A Letter on
“Concerts in Churches”
Imagine greater involvement.

At Yamaha, we realize the importance of a successful church music program. Building on strong leadership, the individual talents of all ages, and the rewards of fellowship is the key to continued growth.

Our synthesizers and electronic pianos can help members of all ages take a more active and creative role in your program. And because they're so easy to use, you'll be able to maximize all the musical talents they have to offer.

With a wide selection of accurate pre-set sounds, these quality musical instruments can provide everything from a string ensemble accompaniment and dynamic sound effects, to the guitar and percussion voices that are popular with your teen group.

You can even create your own sounds.

With help from Yamaha, you'll expand all the possibilities for greater involvement.

For a demonstration of the affordable Yamaha DX
dsychosynthesizers and PF electronic pianos, you're invited to visit your Yamaha Digital Musical Instrument Dealer:

FREE SOUNDSHEET
For your free copy of musical passages featuring Yamaha synthesized pipe organs, strings, pianos and more, write us at the address below.

Yamaha Music Corporation, USA, Digital Musical Instrument Division,
Dept. PMT, P.O. Box 6600, Buena Park, CA 90622. In Canada, Yamaha
Canada Music Ltd., 135 Milner Avenue, Scarborough, Ontario, M1S 3R1.

100
1887-1987
A Century of Quality
YAMAHA.
Two Covers. No Waiting.

In worship music resources, there are some things you need and some things you don't need.

**Things you need:**
- NALR's best contemporary music.
- GIA's best contemporary music.
- Most useful traditional hymns.
- Affordable pricing.

**Things you don't need:**
- Multiple books, booklets, & song sheets in the pews.
- Multiple costs for multiple resources.
- Throwaway-look worship aids.

The New Glory & Praise Comprehensive Hymnal.
Everything you need and nothing you don't.
This time, order ONE music resource that meets all your needs.
Published by NALR and GIA. Available exclusively from NALR.

North American Liturgy Resources
10802 N. 23rd Avenue. Phoenix, AZ 85029

Call toll-free to order 1-800-528-6015.
Also available at selected Religious Goods Stores.
Second, the letter was sent to the bishops of the world to assist them, if they chose, in publishing diocesan guidelines regarding concerts in church. Some few people have interpreted this letter as a binding directive. Not true. An American diocese issuing a statement on the subject should consider the needs of that diocese.

Third, my reading of the letter is that there are a number of good points and less well-taken points in the letter. It stresses the need for repertoire that facilitates congregational participation, an important pronouncement. Perhaps, though, not enough time was spent by those who drafted the letter in obtaining consultation from the universal church. Certainly concerts in African churches are quite different from concerts in an Italian Gothic village church.

Recently, for example, I attended the performance of a Beethoven Mass in the Catholic cathedral in communist East Berlin. Eighty-three people declared their Catholicism by entering the building; over eight hundred others crowded into the vestibule to “hear” the music. The event was one of the most moving religious experiences I’ve ever had in church.

Fourth, the key content of the document hinges on the thorny question of what is sacred and what is secular. The document attempts to describe the sacred based on “the intention of the author” and/or “liturgical use.” These definitions are inadequate, as several of the authors in this magazine point out.

This issue of Pastoral Music is to assist bishops and diocesan offices of liturgy in interpreting this letter for the American church. This issue is for the pastoral musician and the clergy, to help them read and reflect on the letter, and like the wise steward, to use what is good and discard the rest. And finally, comments by a representative group of musicians and liturgists in the United States may provide assistance in a necessary future revision of the letter.

V.C.F.
Contents

Association News 5
NPM Chapters 10

“La Scala entra in Duomo”
BY JOHN GUERRIERI

How Legal Is It?
BY FREDERICK R. MCManUS

Holy People: Holy Church
BY RICHARD S. VOSKO

Surprise, I Like Most of It
BY TOM CONRY

Some Notes to Organists
BY BENET WELLUMS

It Can Do Damage... in America
BY EDWARD J. MCKENNA

Let's be Practical
BY ROBERT J. BATASTINI

COMMENTARY - A Full Measure of Introduction
BY GORDON E. TRUITT

MIDI Users 13
Roundelay 63
Music Industry News 57
Reviews 65
Calendar 61
Hotline 73
"Superb, timely, the faculty was outstanding!"
1987 NPM Cantor School Attendee
Register Now!

NPM School for Cantors

A Week-Long Intensive Program for Parish Cantors

Program Coordinator

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

Featuring:

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

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

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

*Member discount applies to individual NPM members and to cantors whose parish is an NPM regular member. Advance registration 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  LaCROSSE, WI  BELLEVILLE, IL  DENVER, CO  ROCHESTER, NY
Advance registration closes  Advance registration closes  Advance registration closes  Advance registration closes  Advance registration closes
(Advanced Studies)
Association News

Member News

Conventions Update

Fort Worth: 150 choir members are needed for the Choral Festival. The choir will be directed by Dr. Alice Parker. Chapter members in the Fort Worth region are being contacted first, then a general call will go out. For more information contact Brian Braquet in Tyler, TX: (214) 595-0393.

Jacksonville: The Golf Tournament on Tuesday has been opened to all full-time registrants. The cost—only $65—includes golf cart, driving range, scoring, bag tag, valet and locker availability (including towel service), complimentary food and beverages served at the halfway house and from carts on the course. Registration forms are available from the National Office: (202) 723-5800.

Portland: Don’t forget to register for the trip to the Pacific Coast with the Salmon Bake. Cost is only $45 per person and includes the bus fare and meal. Deadline for registrations is May 27. Use the convention brochure form to register for this trip.

Boston: For those who cannot attend the entire convention, a special Friday-Saturday Conference has been incorporated into the schedule. The cost is $45 for NPM Members and $55 for non-members. Use the convention brochure form to register for this special conference.

Buffalo: Don’t forget that the presentation of the Rory Cooney/Jody Serey musical, Lost and Found, is part of the Dinner Theatre fee of $20 per person in advance, or $25 per person at the door. Advance registration closes July 4. Use the convention brochure form to register for this special event.

Peoria: Banquet reservations need to be made by 7:00 PM on Monday, July 25. Use the convention brochure form to register for this meal or do so during registration hours on Monday.

NPM New Staff

Gordon Truitt has accepted the position as Managing Editor of Pastoral Music. Gordon was awarded a Doctorate in Sacred Theology from Catholic University in 1982 and has served as assistant editor at The Liturgical Conference. NPM is delighted to attract such a fine talent to its staff. His background and expertise assure us that the quality of this magazine will continue to grow under his leadership.

Lani Williams, who has been serving as Membership Director and Promotion Director for the Association and The Pastoral Press, has accepted the new position of Marketing Director for The Pastoral Press. This move will provide a more concentrated effort in promoting the ever-expanding list at The Pastoral Press, the publications division of the National Association of Pastoral Musicians. And remember, The Pastoral Press has a new phone number: (202) 723-1254.

Charles McCormick, with a background in membership work for other associations as well as experience as a practicing pastoral musician, has accepted the position of Membership and Marketing Director for the National Association. This move will provide more time and energy for direct service to our existing members and for recruiting new ones. The National Office phone remains the same: (202) 723-5800.

Our two new staff members, Gordon and Chuck, as well as Lani in her new role, provide NPM with a burst of energy and excitement. Add to this a computer conversion, and the National Office is taking a deep breath as we get ready to serve our members during the upcoming convention months.

Management Seminar

The fourth NPM Seminar in the Management Series was completed earlier this year in Washington, DC. Over fifty participants joined in the four-day session, which included concert and art events in Washington. Dates for next year are: Parish Decision Making, October 16-19, 1988; Managing Pastoral Music, January 15-18, 1989; and a special summer session: Managing Pastoral Music, July 10-14, 1989.

NPM Guitar School

The School has been scheduled for August 15-19 at the St. Joseph Christian Life Center in Cleveland, Ohio. The faculty includes Al Buhoveckey, Bobby Fisher, Marge Ricksecker, Joe Zsigray, and Don Banzer. This year’s program includes voice and liturgy preparation classes, plus an evening on the care and maintenance of guitars. Brochures with complete information and a registration form are in the mail.

Managing Pastoral Music Seminar, group discussion
NPM Scholarships

Congratulations! NPM Scholarships for 1988 have been awarded to Mark Ignatovich, Minister of Music at St. Mary’s Church in Wilkes-Barre, PA, and Wayne Wyrembelaksi, Director of Music Ministries at the Cathedral of St. Mary in Gaylord, MI. The Rene Dosogne Memorial Scholarship recipient is Geraldine Rohling, Director of Music at Holy Rosary Parish in Upper Marlboro, MD.

These three applicants were chosen from among the sixteen complete applications we received this year. Many thanks to our judges, Dr. Marie Kremer and Rev. Ronald Brassard, for their time and effort in selecting this year’s recipients.

Plan now to donate to the 1989 NPM Scholarship at one of this summer’s Regional Conventions.

Meetings and Reports

North American Academy of Liturgy

The annual meeting of the NAAL (January 4-7 in San Francisco) began with a Gathering Liturgy at Old St. Mary’s Church on the city’s California St. hill. It included the installation of Horace T. Allen, Jr., as President-elect of the Academy, who charged the members to see that “liturgy is bounded by ethics and eschatology.” Outlining the “theological implications of praying and doing justly,” he called for “a new ordering—of our sense of time, of our economics, of human interrelatedness.” He concluded that the story of the eucharistic community in the world must reflect the new ordering called for by the Gospel, one in which “the will to power is broken and is replaced with the power to will what God wills.”

A full day of work was devoted to the various Academy study groups, including the Music Group chaired by Rev. Edward Foley, Capuchin, which heard presentations on research currently being conducted with Episcopal and Methodist church musicians, combined with the Notre Dame Study of Catholic Parishes. Rev. Virgil Funk, NPM President, gave a report to the Social Sciences/Ritual Language Study Group, in which discussion ranged from performative language theory to the new cosmology. Other study groups pursued in-depth examinations of such topics as the eucharistic prayer, liturgical theology, Christian initiation, environment and art, spirituality, and social justice.

The third day’s Plenary Session was entitled: “Christian Ritual Expressions in Relation to Society and Culture: Prospects for the Future.” Contributions were presented by Regis Duffy, OFM, on the project Alternative Futures for Worship, Elaine Ramshaw on Ritual and Pastoral Care, and Joseph Powers, SJ, on Liturgy and Dignity. Discussion from the assembly was welcomed after each presentation; it included the distribution of information from the San Francisco Dignity group on their work on the liturgical needs of AIDS-related funerals, and their involvement with the families of AIDS victims.

An ecumenical eucharistic liturgy was celebrated in Grace Episcopal Cathedral, for which a number of NPM leaders were choir members, Michael Hay was cantor, and David Power, SJ, was homilist. The closing celebration centered on the presentation of the Berakah Award.

11th Annual Summer Liturgical Music Workshop

LITURGY AND MUSIC, KEYSONES OF COMMUNITY – OR?

