge a choir’s spiritedness.

Melodious Accord
Melodious Accord, Inc. 801 West End Avenue, #9D New York, New York 10025.

Serious and interested pastoral musicians will enjoy this three-times-a-year newsletter that devotes attention to all matters of singing, sometimes philosophical and inspirational, and other times nitty-gritty. Alice Parker spearheads the “underground” writing with input from readers. It has a provincial slant toward New York City happenings and the work of the association, but there’s usually something to catch your eye, make you think, and maybe even file a thought or two.

Melodious Accord survives only on contributions: $5.00 covers the newsletter, and an associate membership of $50.00 goes toward supporting the organization and its programs, workshops, recordings, and works of new composers.

Robert Strusinski

As Water to the Thirsty

Light and Peace

From each of David Haas’s past collections a few appealing and memorable songs have arisen. Unfortunately, such is not the case with his two latest efforts, As Water to the Thirsty, a collection of songs for the Lent and Easter seasons, and Light and Peace, which consists of full settings of morning and evening prayer. While these collections will surely be welcomed by a devoted audience, there is little in them worthy of a parish’s investment.

Haas’s songwriting techniques are familiar and there are no surprises here. His melodies revolve around triads, and rely on simple, repeated motifs. His harmonizations are almost exclusively diatonic, often with a sustained pedal tone for entire refrains.

In As Water to the Thirsty, there are a few selections with hints of intriguing ideas that are left undeveloped. Sung on the recording by John Foley, “Who Can
"As Water to the Thirsty," is a two-part symmetrical refrain and is structured much like Haas's earlier song, "If Today You Hear His Voice," but it is not nearly as eloquent in terms of vocal writing or harmonic movement. Similarly, the title song, "As Water to the Thirsty," aspires to be a lovely folk hymn, but the harmonization instantly relies on 4-3 suspensions leading to V-I cadences while the charm of a IV-I cadence (or "A minor" cadence) is suggested throughout the piece.

Other selections in *As Water to the Thirsty* include "Water of Life," whose refrain is based entirely around a walking four-note motif that is made into a can on the final repetitions as the refrain becomes almost completely pentatonic, and "You are the Presence" with a rising melody that recalls early John Denver. The music book contains some piano accompaniments and a variety of instrumental parts as well as the obligatory "Explanatory and Performance Notes."

All of the selections in *Light and Peace* are intended for morning and evening prayer. One of the more interesting pieces is a hymn-style setting of the Magnificat, "Tell Out, My Soul," with a text by Timothy Dudley-Smith. Less successful is the musical setting of the Canticle of Zachary, "Blest be the God of Israel," which poorly serves the rich text. Haas's simple style makes a better match for the clear imagery of the Lord's Prayer, of which there are two settings.

Haas's settings of the service music for the Liturgy of the Hours may be best suited for convention liturgies and other occasional gatherings. His settings lack the substance required for gainful long term use by parishes or religious communities, especially when compared with the settings in *Praise God in Song*, the benchmark for Morning and Evening Prayer music collections.

Though Haas may be a prolific song writer whose albums and songbooks sell well, the field of pastoral music is no longer lacking for repertoire and may be best served by a policy of quality before quantity.

**The Message Goes Forth**

高标准的合声和节奏。这种风格在早期的民谣中得到了体现。这首音乐书还包含一些钢琴伴奏和键盘部分，以及各种乐器和伴奏的安排。

所有的选自《Light and Peace》都是为晨祷和晚祷准备的。其中一首更有趣的作品是《Magnificat》的赞美诗，"Tell Out, My Soul," 由Timothy Dudley-Smith作词。然而，这首赞美诗的音乐设置并不成功，未很好地服务于丰富的内容。Haas的简洁风格更适合为清晰的意象提供更好的匹配。《天主圣言》中提供了两首这样的设置。

Haas为圣事音乐所作的设置可能更适合用于教会集会的赞美诗，尤其是与《Praise God in Song》相比时。《Praise God in Song》是晨祷和晚祷音乐的基准。

尽管Haas是一位高产的作曲家，其专辑和歌曲集在市场上销售很好，但将他所作的音乐作品作为教区乐曲资源时，可能更适合采用质量优先的策略。
Introducing a Person of Note

Alice Parker is a woman of incredible gifts with a history of music making to match. From her wealth of arrangements for the Robert Shaw Chorale and her brimming work as a composer, to her hustling schedule as a conductor and teacher, she has done more to touch the melodies of hearts throughout the country than anyone else. She is in constant demand at gatherings of church musicians, choral directors, and anywhere a voice lies waiting to be nudged into song.