June 20, 21, 22, 1988

St. John’s University

Collegeville, MN 56321

More than 20 years after Vatican II, are parishes renewed, more solidly community? Are musicians, liturgists, clergy sufficiently effective? This Workshop engages these issues, as well as: Non-Singing Catholics, Forming/Leading Choirs, Cantors, Children and Music, Folk-Music Groups, and more!

DAILY, at Beginning, Intermediate, and Advanced:

Choral Techniques, Vocal Techniques, Organ and Service Playing Techniques, Guitar Techniques

DISTINGUISHED FACULTY:

Dr. Donald Saliers, Marty Haugen, James Frazier, Fr. Frances Mannion, Bonnie Faber-Phillips, Michael Hay, and Applied Music Faculty in Voice, Organ, Guitar

TUITION: $30 per day, $80 for Three Days

HOUSING: Double – $11 per person, per night

Single – $17 per person, per night

(Linen supplied, no maid service)

FOOD: $12 per person, per day – or –

$32.25 for 2½ days (for Dorm residents only)

Daily Office, Mass, concerts, displays, Evening Prayer, 2,000 acres of lake and woodland to enjoy.

For More Information: SJU Music Dept., Dr. Kim Kasling

(612) 363-2862 – or – 363-5684

Concurrent with Workshop, on SJU Campus:

YOUTH CHOIR CAMP

June 19 - 22, 1988

For Girls and Boys, 10 yrs. & older, with unchanged voices.

Daniel Johnson, Guest Director

Contact: Worship Center (612-291-4422)

328 W. 6th St.

St. Paul, MN 55102
given jointly to Michael Marx, OSB, and Aelred Tegels, OSB, in recognition of the services of Worship magazine to the development of liturgy and the Academy.

Interdenominational Committee

The fourth annual interdenominational consultation hosted by the American Guild of Organists (AGO) was held October 27, 1987, in New York. The consultation was called to discuss the shortage of church musicians (reflected in an increasing number of vacant organ benches and plummeting enrollment in schools of sacred music) and working conditions in the churches.

A recent survey of two hundred seminaries indicates that a majority have virtually no requirements in worship or music for their graduates. Future pastors have little seminar education in worship and music, and the gulf between clergy and musicians is firmly fixed in the seminary curriculum.

The denominational representatives' reports on the treatment of lay employees in their church bodies was telling. Only Lutheran and Methodist lay employees are assured of job security, benefits, and advocacy, and then only if they are among the few certified as deacons or associates in ministry.

All denominations represented offer a wide range of continuing education and resources for their church musicians. The Presbyterian Church USA also has a scholarship program available to musicians and educators already employed by a church. A recurring theme during the consultation was the necessary collegiality between musicians and clergy and the importance of shared continued education events.

Bishops' Committee on the Liturgy

In its October 1987 report to the National Meeting of Diocesan Liturgical Commissions, the BCL offered a complete list of its activities. Those most important to pastoral musicians include: studies on Sunday celebrations in the absence of a priest, a draft of guidelines on the presentation of Jews and Judaism in Catholic preaching (entitled God's Mercy Endures For Ever), a task force on inclusive language, a statement on black Catholic reflections on the Order of Mass (In Spirit and in Truth), the draft of a statement on black liturgical inculturation (Black Americans and Catholic Worship). In addition work has begun on further revision of ritual texts and structures: preparation of a Hispanic sacramentary, adaptation of the Rite of Christian Initiation of Adults (awaiting Roman confirmation), and work on a second edition of The Lectionary for Mass, a revised translation of The Roman Missal, and The Lectionary for Masses with Children. The revised Order of Christian Funerals is still in discussion between Rome and the American Bishops' Committee.

At its November meeting, the National Conference of Catholic Bishops approved the use of A Christian Celebration of Marriage: An Ecumenical Liturgy for a celebration between a Roman Catholic and someone from another Christian tradition. The text was prepared by the North American Consultation on Common Texts (CCT; now part of the ELLC, the English Language Liturgical Consultation), an ecumenical board representing the major churches of Canada and the United States that prepares liturgical texts for common use by its member churches. A slightly edited version has been sent to the Apostolic See for approval.


NFM welcomes Bishop Joseph P. Delaney of Fort Worth as Chairperson of the Bishops' Committee on the Liturgy and Msgr. Alan F. Detert as full-time associate director of the Committee's Secretariat.

1987 Synod of Bishops

News reports of this meeting on the laity were confusing. During the meeting, several American bishops held news conferences indicating that more progressive results were in the wind. When the final report came out, these bishops stated, "I'm happy with the vagueness of the final document." What happened?
Basically, the bishops used a new format—small-group discussions—for their meeting. The initial news conferences reported on these small sessions. Because there appeared to be a consensus in the various groups, the bishops felt safe in endowing their interim report with a "certain" confidence. Interestingly enough, the end report did not seem to reflect what was happening in the small-group discussion.

Liturgy of the Hours

The Congregation for Divine Worship issued the second typical edition of the four volumes of the Liturgia Horarum in 1985 and 1986. In this revision, three series of antiphons are included for use with the Magnificat and Benedictus on Sundays and solemnities. These antiphons correspond to the gospel readings for these days. And the new Vulgate translation is used for the biblical readings and the canticles, as well as the responses in the office of readings.

Eucharistic Prayer of Hippolytus

ICEL, the International Commission on English in the Liturgy, has published a revision of its 1983 translation of the Eucharistic Prayer of Hippolytus. Because of its uniqueness and special place in the tradition of eucharistic worship, this prayer is published ecumenically in several revised service books. We present the new translation for your appreciation. It begins with the usual preface dialogue, then continues:

We give you thanks, O God through your beloved Servant, Jesus Christ. It is he whom you have sent in these last times as savior and redeemer and messenger of your will. He is your Word, inseparable from you, through whom you made all things and in whom you take delight. You sent him from heaven into the Virgin's womb; he was conceived in her body and took flesh and was revealed as your Son, born of the Holy Spirit and the Virgin. In fulfilling your will he won for you a holy people; he stretched out his hands in suffering to release from suffering those who hope in you.

Of his own free choice he was handed over to his passion in order to make an end of death and to shatter the chains of the devil; to trample underfoot the powers of hell and to lead the righteous into light; to fix the boundaries of death and to manifest the resurrection. And so he took bread and gave you thanks, saying: Take, eat; this is my body which will be broken for you. In the same way he took the cup, saying: This is my blood which will be shed for you. When you do this, you do it in memory of me.

Remembering therefore his death and resurrection, we offer you this bread and cup, thankful that you have counted us worthy to stand in your presence and give you priestly service. We ask you to send your Holy Spirit upon the offering of the holy Church. Gather into one all who share in these holy things, filling them with the Holy Spirit and confirming them in true faith, so that we may praise you and give you glory through your Servant, Jesus Christ.

Through him, all glory and honor is yours with the Holy Spirit in the holy Church, now and for ever. Amen.

Fr. Jabusch began composing portions of the text in 1982, and the work grew little by little over a period of time. The two artists collaborated entirely by mail and did not even meet one another until the entire work was completed.

Franciscan Canticle, Inc.

A small typewritten newsletter about artistic happenings in the Franciscan community has recently begun publishing. Those interested in Franciscan spirituality and art may contact: Canticle, 3960 Ingraham Street, Los Angeles, CA 90005.

Dictionary of American Hymnody

The Hymn Society is underway with a major project, a Dictionary of American Hymnody, compiled with extensive use of volunteers. The project is coordinated through Mary Louise Van Dyke; those interested in volunteering should contact her at: Oberlin College Library, Oberlin OH 44074.

Gloria

This monthly newsletter, edited by Richard Dinwiddie, contains articles about hymns. Contact: Gloria, Box 5425, Evanston, IL 60204.

Two New Hymnals

NALR and GIA have announced a unique project, a joint version of the repertoire in the ensemble or "folk" idiom. Each publishing house has combined the repertoire according to its own style. The NALR version, New Glory and Praise, is a "comprehensive music resource including contemporary and traditional musical offerings." The GIA version, called Celebrate, "includes morning praise, evensong, and the Order of Mass, using the same format and design as Worship—3rd edition."

Salzburg Church Music Festival

Plans are underway for the Salzburg Church Music Festival, a program of American and Austrian church music in Salzburg parishes and at the cathedral.
(July 1988). The final program is arranged by the participating choir directors, who will direct segments of the program. For more information, contact Paul F. Koutny, 3405 Airport Road #203, Allentown, PA 18103.

Copyright Law for Church Leaders

Church Copyright Seminar by Dr. Jerome K. Miller is an audio cassette providing clear, comprehensive information about how the new copyright law is to be applied. The material contains One C-60 audio cassette plus additional pamphlets. Cost: $24.87; available from P.O. Box 1460C, Friday Harbor, WA 98250.

Organ Historical Society

Persons interested in organ preservation and restoration will want to join this organization. Contact: Organ Historical Society, P.O. Box 26811, Richmond, VA 23261.

Competitions

The BMI $15,000 student composers competition took place in February. Prizes ranged from $500 to $2,500. The program is open to students under twenty-six years of age, and there are no limitations on instrumentation, stylistic consideration, or length of work submitted. Students may enter no more than one composition. For information about next year’s competition, contact Barbara A. Petersen, Director, BMI Awards to Student Composers, 320 West 57th Street, New York, NY 10019.

The Musicians Accord composition contest offers a $150 prize for a composition for no more than five performers drawn from the following: flute, oboe, clarinet, bassoon, French horn, trumpet, trombone, violin, viola, cello, double bass, piano, harp, percussion, voice (1 singer, any range), no longer than 12 minutes in duration. Submissions must be in before April 15, 1988, to Richard Kassel, 245 E. 24th Street, #3E, New York, NY 10010.

Mass for the People The Virgil Michel Symposium, commemorating the centenary of Michel’s birth, the fiftieth anniversary of his death, and the twenty-fifth anniversary of the Constitution on the Liturgy (see the notice in Calendar), announces a $1,000 prize for the composition of a “popular” Mass. Manuscripts will be reviewed by a panel of distinguished liturgical musicians; deadline for compositions is June 1.


RCIA, American Style

Word reached the U.S. in the middle of March that the Vatican has approved the American adaptation of the Rite of Christian Initiation of Adults (RCIA). This adaptation contains a number of rites not found in any other country’s adaptation of this key ritual. Designed originally at the request of missionary bishops at Vatican II, the RCIA has transformed the way new members enter the church even in “first world” countries. In the United States, interest in the RCIA has created a network of liturgists and catechists in the North American Forum on the Catechumenate.

CUSTOM BUILT PIPE ORGANS

St. Michael’s, Lackawanna, New York

"For quality and value received, nothing surpasses the pipe organ."
Investigate this option for your own church. Call or write today—entirely without obligation.

WICKS

pipe organ craftsmen since 1906
phone (618) 654-2191 • 1100 5th street • highland, illinois 62249
NPM Chapters

We are grateful to the following chapters for their willingness to share information on the programs conducted in their areas. Perhaps their creativity and experience can assist other chapters in future programming. Do you have an active chapter in your diocese? For further information on beginning an NPM Chapter, please contact the National Office.

Rick Gihala
National Chapter Coordinator

Buffalo, New York
Music from Concordia and Augsburg Publications was featured at a choral reading session held on January 14 at Villa Maria College.
Fr. Jack Ledwon
Chapter President

Charleston, South Carolina
Marty Haugen and David Haas gave a concert at Christ Our King Church in Mt. Pleasant on February 5 and a workshop for musicians the next day. A 25% discount on the registration fee was given to members of the local NPM chapter.
Candy Wilson
Chapter Director

Grand Rapids, Michigan
Steve Jenkins, the new Director of Music at Our Lady of the Lake Parish, hosted a meeting on March 1. A Dutch meal was served, followed by a presentation by Nora Duncan, Director of Music for the Archdiocese of Detroit.
Lorraine Hardebeck
Chapter Director

Hartford, Connecticut
"Tale of the Traveling Musician," the "good, bad, and ugly" sides of substituting in parishes, was presented by Mary O'Brian at St. Ann's Church, New Britain, on January 4.
Joan Laskey
Chapter Director

Indianapolis, Indiana
B.Y.O.G. (Bring Your Own Group), a gathering of choirs and musical groups from the Archdiocese, was held on January 8, beginning with dinner at the Archdiocesan Catholic Center.
Larry Hurt
Chapter Director

Metuchen, New Jersey
Continuing a presentation from last November, Principles of Planning II was held on February 17 at 7:30 P.M.
Pete Cebulka
Chapter Director

Worship Series: A Practical Practitioner's Help
...for those who can face challenge...

WORSHIP: FROM RENEWAL TO PRACTICE
Mary Collins, OSB $11.95

WORSHIP: EXPLORING THE SACRED
James Empereur $11.95

Sampling the best in contemporary liturgical thought
• overview of Vatican II's liturgical reform • forgiveness
• interaction: liturgy on America and America on liturgy
• inclusive language

Rethink basic assumptions
• meaning in symbols • American liturgical creativity
• the Renewal: 20 years later • peacemaking, liberation theology • liturgy as proclamation

Available at your local bookstore or from:
The Pastoral Press
225 Sheridan Street, NW • Washington, DC 20011 • (202) 723-1254
New Orleans, Louisiana
Fr. Bernard Schmaltz gave a workshop on Lenten planning at St. Gabriel the Archangel School on January 14.
Joyce Becker
Chapter Director

Orange, California
A panel presentation and discussion on the role of the cantor, with Pat McCollum, Peggy Conde, and Denis Munoz, was held at St. Barbara Church, Santa Ana, on February 12.
John Herrmann
Chapter Director

Pittsburgh, Pennsylvania
Neighborhood meetings of parish musicians were held during the month of January in each deanery of the Diocese. The topic of the February programs was “The Synthesizer in the Church.” Lee Anne Nard and Rev. Gilbert Fuzanoski presented the program in the Beaver/Lawrence chapter branch, and Rev. John Mihock and Greg Vey presented the showcase in the Allegheny branch.
John Romeri
Chapter Coordinator

Scraborton, Pennsylvania
On February 1, Mark Ignatovich from St. Mary of the Immaculate Conception Parish, Wilkes-Barre, presented a showcase, “Music of the Triadum.”
Paul Ziegler
Chapter Director

Tucson, Arizona
As a new, temporary NPM chapter we are going strong and hope to receive permanent status this spring. The fall and winter monthly meetings discussed the recommended topics for chapter formation and highlighted musical showcase cases that shared such diverse topics and interests as “How to Teach a New Hymn,” “New Lenten Music,” and “Mozart’s Coronation Mass.”
Dr. Duane Karna
Temporary Chapter Director

Wilmington, Delaware
In an effort to resurrect activity in the Wilmington Chapter, which became permanent in 1982, we invited Richard Gibala, National Chapter Coordinator, to conduct a workshop on “Why an NPM Chapter?” last fall. Several Diocesan musicians are presently studying the needs of our area musicians in hopes of reorganizing the chapter.
Sr. Linda Gaupin, CDP
Director, Office of Liturgy
For a church piano, it's not so much a life of inspiration as it is a life at hard labor.

At choir practices, church services, ceremonies and recreational programs, a piano is expected to perform without fail at a moments notice. And Young Chang pianos are built to provide that kind of outstanding performance year after year under the most demanding conditions.

Designed with durability in mind, Young Chang pianos are crafted of the finest materials in the world. With features like our 15-ply hard rock maple pinblock, solid spruce keys, vacuum-injection-molded cast-iron plates and solid hardwood cases, they're created by skilled artisans dedicated to providing years of inspiration to even the most inspired.

That's why Young Chang offers pianos of outstanding quality at prices that make them exceptional long-term investments. And we offer a full 12-year warranty on every instrument we create to protect your investment.

Young Chang grand and vertical pianos are built to last with features that provide superior performance. Because we believe anything less would be criminal.

For more information, visit your Young Chang dealer. Or write to us at Young Chang America, 13336 Alondra Blvd., Cerritos, CA 90701.

YOUNG CHANG
The best the world has to offer.
MIDI Special Interest Users Group To Form

NPM announces with great pleasure the formation of a special interest group within the Association for those pastoral musicians who work with synthesizers, synthesized sound, MIDI, and any other related performance and accommodation electronics. "MIDI" is an acronym for Musical Instrument Digital Interface, a new tool used to connect electronic instruments. As part of the group name—MIDI Special Interest Users Group—it suggests new ways of connecting. (Yes, those initials spell MUSIG, so don't be surprised if you find MUSIG mugs for sale at the next National Convention!)

At the Regional Conventions in the summer of 1987, the national staff discovered spontaneous gatherings of MIDI users. Martha Trimbach, an active NPM person in the Atlanta area, volunteered to coordinate our first effort at a formal gathering, the MIDI User Sessions at our 1987 National Convention in Minneapolis. These sessions were far more popular than we expected (the room overflowed with people each time). We were able to collect a list of 257 interested members, and we believe there are many more.

In August 1987 the Western NPM Office sent a short survey to those who had participated at the National Convention. From the large percentage of surveys that were returned, we learned that the Association has to provide further services to develop this rich resource for pastoral musicians (see box for survey results).

The survey also produced a short list of potential leaders, some of whom had assisted with planning for the National Convention. We are pleased to start providing a network of extremely knowledgeable people who can assist musicians with a beginning interest in synthesized sound. The NPM Western Office will share our current list of members who have identified themselves and their interests. Just give us a call—(503) 297-1212—and we will check the list for someone in your city or region.

If your name and address are not on our list, but you want to receive special informative mailings, please write to the Western Office (1519 S.W. Marlow, Portland, OR 97225). Include a brief description of your current involvement with electronics and music, and tell us what equipment you are using (hardware and software) and whether your involvement in pastoral music is part-time or full-time.

Meetings, Resources, and Reviews

With this column you will find a list of meeting times for MIDI users at each of the NPM Regional Conventions. At each meeting we will try to identify more interested MUSIG members, provide some resources, reviews, and advice, and hear from you what direction this effort should take. We hope to keep adding to the leadership group, begin a design for the best format for education at the 1989 National Convention, and discuss the possibility of an NPM MIDI Users Seminar (a week-long, intensive training event like the Cantor Schools and Choir Director Institutes). Don't miss these meetings!

In each issue of Pastoral Music we will be bringing you more information, lists of resources, and reviews of hardware and software. J. W. Snyder of Florida and Joe Pitonzo of Arizona, both very active in the 1987 convention programs, have agreed to work with us. Other leaders are listed in the announcement of the 1988 meeting schedule.

We are also grateful to Don Muro, who represented KORG at our Minneapolis Convention, for his continued involvement. You can look for him at this summer's Buffalo Convention. He writes occasionally for a number of good journals: Keyboard Magazine, International Musician, and The Instrumentalist. Also watch for Electronic Musician. A number of manufacturers produce their own useful publications, such as Aftertouch from Yamaha and Start from Atari. You can contact Don Muro and find out about his videocassette, "An Overview of Electronic Instruments," by writing to the Electronic Arts Foundation, Box 16, Freeport, NY 11520.

Many paperback manuals and introductory books are available at local bookstores and electronic music stores. One very thorough and accessible book is MIDI for Musicians by Craig Anderton (New York: AmSCO Publications, 1986). It is a demystifier written in relatively easy-to-understand, nontechnical, user-friendly language.

What Is MIDI?

An Overview by Don Muro

"Musical Instrument Digital Interface" (MIDI) is a way to permit instruments equipped with this interface to communicate with each other. This article will be aimed at those readers who know nothing about MIDI. Before we can examine applications, we should understand some basic concepts about MIDI—how it was developed and how it works.

The MIDI concept was originally developed by a small group of synthesizer manufacturers in 1981. These manufacturers saw the need to standardize equipment so that the industry as a whole could improve and expand its products. As a result, they developed an interface design that has become the accepted standard for the industry.

Much of the original design work for MIDI was done in Japan by Roland, and in the United States by Sequential Circuits. By the end of 1982, almost all synthesizer manufacturers were preparing to incorporate MIDI into their new products. MIDI's unofficial debut took place at the NAMM show in January 1983. A Roland JP-6 made in Japan was connected by a MIDI cable to a Sequential Circuits Prophet 600 made in America. The connection made it possible to play both instruments from one keyboard. The ramifications of this first experiment proved to be monumental. MIDI is affecting every aspect of the music world.

In simple terms, MIDI is like a telephone system. If a telephone is equipped with a standard jack, it can be connected to any standard telephone receptacle. It can then communicate with any other telephone by sending and receiving messages. MIDI-equipped instruments work in much the same way, but they require a special coupling cable with a five-pins plug (DIN connector) on both ends. These cables are like telephone lines; they link the system together and carry information from one source to another.

At the present time, most telephones are used to carry verbal information to and from any telephone in the system. They can accomplish this because telephones are equipped with a mouthpiece for talking and an earpiece for listening. MIDI makes it possible to connect two or more synthesizers together so that when...
the keyboard of one is played, the other responds as if its keyboard were also being played. Pipe organs and harpsichords with two or more keyboards can produce the same effect by using devices called couplers. The individual sounds of each keyboard can be coupled to one "master" keyboard, making it possible to produce an ensemble sound of considerable complexity. In much the same way, MIDI makes it possible to couple several synthesizers to a master keyboard.

When we type a letter on a computer keyboard and file the letter on a floppy disk, the computer converts the words and the punctuation marks into digital information for storage. The floppy disk does not store the words; it stores numerical representations of words. The same principle is true with MIDI instruments. MIDI does not send and receive sounds; it sends and receives digital data that control the parts of a synthesizer that produce sounds. In addition to pitch and duration information, MIDI can send and receive information describing the speed and force with which the keys are struck, and even the amount of pressure applied to a key after it has been struck. MIDI can also communicate program changes, since almost every synthesizer manufactured today is programmable. MIDI has opened up the possibilities for music in our computer age.