She has recently appeared on public radio's "A Prairie Home Companion" and the televised "World's Largest Concert" sponsored by the Music Educator's National Conference.

A graduate of Smith College and the Julliard School of Music, Alice has received numerous grants and commissions for composition and is a Fellow of the MacDowell and Mills Colony for the Arts. Her catalogue of published works includes four operas, music for choirs and congregations, and a cantata for children's voices and orchestra, "Earth, Sky, Spirit" which was premiered by the Atlanta Symphony Orchestra, Robert Shaw conducting. Two recordings, one of her song cycles "Songs for Eve" and "Echoes from the Hills" and the other, "Sacred Symphonies," have been released by the Musical Heritage Society.

In 1984 Parker founded Melodious Accord, an association devoted to her efforts in the propagation of song through education, recording, and newsletters. One of Melodious Accord's endeavors is "Open Sings," an outreach to the upper west side New York City neighborhood to help create what earlier generations took for granted: the formation of community through singing. With texts alone and only some piano Alice teaches by rote. Last October 4, the Feast of Francis, she led a program of animal songs for a bundle of Big Apple kids. An intimate friend of church music from her onset, Alice feels we need to rediscover the "ear tradition," that is, teaching our assemblies to learn and respond by ear, a cappella. Listening is a skill far more basic than reading and demonstrates that music is that which cannot be notated. Let it be our hope that her discipleship of opening our ears to living heart felt sound will continue to enrich the choirs of the Kingdom.

Robert Strusinski

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that Consiglio is ahead of his time. If this music were used in an average parish liturgy today (and performed as convincingly as it is on the record), the rest of the liturgy would be put to shame for a lack of presence and contemporary appeal. To be sure, this music is for the most “with-it” among us, but its sensibilities are by no means alien to the ears of American congregations.

The Message Goes Forth is a fine effort from a talented young composer from whom more is eagerly awaited. As a whole, it makes one wonder what today’s acceptable contemporary church music would be like if, rather than folk music, reggae, rock, or rhythm and blues had been the music of young people’s interest and favor when the renewal of the liturgy began over twenty years ago. Has the door closed already?

Canticle


Canticle begins promisingly with a minimalist riff repeated numerous times on an electric keyboard. Unfortunately, it doesn’t go much further. Tom Kendzia’s new collection is full of over-dramatized electronic settings of songs intended for liturgy but more suited to contemporary Christian radio. There are Vangelis-like effects, and lots of drum machines, synthesizers, and pop style vocals that at times resemble the sound of an Amy Grant album. Yet aside from all of this, the use of small interlocking rhythmic and melodic motifs in four selections is a positive step toward a long overdue exploration of the American minimalist style by composers of pastoral music.

Kendzia uses a one-measure ostinato played by electric keyboards as a continual backdrop to several songs. In a sense, it is like a Taizé refrain, yet much shorter and played at a rapid pace, over and over. Yet where Kendzia’s repetitions are just that, repetitions, the minimalist style, as developed in the early concert music of Philip Glass and Steve Reich, relies upon a slow and gradual unfolding of thematic material that gradually changes shape and character as the musical texture appears to be unchanging. Glass’s current works layer vocal lines on top of this musical fabric much as Kendzia does in the opening “Gather Us In.”

Minimalism has been widely criticized as a negation of the formal development of music over the past three hundred years, but has also been hailed for reuniting committed young audiences with serious music. Through a minimalist framework, perhaps pastoral music will be able to eventually embrace the seamless, electronic texture and repetitious accompaniment of rock. Kendzia’s latest collection is a small but positive step in this direction.

Joseph R. Dalton

Ashes and Sackcloth

A title like Ashes and Sackcloth made this pastoral musician’s eyes light up, knowing that our Lenten repertoire could well use new music that is strong and evocative. Although the title song was written specifically for Ash Wednesday, and some of the selections might be used for Lent, the collection is much more general in its content, and more pleasant than evocative in its style.