<table>
<thead>
<tr>
<th>A Survey of Selected NPM Members On the Use of Synthesizers for Pastoral Music Fall 1987</th>
</tr>
</thead>
<tbody>
<tr>
<td>NPM member</td>
</tr>
<tr>
<td>Full-time pastoral musician</td>
</tr>
<tr>
<td>Part-time pastoral musician</td>
</tr>
<tr>
<td>Use a synthesizer regularly</td>
</tr>
<tr>
<td>Use a synthesizer occasionally</td>
</tr>
<tr>
<td>Use a synthesizer with other instruments</td>
</tr>
<tr>
<td>MIDI capability</td>
</tr>
<tr>
<td>Own MIDI hardware</td>
</tr>
<tr>
<td>Computer interface</td>
</tr>
<tr>
<td>Music/composer software</td>
</tr>
<tr>
<td>Sequencing/digital sampling</td>
</tr>
</tbody>
</table>

(Percentages are of those responding to the survey)

(This is an edited form of the article that appeared in International Musician. Used with permission.)

1988 MIDI Users Meetings At NPM Regional Conventions

- **Ft. Worth, Texas**
  - Wednesday, June 15, 12:00 noon, with John Romeri

- **Jacksonville, Florida**
  - Wednesday, June 22, 12:00 noon, with J. W. Snyder

- **Portland, Oregon**
  - Thursday, June 30, 12:00 noon, with Joe Pitonzo

- **Boston, Massachusetts**
  - Friday, July 8, 12:00 noon, with Tom Kendzia

- **Buffalo, New York**
  - Wednesday, July 20, 12:15 p.m., with Robert Winkler

- **Peoria, Illinois**
  - Wednesday, July 27, 12:00 noon, with Sally Daley and Ron Wallace

---

**NPM GUITAR SCHOOL**

for Beginning, Intermediate, and Advanced Guitarists

August 15–19, 1988 • Cleveland, Ohio

Here's your chance to become a well-rounded liturgical musician!

**FACULTY:**

- **Guitar Techniques**
  - Alan Buchovecky—Guitar and PA systems
  - Bobby Fisher—Guitar and ensembles
  - Marge Ricksecker—Guitar
  - Joe Zsigay—Voice
  - Dolly Sokol—Liturgy
  - Don Banzer—Guitar Care & Maintenance

- **Music Theory**

- **Liturgical Training**

- **Vocal & Music Ensemble Techniques**

For more information, contact:

National Association of Pastoral Musicians
225 Sheridan Street, NW • Washington, DC 20011 • (202) 723-5800
You're looking at one of the world's finest Musical Instrument Digital Interface (MIDI) Controllers. It's a Rodgers organ. Rodgers organs have advanced MIDI capabilities that link organ and other MIDI church instruments such as the Kurzweil™ 250. The result is an enhanced church music program with unlimited tonal possibilities.

But, there's more to the story.

Now the organ world's most advanced microprocessor circuitry allows every digitally controlled Rodgers to play other MIDI instruments and actually play pipes as well. Real Rodgers Pipes can be added to even our smallest two manual organ. That's why our pipe combination instruments are leading the way as we continue to post impressive organ sales records.

If you're considering a church organ, consider Rodgers. We're the world's fastest growing major organ builder for good reason. Innovation and quality set us apart! For free literature write: Rodgers Organ Company, 1300 N.E. 25th Avenue, Hillsboro, Oregon 97124.
SUZUKI TON!
Experience the Beauty of Handbell Play

SUZUKI SETS NEW HIGHER STANDARDS IN SOUND... AT AMAZING LOW PRICES!

The handbell choir is a centuries-old tradition uniquely enjoyed by student, teacher and listening audience. Its inspiration comes from the creation of music by the individual, each of whom contributes to the total sound and performance. Now, Suzuki makes it possible for ANY group to own quality ToneChime handbells at very special prices! Precision crafted and perfectly tuned, your school, church or handbell choir will rejoice in music's most inspirational sounds.

Now There's a Handbell Set For Your Every Need!

Whether used in church or school, for practice, education or performance, Suzuki has custom designed sets for any application, all with these innovative features:
- Special lightweight aluminum alloy tubular bells.
- Overtone tuned for perfect harmonics.
- Expensive rounded tone chambers for easy handling.
- Adjustable clapper mechanisms for variable expression.
- Black and white color coded bells with note name identification.
- Extra heavy duty padded travel case with handle (except Model HB-3).
- Exclusive Suzuki 5-year instrument warranty.

SUZUKI CORPORATION
P.O. Box 261030, San Diego, California 92126 (619) 566-9710

Amazing New 4th Octave!

2 OCTAVE CHROMATIC SET
HB-25 25 note chromatic $549.00
ToneChime handbell set with heavy duty travel case. Range G₂ to G₅.

3RD OCTAVE ADD-ON SET
HB-12A 12 note chromatic add-on set with heavy duty travel case. Range C₄ to F₄ and G₆ to C₇. Use to expand range of HB-25 to three octaves.

4TH OCTAVE ADD-ON SET
HB-12B $495.00
This 12 note chromatic add-on set is an acoustic marvel utilizing precise overtone tuning to achieve brilliant clarity and tone projection in the exciting 7th and 3rd octaves. Complete with heavy duty travel case. Range G₃ to B₃ and D⁷ to G⁷. Use to expand range of HB-25 and HB12A to four octaves or with any handbell or ToneChime set.
CHIMES
at a Fraction of the Price!

"RINGING BELLS IN EDUCATION"
Now, for the first time ever, all the beauty and inspiration of handbell playing can be brought to your students and listening audiences through our uniquely designed Suzuki ToneChime Books. Even if you've never taught or played ToneChimes before, we'll show you exactly how it's done.

16 NOTE DIATONIC SET
HB-16  Range A# to F4, 1329.00
BP and 2 flats, and travel case. Use in combination with Chime instrumentarium for dynamic performances.

10 NOTE DIATONIC SET
HB-10 Range C5 to C#, with 219.00
Bb and Flats, and carrying case. Use for elementary classroom instruction.

3 NOTE BASS BELL SET
HB-3 Range C1, F4 and 95.00
C#, GP. Use to enhance cadences and stronger rhythm patterns.

HBB-W  A 32 page 14.95
student instruction method and workbook demonstrates every detail of correct playing techniques, note reading, how to score your own music, and progressive exercises.

HBB-S  8 popular 24.50
songs completely scored for 25 notes. Simply pass out the pre-written note sheets to each student and make music instantly.

HBB-D  A 200 page 19.95
deluxe songbook with a large selection of religious, popular, country and recognizable tunes that you can score yourself for performance use. Includes chord symbols, lead lines and words.
A Letter on "Concerts in Churches"
Comments on a Letter

“La Scala entra in Duomo”

BY JOHN A. GURRIERI

According to the Concise Oxford Dictionary of Music, “The world’s earliest concerts in the modern sense seem to have been those of John Banister in his London house 1672-8.” Other performers followed suit soon after Mr. Banister’s London house-concerts. The earliest known concerts in the American colonies took place in Boston and Charleston in 1731. These were concerts “in the modern sense,” according to the Dictionary, that is, people coming together to play music solely for the purpose of enabling others to listen to their performance.

It is assumed by most people that the word “concert” normally signifies the performance of “secular” music. A concert, however, is simply an occasion when music—any music—is played and heard by people. Common sense indicates that any musical “performance,” whatever its purpose, signifies the playing of and listening to music. Thus a musical performance in a concert hall, house, or any other building in which people can assemble for playing and listening can be said to be a concert, a “playing together.” Can the same be said of a musical performance in a church?

A recent letter issued by the Congregation for Divine Worship with the title “Concerts in Churches” seems to reply to this question in the negative, if the music is neither “sacred” nor “religious.”

This issue of Pastoral Music is devoted to a review of that letter from various perspectives—liturgical, canonical, musical, architectural. “Concerts in Churches” raises a number of significant questions, not least of which is the canonical force the letter may have. The letter states that the Congregation for Divine Worship “wishes . . . to help individual bishops make valid pastoral decisions, bearing in mind the socio-cultural situation of the area.” One must ask whether the practical directives are simply suggestive, or as the “tone” of the letter seems to imply, prescriptive. Another question requiring some reflection concerns the letter’s intended audience. It is addressed to local bishops, but are the problems outlined in the letter such that a universal response is warranted?

The main question: When is a church a church?

The December 1986 issue of Liturgia, the monthly journal of the Centro di Azione Liturgica, already suggested the Congregation’s letter by printing diocesan decrees, norms, and guidelines on the subject issued by Milan (21 April 1975 and 20 February 1986) and the Vicariates of Rome (October 1977) and Bergamo (1982), along with a number of other documents concerning the use of churches, their sacred character, and the performance of concerts in churches.

In each case a distinction is made between concerts of “sacred” music and music “of other types” (“di altro genere”). A second characteristic of the documents in Liturgia, important for gaining an understanding of the Congregation’s letter, is the absolute prohibition against selling admission tickets for any concert that takes place in a church. For example the 1986 decree of the Archbishop of Milan states clearly, “The sale of admission tickets is not permitted.”

The same concerns are exhibited in “Concerts in Churches,” which goes further that earlier statements by defining the nature of “sacred” and “religious” music in an effort, the letter states, to assist local bishops in deciding whether a concert planned for a diocesan church may or may not be permitted.

The Letter’s “Reception”

According to Notitiae, the semiofficial journal of the Congregation for Divine Worship, various drafts of
"Concerts in Churches" were reviewed by members and consultants of the Congregation in 1986 and 1987. Thus the Congregation authorized the letter’s publication.

Since the letter is now available throughout the Latin church, the question is how it will be "received" by local churches. It must be asked, for instance, whether the problem addressed in the letter exists in the church in the United States, and if so, to what extent, since any "reception" of the document rests in good part on whether or not the issues seem comprehensible to those responsible for the letter’s implementation—the diocesan bishops—and whether they find the advice it offers them helpful.

The nature of the document is also in question. It seems to be no more than a "letter" pure and simple from the dicastery (office) of the Congregation for Divine Worship. It does not bear the title "Circular Letter," a form of curial document that contains a very different and definite canonical force, because it is approved by the pontiff. Such was the case, for example, with Eucharistiae participacionem (1973), which was approved by Pope Paul VI prior to publication. (Oddly, the recent document Paschalis solemnitatis, though identified as a "Circular Letter on the Preparation and Celebration of the Easter Feasts," does not indicate its approval by Pope John Paul II.)

Thus among the various forms of documents that a Roman dicastery may issue, "Concerts in Churches" seems to be a communication to diocesan bishops through their episcopal conferences that merely suggests practical pastoral directives for situations that may or may not exist in a particular diocese. Those more experienced in canon law, however, may make a more accurate judgment in this regard.5

Participation and Older Music

Despite its pastoral and suggestive character, "Concerts in Churches" contains a number of concepts universally applicable to the church, which the authors in this issue of Pastoral Music point out. For example, the stress placed on the participatory nature of liturgical music is refreshing; it reaffirms Musicae sacrae (5 March 1967) and the Bishops’ Committee on the Liturgy’s statements Music in Catholic Worship (1972, rev. 1983) and Liturgical Music Today (1982). Liturgical Music Today offers some help for interpreting "Concerts in Churches" in this statement:

The Constitution on the Sacred Liturgy sets forth the principles for the recent reform of the liturgy. At the same time it called the heritage of sacred music "a treasure of inestimable value." These purposes, while not opposed to each other, do exist in a certain tension. The restoration of active participation in the liturgy, the simplification of the rites, and the use of the vernacular have meant a massive change in the theory and practice of church music, a shift already detailed in Music in Catholic Worship and the present statement (no. 49).

The same statement (in 1982) notes that "it is also time to make realistic assessments of what place the music of the past can still have in the liturgies of today."
argument at the time of Nicaea II (787), the Pope notes, was "Christological," primarily because the debate centered around the depiction of Christ, in whom are united both the divine and the human natures. Might the same be said of the current debate over the "secularization" of Christian churches when they are "used" to serve human society first, as one caricature of this argument goes?

Those calling for the "restoration" of the "transcendent" in Christian liturgy seem to side with the iconoclasts of the eighth century, since they seem unable to comprehend that Christian service to society and Christian liturgy are meant to transform human society and culture as well as bring Christians closer to God and offer God praise. Iconoclasm and "restorationism" both seem to deny the inherent transcendence of human artistic endeavor, even when that endeavor is not conscious of God’s presence in the world and God’s absolute otherness.

"Concerts in Churches" notes that "as visible constructions, churches are signs of the pilgrim Church on earth; they are images that proclaim the heavenly Jerusalem in which the mystery of communion between God and humanity is actualized (no. 5). The church is always a "sacred place"—an "icon" perhaps—even when no liturgical celebration is occurring, primarily because it represents, even when empty, the union of God and the worshipping assembly of God’s people, the sacred action of the liturgy. The liturgy and the place in which it happens unite or manifest Christ’s human and divine natures. Thus what happens in
churches outside worship is almost as important as what occurs during worship. Nonliturgical events taking place in churches, therefore, should not be considered “desacralizing” moments if they bring the assembly closer to its understanding of worship and its consciousness of its own holiness. Are “nonsacred” concerts always to be considered “profane”? 

It is legitimate to question whether a nonliturgical event proposed for a church setting will contribute to or derogate from the building’s true character as a house for the liturgical assembly’s offering of praise, thanksgiving, and worship and to ask whether such events will have a lasting useful or deleterious effect on the assembly’s understanding of itself as God’s people at prayer, meant to serve human society and culture. Will such an understanding remain after their “home” has been used for a purpose that might, in the estimation of some, lessen their sense of Christian communion and service?

“Concerts in Churches” proposes a response to such questions, but it also proposes that the diocesan bishop make the response on the local level. The authors in this issue attempt to interpret that response as an aid to the bishops.

Some Doubts

One can raise a number of substantial *dubia* (doubts) about the subject matter of “Concerts in Churches,” especially about its “practical directives” (nos. 8-9). Not least of these doubts is whether the problems addressed in the directives actually exist in the United States. To understand that one cannot absolutize the issue, one need only recall the concert performed in the presence of Pope John Paul II by the Chicago Symphony Orchestra under the baton of Sir George Solti in Holy Name Cathedral (October 1979), which featured Bruckner’s Symphony No. 7, or the concerts planned for Boston’s Holy Cross Cathedral as part of a cultural exchange between the USA and the Soviet Union. Similar concerts, containing nothing one might term sacred or religious music, might nevertheless be considered religious in sensibility and purpose.

Some definition of “sacred” or “religious” music might be useful in the context for which “Concerts in Churches” was written, but a government or authority that draws too fine a line between categories of music (e.g., sacred or religious vs. secular) endangers its people’s cultural life as well as their religious life.

This kind of thing has happened in the past in the United States (and in other countries), and it still occurs, because of the deeply embedded separation of church and state in the American consciousness. If the American government were to program a concert on the basis of an absolute distinction between sacred and secular, as has happened when federal grant monies have been involved, “Concerts in Churches” might give comfort to those who would deny a role to religion and religious sensibility in American life. In fact, this distinction is not

made in America’s concert halls. Should it be made in those few churches that have attempted to broaden American Catholics’ understanding that music in and of itself is a gift from God drawing us closer to God and therefore to the transcendent?

La Scala and the Church

I gave this article a title drawn from an Italian news headline, “La Scala entra in Duomo”—“La Scala Enters the Cathedral.” Put in an American context, I could have called it “The Metropolitan Opera in St. Patrick’s.” Perhaps this is the real issue behind “Concerts in Churches”: When is a church a “church,” not simply a multipurpose building used for any purpose, even as a paid-admission concert hall? (That is the issue, at least, suggested by the report in Corriere della Sera about a performance by the famous opera company of Beethoven’s *Missa Sollemnis* in Milan’s newly restored Duomo or Cathedral?)

“Concerts in Churches” requires further study and comment, particularly in the context of the church today, some twenty-five years after the opening of the Second Vatican Council. What is the future role of the church and its buildings? Many church buildings around the world have become nothing more than concert halls because there are simply more paying concertgoers than there are believing churchgoers. Can a renewed commitment of the church to art—all forms of art—arouse in contemporary men and women a yearning for the God who inspired the musical gift? The church must again become a patron of the arts for the sake of the heavenly Jerusalem. We must bury our patronizing attitudes toward the arts and artists. Or maybe it’s time for a new headline: Il Duomo entra in La Scala, “The Cathedral Comes to the Opera”!


2. Ibid., p. 126.

3. The English translation of the letter is published in this issue, divided among the articles that follow. See also the Newsletter of the Bishops’ Committee on the Liturgy 24 (January 1988) 1-4.


6. No one doubts the profound piety and Catholic sensibilities of Anton Bruckner, who nevertheless in writing this symphony was not composing sacred or religious music as described in “Concerts in Churches.”

Comments on a Letter

How Legal Is It?

BY FREDERICK R. McMANUS

I. Music in Churches Other Than During Liturgical Celebrations

1. The interest shown in music is one of the marks of contemporary culture. The ease with which it is possible to listen at home to classical works; by means of radio, records, cassettes, and television, has in no way diminished the pleasure of attending live concerts, but on the contrary has actually enhanced it. This is encouraging, because music and song contribute to elevating the human spirit.

The increase in the number of concerts in general has in some countries given rise to a more frequent use of churches for such events. Various reasons are given for this: local needs, where for example it is not easy to find suitable places; acoustical considerations, for which churches are often ideal; aesthetic reasons, namely the desire to perform in beautiful surroundings; reasons of fittingness, that is to present the works in the settings for which they were originally written; purely practical reasons, for example facilities for organ recitals; in a word, churches are considered to be in many ways apt places for holding a concert.

2. Alongside this contemporary development a new situation has arisen in the church. The Schola cantorum have not had frequent occasion to execute their traditional repertory of sacred polyphonic music within the context of a liturgical celebration.

For this reason, the initiative has been taken to perform this sacred music in church in the form of a concert. The same has happened with Gregorian Chant, which has come to

The Roman document “Concerts in Churches” (its English title) was sent by the Congregation for Divine Worship to the presidents of bishops’ conferences on 5 November 1987. A Latin cover letter explained that the document is a “letter” (epistula) prepared by that congregation and brought to the attention of the conferences and, through them, to the national commissions on liturgy and art for “appropriate reflection.”

Strangely enough, the very first question that has arisen is the juridical or canonical weight of the letter. Perhaps this has to be answered rather clearly before even touching the letter’s contents. And the answer is simple: the letter does not have canonical force. It is neither a law (a decree, papal constitution, or the like) nor a normative statement somehow ancillary to the canon law (such as “general executory decrees,” instructions, or authentic interpretations).

The letter has to be taken at face value: the Roman congregation “considers it opportune to propose...some observations and interpretations of the canonical norms concerning the use of churches for various kinds of music...” (no. 3). The same approach holds for interpreting its stated purpose: “to help individual bishops to make valid pastoral decisions, bearing in mind the sociocultural situation of the area” (no. 4).

It is necessary to say from the start that the letter is not church law, if only to forestall any misunderstanding that it entails new obligations and restrictions or creates new demands and limitations. To say this does not denigrate the letter or its intrinsic worth, which has to be judged on the merits and from its exposition of the problem.

In recent years canonists, especially in North America, have become concerned with all the categories and levels of documents from the Roman Curia. The proliferation of such documents is one thing, their character and weight another. Such writers as Ladislas Orsy, Kevin Seasoltz, Francis Morrissey, and John Huels have demonstrated the complexity (and confusion) arising from the multiplication of categories. Still more problematic is a kind of popular homogenizing of the categories—from general decrees, which are laws like the canons or the precepts of the liturgical books, all the way to a clarification, declaration, or letter from a Roman office.

ICEL’s 1982 collection, Documents on the Liturgy, has more than twenty-five such categories, not including papal documents, which have their own diverse categories. The issue is further complicated by the fact that some curial documents have papal approval and some lack it; some are formally promulgated in the usual way, others not; some are authentic (authoritative, binding) interpretations, others not.

Applying the letter

The November 1987 letter has three parts: an introduction (“Music in Churches Other Than During Liturgical Celebrations,” nos. 1-4); a theoretical and reflective part (“Points for Consideration,” nos. 5-7), and a series of “Practical Directives” (nos. 8-11). In the third part, where the letter becomes most concrete, no. 10 illustrates the point being made. Eight potential diocesan regulations are mentioned, but

Rev. Frederick R. McManus is a professor of canon law at The Catholic University of America, Washington, DC.
the letter is careful to say that the bishop or ordinary “can specify” these; they are not new norms or regulations. If indeed abuses exist, it is for the local authority to

The letter does not have canonical force.

make the determination and correct it. This might be done in a diocesan law, more likely and preferably by a direction given for the individual case—what the canon law calls an “individual precept.”

This raises a broader issue, namely, the real applicability of the letter in the dioceses of the United States. Unquestionably any misuse of churches for concerts (or other purposes, for that matter) is real and can be serious. In the twenty thousand or so churches and chapels in the United States, however, the possibility of such misuse is probably rare and remote. Some cathedrals and larger churches have traditionally been sites for organ recitals, seasonal oratorios, even symphonic performances. There is nothing new about this, and the Roman letter does not seem to be directed toward such long-standing customs.

Again, this is not to denigrate the letter or the concerns it expresses, much less the canonical norm itself, which is the law for the Latin Church: “Only those things which serve the exercise or promotion of worship, piety and religion are to be admitted into a sacred place [churches, oratories and private chapels, shrines, altars, and cemeteries]; anything which is not in accord with the holiness of the place is forbidden. The ordinary, however, can permit other uses which are not contrary to the holiness of the place, in individual instances” (Code of Canon Law [1983], can. 1210).

Concerts made up of music of religious character and inspiration may indeed serve to promote religion, as the canon suggests. With these there can be no quarrel. Other concerts, which seem to lack any very clear religious purpose, may present problems. The canon also provides for these, namely, by requiring the permission of the bishop or other ordinary—always providing there is nothing unbecoming or improper or “contrary to the holiness of the place” that has been dedicated or blessed for divine worship.