Scott Randall cites the St. Louis Jesuits as his mentors, and indeed his music is reminiscent of their style. The collection contains three Psalm settings: Ps. 42/43, Ps. 62, and Ps. 60/31 (the latter two entitled “Only in God” and “Father Mercy . . .” respectively). The title song, written for Ash Wednesday, takes its refrain text from Jonah: “Let us change our garments for sackcloth and ashes. . . .” with verses based on Psalm 51. Three songs of praise, “Sing to the Lord,” “Come to the Lord,” and “Rejoice and Be Glad,” lend themselves to assembly/cantor performance, especially at the opening of a liturgy. Two pieces, with texts drawn from Scripture, are meditative in style and written primarily for solo voices: “Peter Do You Love Me?” and “Him Whom My Heart Loves.” Two remaining songs, “How Beautiful Upon the Mountains” and “Gentle Shepherd Kind and Holy” complete the collection.

In general, Ashes and Sackcloth is a modest contribution to our repertoire of liturgical music. Guitar chording is indicated throughout, but well-arranged keyboard accompaniments would have been a welcome addition, especially where larger assemblies are engaged in music making. Instrumental parts are included for seven of the songs (five for

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flute/recorders, two for brass), and six of the refrains include choral parts or descants. Melodic writing is not memorable, although most selections are pleasant and singable; choral writing is generally not of high quality. Both tend to rely on chromatic effects to create interest. Texts are in large part Scriptural, and text setting is generally good, with the exception of a few instances where unaccented syllables or words are given musical stress.

We Are Your People

We Are Your People, the second American anthology of music from the St. Thomas More Center in London, is a welcome addition to American repertoire. This collection, containing the work of seven composers, is a rich resource for the pastoral musician. Not only do we find substantial composition in a variety of styles and forms, but performance possibilities are expansive, thanks to the availability of octavo scores, most containing settings for SATB choir and a variety of instruments. An excellent recording accompanies the collection, with music performed by the St. Philip’s Choir of Pasadena under the direction of Frank Brownstead.

It is always refreshing to find collections of “liturgical music” that contain settings of liturgical texts. We Are Your People does not disappoint. Peter Jones’s “Glory to God,” a well-written and energetic setting of this hymn of praise, is equally engaging when performed with cantor, assembly, and organ, as in its more festive arrangement with SATB choir/cantor, assembly, four or six brass instruments, organ, and timpani. In addition to a recurring refrain of “Glory to God; glory to God in the highest . . . ” the assembly is invited to respond with other musical phrases, giving a dialogic quality to the whole piece.

Bernadette Farrell offers two other pieces of service music: a set of acclamations for the eucharistic prayer, and a gospel processional for Lent. The first includes several options for memorial acclamation, and accompaniments are given for organ, piano, and/or guitar. “Praise to You, O Christ, Our Savior” is an attractive gospel processional, which extends the usual acclamation text so as to provide a longer, more satisfying refrain.

Two strophic pieces grace the collection. Paul Inwood’s “Great is the Lord,” a sturdy, long-metered setting of the Magnificat text, is especially lovely when the assembly’s song is supported by SATB choir, Bb trumpet, and organ. The processional piece, “We are Your People,” by James Walsh, offers an interesting musical variation to a strophic text: each verse sung by the assembly is a half-tone higher, with modulation provided by intervening verses for cantors. Both text and setting are strong, and the biblical imagery invoked is extremely appropriate for celebration of eucharist.

The effectiveness of the ostinato form, brought home to us in the past few years by the music of Taizé, is borne out in three settings based in that form. Paul Inwood’s “Alleluia Fontium,” meant to be performed in a meditative fashion, builds on a two-measure phrase for assembly, creating rich, vocal texture woven with verses for cantors. A simple organ accompaniment sustains the whole piece. Christopher Walker’s “Veni Sancte Spiritus” uses as foundation a twelve-measure phrase sung by the assembly. The Pentecost Sequence serves as text of verses for cantor and an attractive obligato part for Bb clarinet is provided. The gentle, reflective nature of the setting is complemented by the optional coda, which effectively modulates from Eb to Ab, lifting the ostinato to become one last invocation of the Spirit, made splendid by four brass instruments and organ.

“Paschal/Palm Procession,” also by Christopher Walker, is a set of melodic/textual variations added one by one to a keyboard ostinato. As suggested by the title, two texts are given, one for Palm Sunday, the other for the Paschal season. The assembly may be involved in the singing of a single line, such as “Sing hosanna, sing hosanna to the King, Alleluia!” or in any number of the melodic lines. Parts for C instrument or Bb trumpet, used ad lib, add interest and festivity to this wonderful processional piece.