The same rule holds equally for other events in churches, such as dramatic presentations, meetings of a non-religious character, educational programs, convocations, and commencements. If they do not have the religious or pious purpose required by the quoted canon, permission is needed, again provided there is nothing unbecoming involved. (It should go without saying that none of this has direct application to the so-called multipurpose structure designed precisely for both cultic and noncultic uses, where only the prohibition of the improper applies.)

Music in Churches Other Than During Liturgical Celebrations

Paragraph no. 1 of the Roman letter begins with a very positive appreciation of the importance of music in contemporary culture. It reports, without much specification, that there has been “a more frequent use of churches” for live concerts “in some countries.”

The letter’s brief reference to the contemporary scene should be supplemented by what the Second Vatican Council said about the church and culture, including the arts, in the pastoral constitution Gaudium et spes (nos. 53-62). Legitimate concern for the integrity of churches and sacred places also needs to be balanced by the openness to “all forms of genuine art” asserted in the Constitution on the Liturgy (Sacrosanctum Concilium no. 112). This balance can even be an antidote to false dichotomies between the sacred and the secular, which probably need to be avoided in reflecting on the new letter.

No. 2 gives a reason for the increase of church concerts in some countries, namely, the inappropriateness of much sacred (“liturgical”) music in the past to the context of an actual liturgical celebration. We would probably wish to couple this reason with the importance of preserving and promoting religious music of great cultural and spiritual value.

Much “sacred polyphony” of the past and indeed much of the more elaborate Gregorian chants have become unsuitable for the liturgy itself, not merely by decree of the Second Vatican Council, or because of liturgical revision as such, but also from the very nature of the liturgy. Unhappily very many masterworks of religious music are simply out of accord with the liturgy, however great their in-
spiration. Even when played and sung ("performed") at preconciliar liturgical celebrations, these Masses and motets were more religious concerts than integral elements of the liturgy.

In a later section (no. 6) the letter explains all this chiefly in terms of the absence of any active participation by the worshiping assembly in such older music. Equally important is the disproportionate character of some such music—a Sanctus that overwhelms the eucharistic prayer, a Gloria that is so grand that the solemn opening prayer and the very liturgy of the word become anticlimactic, a Kyrie or an Agnus Dei that lacks all litanical character. And this is to speak only of great religious music, not of the common tawdry fare of preconciliar church life.

It is hard for us to judge whether or
where the reform has increased the call for religious concerts in churches outside the time of liturgical celebration. In many instances they may be suitable and desirable, either under the canonical rubric of fostering religion and piety, or in other cases, with the appropriate permission of the diocesan bishop or ordinary.

More important, paragraph no. 2 raises the possibility of “spiritual concerts,” hardly a widespread occurrence in the United States. But the possibility is inviting: one: the combination of playing or performing important religious music in conjunction with readings from the Scriptures, formal prayer, and periods of religious silence.

No judgment, favorable or unfavorable, is offered in the Roman letter’s introductory section concerning such concerts, which, it says, “can almost be compared to a ‘devotional exercise.’” But the prospect is there: the old devotions have not been succeeded by any outpouring of parochial celebrations of the evening prayer of the liturgy of the hours, or even, on any truly universal scale, by adapted services of word and prayer. Just possibly there may be places in which the combination of religious music of high quality and profound inspiration with biblical and spiritual readings and prayers to form an integrated devotional service would succeed.

The Roman letter does not suggest this, but if the result is truly a nonliturgical or extraliturgical religious service, none of the letter’s strictures can be urged against it. Such a service does not have the constraints of the liturgical structure and context; the involvement of the people can be achieved in ways other than common singing and response. The event would fall into a different category, now governed canonically by canon 839.2: “Local ordinaries are to see to it that the prayers and other pious and sacred exercises of the Christian people are fully in harmony with the norms of the Church.”

Such “exercises” or devotions require no special permission, and something not unlike a concert of religious music might be incorporated into them. What “norms of the Church” are referred to in the canon? They are stated in the Constitution on the Liturgy (Sacrosanctum Concilium no. 13): “But these [pious and sacred] devotions should be so fashioned that they harmonize with the liturgical seasons, accord with the sacred liturgy, are in some way derived from it, and lead the people to it, since, in fact, the liturgy by its very nature far surpasses any of them.”
II. Points for Consideration

The character and purpose of churches

5. According to tradition as expressed in the Rite for the Dedication of a Church and Altar, churches are primarily places where the people of God gather, and are "made one as the Father, the Son and the Holy Spirit are one, and are the Church, the temple of God built with living stones, in which the Father is worshiped in spirit and in truth." Rightly so, from ancient times the name "church" has been extended to the building in which the Christian community unites to hear the word of God, to pray together, to receive the sacraments, to celebrate the eucharist and to prolong its celebration in the adoration of the Blessed Sacrament (Cf. Order of the Dedication of Church, ch. II, 1).

Churches, however, cannot be considered simply as public places for any kind of meeting. They are sacred places, that is, "set apart" in a permanent way for Divine Worship by their dedication and blessing.

As visible constructions, churches are signs of the pilgrim Church on earth; they are images that proclaim the heavenly Jerusalem, places in which are actualized the mysteries of the communion between man and God. Both in urban areas and in the countryside, the church remains the house of God, and the sign of His dwelling among men. It remains a sacred place, even when no liturgical celebration is taking place.

In a society disturbed by noise, especially in the big cities, churches are also an oasis where men gather, in silence and in prayer, to seek peace of soul and the light of faith.

That will only be possible in so far as churches maintain their specific among the people. This image illustrates the belief that church buildings are not only houses for God, but also reflections and extensions of the community. The scriptural images of living stones (1 Pt 2), temples of the Spirit of God (1 Cor 3), and dwelling places for God (Eph 2) are references to God's people rather than buildings. Church buildings serve as metaphors for God's people.

According to John Chrysostom it is not the church building that makes the people holy, but the people who come into the building make the church holy.

Some Misrepresentations in the Letter

Although the letter appears to be directed at the small number of churches in which concerts are regularly scheduled, some misrepresentations that could affect all churches need to be addressed.

1. The letter gives the impression that church buildings are regularly filled with busy crowds of people coming for concerts, thus eliminating the time and space (the oasis) for prayer and sacred activities. The opposite is more accurate. Church buildings in most American urban, exurban, and rural communities are underused, even locked on weekdays except for the daily liturgy and occasional funerals. Some people say that the fear of violence and vandalism has prevented regular access to churches. The irony is that there could be less violence and vandalism in churches, if they were used more frequently by the faithful.

In fact, according to Ira G. Zepp, church buildings have been replaced by shopping malls as the new sacred space in America, because communities have

Richard S. Vesko, a priest of the Diocese of Albany, is a designer and consultant for worship environments.
traditionally created functional centers for themselves (The New Religious Image of Urban America [Westminster, MD: Christian Classics, 1986], p. 34). The cathedral was once the functional center of a community. Today, the automobile and the exurban community lifestyle create a need no longer filled by large houses of prayer, which stand empty in changing urban neighborhoods. “Concerts in Churches” could unwittingly encourage the owners of underused church buildings to keep them underused.

2. The letter presumes that parishes are generally dedicated to supporting the lively arts. In most cases, this also is not true. Some parishes claim the arts and music are not as important as feeding the hungry and clothing the naked. True; but Christian history has not separated the two missions. For the most part, it has not been an either-or issue. Precisely the both-and prerogative has made it possible for the Christian church to do whatever it could to help people live in the best way possible. This has included the support of the arts.

Who would ever say that homeless and hungry people, once they are housed and fed, would not also enjoy the religious (or sacred) art, theater, dance, and music programs that only an expensive ticket can usually buy? “Concerts in Churches” actually cites the reasons why church buildings have been exemplary places for the arts. There is really no good reason why churches cannot continue to be places in which people can experience the sacred arts as a form of prayer (see Psalm 150), with proper decorum. Of course, there are also many parishes that have little or no social welfare program but still do not support the lively arts!

3. The letter discourages the staging of concerts in the “sanctuary” area of the church. This concern could give the impression that the sanctuary is the most important part of the worship space—a place to be cordoned off from the rest of the nave. Today’s church buildings are designed to emphasize primary symbols. The focus is on the assembly as it gathers about the font, the altar table, and the ambo to engage in various ritual actions. The implication that one part of a church is more important than another could suggest a hierarchy of spaces that is not absolutely essential to the church’s ordinary liturgical practice.

Because of special lighting and acoustical systems, the areas dedicated to the altar table and ambo in most churches are also the places that are most appropriate for the performing arts. Although these areas are primarily designed for worship, their use for sacred concerts does not have to be thought of as profane. (There should be as much concern for roving photographers and video recorders during weddings.) Of course, in any event, respect, decorum, and etiquette are important; they should be maintained to foster a respect for the entire worship environment as well as for those worshipers who use the space.

Changing Functions of Church Buildings

If it is to be applicable to all American Catholic parishes, “Concerts in Churches” has to be read in light of the design of more modern churches as well as the problems facing older parishes. New building designs raise three issues to be considered:

1. In new communities where there are no existing buildings, some churches are being designed as complete parish centers. This means that a single church building is not just a place for worship. The complex also includes pastoral offices, education and meeting rooms, and social spaces in addition to a main worship area. Other new churches are being planned as all-purpose places, in which several spaces in the building, including the worship room, are used for more than one purpose.

identity. When churches are used for ends other than those for which they were built, their role as a sign of the Christian mystery is put at risk, with more or less serious harm to the teaching of the faith and to the sensitivity of the People of God, according to the Lord’s words: “My house is a house of prayer” (Lk 19, 46).

The most successful flexible church complexes usually can serve many different functions simultaneously and conveniently. These new centers are designed to provide all kinds of programs and activities for parishioners in a spatial context that is sacred. I submit that these new churches will gradually become spiritual centers for people, especially if they are used well.

2. These new church centers or all-purpose churches usually house a small chapel or an appropriate space for the reservation of the eucharist that provides a more intimate ambiance for personal prayer, meditation, and adoration. This makes it possible to close off or use the main worship space without denying individuals an oasis for prayer. Actually, similar spaces have been reserved in most churches and cathedrals visited by great numbers of tourists. The letter encourages the use of these smaller chapels when it suggests that the eucharist be kept in a safe, suitable place.

3. Spending quiet time in such notable churches as Le Corbusier’s pilgrimage church in Ronchamp or the cathedral of Chartres can be a very moving spiritual experience simply because of the architecture—the beauty and grace of the building itself. In the United States, unfortunately, few communities can afford to commission good artists, designers, and architects to create such classic buildings. This is not to say that there are no good church buildings in the United States; it is to say that the average parish is not about to construct a monumental building for itself in this age.

Nevertheless, in most instances new design theories, building technology, and energy conservation techniques have contributed to the design of church buildings that are also truly artistic and sacred. By working with the right professionals, parishes can build beautiful and noble places for worship without sacrificing efficiency and flexibility. “Concerts in Churches” could encourage the planning of new church buildings that would honor the needs of the individual and the community as well as the performance of sacred music and arts.

What Can Be Done?
The letter should not create unnecessary tensions between the church community and the music and arts community. It should not create divisions in parish staffs or among parishioners. It should not even frustrate diocesan administrators. Instead, “Concerts in Churches” offers an opportunity to assess the function of church buildings. This evaluation would not have to be limited to questions pertaining to concerts, but it could examine how well buildings are serving the church. I suggest that we could do a few things in light of the letter’s description of church buildings.

1. We need to continue to feed the hungry, clothe the naked, house the homeless, care for the sick, bury the dead, and embrace the sorrowful.

2. We need to create budgets that slowly begin to meet the needs of the community in more creative and imaginative ways. Poor people need to hear sacred music just as much as rich people do. We all need to experience how God has blessed us with the talents and gifts of musicians, poets, dancers, designers, architects, and singers. For some, this may be the only spiritual luxury they have.

3. We need to spend some of the budget to incorporate the arts in our liturgical and nonliturgical actions at the same time that we feed the hungry and shelter and clothe the shivering. Some of the money could be used to commission musicians and artists to do something special for the community.

4. We need to improve our existing churches so that they can again become attractive centers of prayer, social action, and the performing arts for people on a regular, daily basis. And if a new church is being built, we need to remember that the sacred arts and music can also lift up the human spirit.

5. We need to share our resources so that poorer parishes can offer the same exciting programs as wealthier ones in their communities.

6. We need to keep our churches open so that people can again use them frequently, according to their need.

7. We need to remember that God’s house is our house, too, and that the people who come into the building are what makes the church holy.
II. Points for Consideration

Importance of Sacred Music

6. Sacred music, whether vocal or instrumental, is of importance. Music is sacred "...insofar as it is composed for the celebration of divine worship and possesses integrity of form" (Musicam sacram n. 4a). The church considers it a "...treasure of inestimable value, greater even than that of any other art," recognizing that it has a "...ministerial function in the service of the Lord" (Cf. SC n. 112); and recommending that it be "...preserved and fostered with great care" (SC n. 114).

Any performance of sacred music which takes place during a celebration should be fully in harmony with that celebration. This often means that musical compositions which date from a period when the active participation of the faithful was not emphasized as the source of the authentic Christian spirit (SC n. 14; Pius X, Tra le sollecitudini) are no longer to be considered suitable for inclusion within liturgical celebrations.

Analogous changes of perception and awareness have occurred in other areas involving the artistic aspect of Divine Worship: for example, the sanctuary has been restructured, with the president's chair, the ambo, and the altar "...versus populum." Such changes have not been made in a spirit of disregard for the past, but have been deemed necessary in the pursuit of an end of greater importance, namely the active participation of the faithful. The limitation which such changes impose on certain musical works can be overcome by arranging for their performance outside the context of liturgical celebration in a concert of sacred music.

(Reprinted from the official English translation of the letter, "Concerts in Churches," Congregation for Divine Worship, 5 November 1987.)

I really, really like "Concerts in Churches." It has a beat you can dance to. I give it an 87. No, really. The document is collegial; it "proposes to episcopal conferences and ... the national commissions of liturgy and music some observations and interpretations of the canonical norms." Later, when speaking about designating vacated churches as "...auditoriums" for musical performance, the document directs bishops to consult "...the diocesan commission for liturgy and sacred music." For the most part, the letter consists of common-sense suggestions about concerts outside of the liturgy (a term that ought to be more clearly redundant than it is). In the process it manages to reaffirm some of the best musical theology that has emerged from the postconciliar church.

That said, the three most relevant facts about the recent Vatican letter are these. First, it is going to make a lot of people in our profession quite angry. Second, the document itself is for the most part a very good one. And third, it doesn't matter very much, as it arises from a theological universe that the world has outgrown, and so it will be largely ignored.

First, the good news. A lot of my AGO friends are going to be quite threatened by this document. For that matter, a lot of my guitar-strumming compatriots are going to be equally upset—you know, the ones who play Paul Stookey's "Wedding Song" and the Beatles' "When I'm Sixty-Four" at weddings. This in itself performs a useful public service as it carries the potential for making some people critically reassess their ritual praxis.

And let's admit it: Our ritual praxis desperately needs a critical reappraisal. What Fr. Gene Walsh said a decade ago is even truer today: the fundamental, defining characteristic of most Sunday liturgies is boredom. Decades after the Council, most of our music is still dominated by hymnody, psalmody that is a parody of any real understanding of the psalms, and a self-understanding that veers from moody sentimentality to cheap triumphalism. Decades after the Council, most of our homilies still fail to connect us to the Scriptures in any meaningful way. Decades after the Council, most of our presiding is at best charming, at worst deadly dull. And so, decades after the Council, most of our assemblies have yet to experience anything of the power of their own baptism.

This is grounds for malpractice, and if there were any justice, we'd all have to take out insurance. But that's not the...
spin of the world today, and so we are safe; little affects us, and much passes us by.

In a more perfect environment, “Concerts In Churches” would not pass us by. Especially in section 6, “The Importance Of Sacred Music,” a coherent and healthy theology of music is being hinted at if not actually proposed, one that is far more expansive and consequential than anything implied in the letter’s title.

The importance of sacred music, according to what is whispered here, is directly proportional to its usefulness in the ritual. This is a radical and welcome idea, far removed from the *ars gratia artis* fantasies with which every aspiring composer must wrestle. It implies that liturgical music is nothing, neither good nor bad, in and of itself; it is only valuable or useless in the context of a particular community’s liturgical celebration. This statement raises the fundamental issue that would be joined in earnest in a more benign situation: whose art is it, anyway?

If ever this question were to be taken up by ritual artists, it would have shattering consequences. Consider that it has only been since the industrial revolution, beginning roughly with the 1890s, that the relationship between the artist and the community has been fractured. Before the past hundred years or so, it was always the village that discerned and empowered its artists, whose products were in every instance intended for a particular people at a particular moment. Thus art was in a practical sense a communal commodity, as were the air, water, and food to which all in the community were entitled.

Now, however, if I write a song, and if (with the help of other artists and technicians, the list of which varies wildly from song to song) I record it and distribute it, to whom does it go? The use made of my song is now none of my business. Anyone can purchase the recording or the sheet music and make whatever they can of it. The artist is now, in a way unique to our century, alienated from the use and consequences of his or her art.

And that’s bad news for ritual, not a small part of the reason why we are floundering so badly at this moment. Were Mr. Pullman to have to ride his own railroad cars, the old union hands used to say, the safety of the train system would be greatly improved. Just so, there is far too much “liturgical music” produced by artists sheltered from the consequences of their art, who are members of no community, and whose art is crippled by that fact. Far too many of us are trying to produce ritual music “for the masses,” as if there were any such thing, as if we were not individual communities of people, as if we could do anything, be anything, other than what we are: the Sunday gathering, nothing more than that.

Now as to why the document, for all its good intentions, will likely have little impact…. Fr. Greeley has recently and publicly asserted that Bruce Springsteen’s latest collection will have far more impact on the culture of American Catholicism than will the Pope’s recent pastoral visit. This is true. A fortiori, as we used to say in philosophy class, in the case of a document from the Vatican’s Congregation for Divine Worship dealing with nonliturgical music in and out of the liturgy, few will hear and fewer will care.

The currency of our liturgical thought that started out with such promise in the noble Constitution on the Sacred Liturgy (*Sacerdos Sanctum Concilium*) has long since been squandered on such petty issues as which part of our body is fit to receive the eucharist (remember the sixties?), what recipe for unleavened bread can be used for an acceptable sacrifice to the Almighty (remember the seventies?), and which gender is appropriate to assist the presider at the altar (remember the eighties?). In document after lamentable document (remember the unforgettable *Inaudibile Donum*) produced over almost a quarter-century, the great issues of ritual have been ignored, the better to pander to the paranoid ravings of the American Catholic right. Thus it is no accident, it is no wonder, indeed it is karmically necessary and correct, that when some important point needs to be sounded, the world is no longer listening.

And the Vatican letter raises important points. The document turns a baleful eye toward the performance of instrumental organ pieces during the Mass, calling the opportunities for using such pieces “limited.” The role of the organ (and by extension other instruments as well) is clearly “to accompany and sustain the singing either of the assembly or the choir within the celebration.” So much for the tradition of Bach trio sonatas during communion! But much more is going on here. Functionally, the document is nothing less than an attempt to define music as the property not of the musical professionals or the ordained but of the ritual and the assembly.

In other areas—most notably demonstrated by the recent pastoral letters from the American Catholic bishops on the economy and nuclear weapons—the church has husbanded its moral authority more wisely. Only in the areas of sex and liturgy have we so obsessively fixated on the minute, the insignificant, the trivial. These attempts to legislate the frivolous have resulted in neither a deeper sexual morality nor a clearer, more intelligible Sunday liturgy. They have merely cheapened the dialogue so that now a wide-ranging, potent dialogue is next to impossible.

Nonetheless, there are two great issues to be joined here. The document is prophetically right on the first and tragically oblivious to the second.

The first has to do with the assertion that real ritual demands ritual music. Now ritual music is usually not the music of searing genius composed by a Mozart or a Palestrina—or a Jimi Hendrix, for that matter. It is not music “for the ages,” but for a particular people located at a specific point in time and space. Thus it is no part of the romantic-bourgeois notion of “timeless art,” the death-defying product of an individual’s struggle with The Great Questions. Rather, ritual art is the product and property of the ritual community.

This community calls and orients its artisans for this ministry; this community takes the music, criticizes it, changes it, pounds it over time into something useful. And it is this point that ten thousand guitarists in ten thousand parishes have been trying with varying success to make to their brother and sister organists since the Council: in 1965 the Roman Catholic Church got out of the museum business. There is a consequence: if one finds emotional satisfaction in being a museum curator (an honorable occupation) one will have to look elsewhere than to the *Pastoral Music* Hotline column for a job opening.

On that point, this particular document is refreshingly unambiguous: Any performance of sacred music which takes place during a celebration should be fully in harmony with that celebration. This means that musical compositions which date from a period when the active participation of the faithful was not emphasized as the source of the authentic Christian spirit (SC n. 14; Pius X *Ie Sollecitudine*) are no longer to be considered suitable for inclusion within liturgical celebrations.
For a lot of good people who put in a lot of good years before and after the Council, these are going to be fighting words. I know of a parish in my own archdiocese, for example, whose musical director justifies the foreign-language concerts that are performed regularly during the people’s celebration of the Mass on the shaky grounds that the Council assigned (Latin) chant “pride of place.” This document ought to make it perfectly clear that such ancestor-worship is a perversion—although one is reminded of Abraham’s counsel to Dives, that if they will not believe the law and the prophets, then they would not believe even if someone rises from the dead.