Four responsorial settings round out the collection. “Unless a Grain of Wheat,” by Bernadette Farrell, is a welcome addition to our Lenten Repertoire. Stephen Dean’s setting of Psalm 34, “Taste and See,” is an attractive and singable arrangement of this beautiful psalm. In “Bread for the Word Broken,” Christopher Walker has given two sets of verses to a rhythmic, inviting refrain: one set, a fitting text for eucharist throughout the year, the other, specifically drawing on images from the Christmas season. Finally, Ernest Sands’s “O Lord, Our God,” which sings of entering God’s temple, adds interesting musical elaboration to a fairly simple refrain for assembly.

Taken as a whole, We Are Your People is a great contribution from our colleagues on the other side of the Atlantic. Our thanks to OCP not only for making the music available to American assemblies, but for taking care to offer musicians such extensive and quality editions.

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Jesu, Jesu Fill Us With Your Love

A most effective setting of the simple and moving Ghana folk tune found also in Worship: Third Edition. Children’s, youth, or adult choirs could all find this useful with the first two unison stanzas using obbligato and the final two with simple canonic devices, thirds, and hints of descant. Would be worthwhile considering for Thursday of the Triduum.

That Easter Morn at Break of Day

A fresh look at the Easter text we’re used to hearing as “Filii et Filiae”: metrical and quietly triumphant with Easter fanfares from a solo trumpet. It has a fresh, contemporary appeal yet with a feeling that it is related to its ancestral chant.

Thine is the Glory

This is the arrangement of the triumphant Handel hymn tune Judas Macabaeus, which unfortunately seems to be losing favor with new hymnals. It’s very easy and straightforward, but if used with the brass (two trumpets and two trombones), you’ll need a hefty choir or the congregation to compete with the forces. Archaic language pervades but it seems it is less of a problem if kept in the mouths of the choir. Nevertheless, it presents a good feeling of Easter.

The Day of Pentecost

A dramatic narrative of the Pentecost story using two optional soloists and a narrator commissioned for children’s choir but which changed voices could find engaging and stirring as well. It is refreshing to see new music for children that breaks the mold of the lyrical and banal.

Loving Shepherd of Thy Sheep

The series “Toronto Children’s Chorus” deserves a serious look by anyone dreaming about what might be possible with children’s voices. The melodies of Loving Shepherd of Thy Sheep frame a rich and picturesque text on the Passion and our response toward the Father’s throne. Jean Ashworth-Gam, editor of this series that provides worthy material for all voices, deserves recognition and gratitude for her work.

Daniel Copher

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Jesus, Be Our Delight (Jesu, Dulces Memoria)

This piece is highly recommended to any choir that can sing in four parts a cappella. The music is completely wedded to an atmosphere and character of the text. The voice ranges are comfortable, the counterpoint is skillful, and the harmonies are refreshing.

Sing We Noel

This delightful noel will be a fine addition to any choir’s Christmas repertoire. It will be fun to sing and a pleasure to listen to. The piano accompaniment is well written and effective.

Genesis

This 5 1/4 minute work consists of a refrain and eight verses. It begins in a simple way and gradually becomes more complex, a compositional device that is apt for describing the ever-increasing complexity of creation.

As the performance notes suggest, a variety of performing forces can be used. This permits a performance under a wide variety of conditions, including a multi-media approach with slides and film.

The congregation may have trouble projecting the energy that is indicated by the ff marking in the refrain. The melody has a very low range. Six of the verses and the refrain end on a D Major cadence. While the approach to this chord may be different each time, the somewhat static and repetitive design is amplified when the refrain is repeated after each verse. There could have been some inventive solutions to this problem. The keyboard accompaniment seems to be meant for the organ at times, and the piano at other times. This will present problems if accompanied only by a piano, or only by an organ.
If you need a piece that has a big ending, it is not too difficult to sing, and can involve a variety of instrumentalists, this may be a piece to consider.

James P. Callahan

About Reviewers

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

Mr. Copher is organist at the College of St. Thomas in St. Paul, MN.

Mr. Dalton is a former member of the NPM national staff and currently works in A&R Administration with CBS Masterworks records in New York.

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