The second, more basic, issue has to do with “sacred music”—what constitutes sacred music, how it is identified, whether it makes any sense to talk about such an entity. The document is commendably explicit in its definition of “sacred music,” quoting Musicae sacrae: “It is music “composed for the celebration of divine worship [which] possesses integrity of form.” OK so the Vatican letter adopts a religious version of the “original intent” theory and elaborates it in section eight: “It is not legitimate to provide for the execution in the church of music which is not of religious inspiration…”

What exactly, the reader may be pardoned for wondering, constitutes “religious inspiration”? When I sit down at the piano to hammer something together for the next musical collection of psalms, am I “religiously inspired” because I hope that someday it will be used in somebody’s church? Does this alleged inspiration help me with my counterpoint? My meter and rhyme?

Conversely, are we to understand that (for example) Leonard Bernstein’s “Final Blessing” from Mass is not “religiously inspired” and therefore forever and in every instance unsuitable for the liturgy merely because it was originally commissioned for the opening of the Kennedy Center?

No, “original intent” is just as defective an indicator of ritual appropriateness as it is of legal interpretation. Next to this murkiness, the Music in Catholic Worship guidelines of musical, liturgical, and pastoral judgments look positively limpid and clear.

The ritual intentions of C. Alexander Peloquin, Carey Landry, G. Carlo Menotti, Ray Repp, Joseph Gelineau, Dan Schutte, The Medical Mission Sisters, Bernard Huijbers, Gregory Norbert, David Haas, Marty Haugen, The Dameans, and Tom Conry might be equivalent. The ritual value of their music surely is not, for ritual value is never the product of mere intention but of ritual utility.

Thus the way that communities actually sing the music—the questions that are engendered, the faith and passion that are quickened—makes music meaningful or meaningless, not any a priori loyalty to “sacred intention” or “religious inspiration.” In fact, this entire notion, crumbling for so long, of parallel, separate-but-equal, sacred and profane universes is now in a sufficient state of disrepair that it ought to be thrown overboard. Let’s talk instead about the useful and useless, the meaningful and meaningless, the hopeful and hopeless. After all, it is now clear to all the world that “no fantasy world is more fantastic, and no revealed ‘truth’ more awesome, than the scientific reality of our own universe, inferred from humble facts that anyone can observe and understand.”

Or, as Fr. Louis Weil adroitly observed:

If, as certainly seems to be the case, our understanding of God is distinctly different from that which was operative during the time in which our liturgical traditions developed, then the implications of that change are of the greatest importance for all who are involved in the shaping of the liturgy in the present and for the future… I am suggesting that beneath the problem of prayer is the problem of God.

Why do we liturgists shrink from these simple truths? Why do we, who more than any other profession ought to be anchored in the “here and now” of real human discourse, insist on squandering our allegiance on medieval fantasies, long since discarded by our own people?

Why does the toast always land jelly side down? Who knows?

Still, liturgy cannot and will not forever remain the wallowing-off of the “sacred” (religious) from the “profane” (nonreligious); still less will it appear to be a quasi-magical attempt to contact or influence another world or plane of existence. Liturgy is the proclamation of meaning here and now even in the face of apparent meaninglessness. It is the Hebrew way, “nevertheless,” so much at the center of Jesus’ own prayer book, the psalter. It is the insistence of people that their suffering matters, that their laughter is consequential, and that death is not merely the bad joke it appears to be. Thus it is and must remain firmly fixed in this world. Liturgy is the very opposite of the erection of a “sacred ghetto”, it is the public acknowledgement of the persistence of meaning in the hearts of women and men.

II. Points for Consideration

**Organ**

7. The performance of purely instrumental pieces on the organ during liturgical celebrations today is limited. In the past the organ took the place of the active participation of the faithful, and reduced the people to the role of “silent and inert spectators” of the celebration (Pius XI, *Divini cultus*, n. 9).

It is legitimate for the organ to accompany and sustain the singing either of the assembly or the choir within the celebration. On the other hand, the organ must never be used to accompany the Prayers or chants of the celebrant nor the readings proclaimed by the reader or the deacon.

In accordance with tradition, the organ should remain silent during penitential seasons (Lent and Holy Week), during Advent and the Liturgy for the Dead. However, there is real pastoral need; the organ can be used to support the singing.

It is fitting that the organ be played before and after a celebration as a preparation and conclusion of the celebration.

It is of considerable importance that in all churches, and especially official rites, whether for accompanying the chant, or, when the choir is silent, for eliciting soft harmonies at fitting times.

The comment quoted in “Concerts in Churches” appears in the next paragraph of Pius’s constitution. It does not refer to the use of instruments at all, but to the usurping of the people’s legitimate role by other groups, such as the clergy, sodalities (“on occasions when processions and great functions are being held”), and the schola. Pius calls for the congregational chants to be returned to the people, so that they may take part in sacred ceremonies, not as “silent and inert spectators [the part quoted in “Concerts in Churches”], but as worshippers thoroughly imbued with the beauty of the liturgy.”

Clearly, for the framers of this letter, the organ has no integrity of its own. It serves merely to provide background music (except when the presider, reader, or deacon is chanting) and support for the singers. It may be played “before and after a celebration as a preparation and conclusion.” Move over, Muzak, Rome wants organists to take over your job!

In addition to the egregious misquote from *Divini cultus*, commented on above, there are three major misstatements in the brief section of the letter devoted to organs. Each one deserves some comment.

The letter says that “in the past the organ took the place of the active participation of the faithful…” Just about every musical element but the organ usurped the people’s role. First came the trained singers, the cantors and scholae, later replaced by the choir and, in the case of the *missa recitativa*, by the priest. (Until after the Reformation, “recited”

Benet Wellums is organist and director of music ministries at St. Brendan’s Church, Gaithers, Maryland
Masses were usually chanted rather than spoken. Then came other instruments to embellish singing—bells, tambourines, vielles, rebecs, harps. By the time the organ became a popular church instrument (the thirteenth century in the western church), the people had lost their musical role in worship.

A second faulty statement flies in the face of common sense. The Congregation for Divine Worship says that “the organ must never be used to accompany the Prayers or chants of the celebrant nor the readings proclaimed by the reader or the deacon.” While the unaccompanied human voice has a beauty not rivaled by any instrument, a weak voice can find unexpected strength when supported instrumentally. If chanting some texts takes priority over speaking them (e.g., the general intercessions, the preface and eucharistic prayer), and if a deacon or priest with a weak voice would be encouraged to sing more if supported by a gentle organ accompaniment, why not provide such an accompaniment? Additionally, in some parishes where the priest or deacon absolutely will not sing alone, the congregation has found it helpful to have the organ play softly behind the words that lead up to the assembly’s sung responses and acclamations, especially during the eucharistic prayer. Such a lead-in then builds into the music for the acclamations, rather than appearing like a thunder crash out of silence.

Perhaps here is a place where we can take some lessons from the black worship tradition, in which spoken and sung texts are in constant dialogue, especially during the sermon. The preacher and the organist or pianist in these churches are a team, presenting the word in turn. The preacher begins by speaking, but will soon launch into chant and song, perhaps a hymn that will be picked up by the instrumentalists, the choir, and the congregation. Sometimes, too, the preacher will follow a hymn with a spoken commentary, treating it like the gospel, worthy of a more specific application to the community’s life.

A third error occurs in the description of when the organ should remain silent. Since when has the season of Advent become a “penitential season” again? According to the General Norms for the Liturgical Year and the Calendar (1969), Advent is “a period for devout and joyful expectation.” Further, when should the organ remain silent in “Holy Week”? The ancient tradition was that the organ was silent from the Gloria of Holy Thursday to the Gloria of the Easter Vigil. The problem is that in the new calendar, these days are not in Holy Week; they are part of the Easter Triduum. Gentlemen of the Congregation, please take a look at the sacramentary.

Of course, the Congregation does offer a concession to human weakness, but grudgingly: “When, however, there is real pastoral need, the organ can be used to support the singing.” Such a pastoral need, presumably, would occur at funerals, even though (in some tradition, I suppose) this “Liturgy for the Dead” is a time when the organ should remain silent. Perhaps when we sang about the Sybil and David in the old days (in the Dies Irae) the organ’s voice should have remained mute, but hardly now, when we invite the saints to welcome the dead person into paradise with music!

If the organ is of such limited utility as the letter suggests, then why should the Congregation demand that “in all churches, and especially those of some importance, there should be trained musicians and instruments of good quality”? Nostalgia, perhaps.

Comments on a Letter

It Can Do Damage . . . in America

BY EDWARD J. MCKENNA

In October 1979, during Pope John Paul II’s stay in Chicago, the late Cardinal John Cody entertained the pope in what the national press termed the cultural highlight of the first papal tour of the United States. It was a concert in Holy Name Cathedral by the Chicago Symphony Orchestra under the direction of its renowned conductor, Sir Georg Solti, performing Bruckner’s Fourth Symphony. The great orchestra was stretched across the sanctuary of the liturgically updated cathedral; the pope and his entourage of ecclesiastical officials sat in the central nave. The Holy Father personally led the standing ovation for the celebrated orchestra’s playing in splendid acoustics one of the Catholic composer’s finest secular works.

III. Practical Directives

8. The regulation of the use of churches is stipulated by canon 1210 of the Code of Canon Law: “In a sacred place only those things are to be permitted which serve to exercise or promote worship, piety and religion. Anything out of harmony with the holiness of the place is forbidden. The Ordinary may, however, for individual cases, permit other uses, provided they are not contrary to the sacred character of the place.”

The principle that the use of the church must not offend against the sacredness of the place determines the criteria by which the doors of a church may be opened to a concert of sacred or religious music, as also the concomitant exclusion of every other type of music. The most beautiful symphonic music, for example, is not in itself of religious character. The definition of sacred or religious music depends explicitly on the original document will give more ammunition to those who resist music in church to start with. There are bishops and pastors in America delighted with the prospect of having an excuse to dismiss highly paid professionals from their churches on the grounds of their promoting unworthy, secular music in church performance.

What will come next from the Congregation? I fear that it may find guitar-folk music “offensive to pious ears” (as one used to read in anti-Modernist documents of eighty years ago) and seek to ban it from Catholic liturgy. Let me quote from the letter’s third section, “Practical Directives,” no. 8:

The principle that the use of the church must not offend against the sacredness of the place [Code of Canon Law, canon 1210] determines the criteria by which the doors of a church may be opened to a concert of sacred or religious music as also the concomitant exclusion of every other type of music . . . The definition of sacred or religious music depends explicitly on the original intended use of the musical pieces or songs, and

Rev. Edward J. McKenna, a priest of the Archdiocese of Chicago, reviews music for Worship magazine, St. John’s Abbey, Collegeville, MN.
likewise on their content. It is not legitimate to provide for the execution in the church of music which is not of religious inspiration and which was composed with a view to performance in a certain precise secular context. On the one hand such performances would not respect the sacred character of the church, and on the other would result in the music being performed in an unflattering context.

If one takes that statement literally, a song such as “Let There Be Peace on Earth” would be forbidden in church (within or outside the ritual) because it was composed by a secular artist for a “precise secular context”—a theatrical, commercial purpose. And if one considers Martin Luther a Catholic heretic, how could one sing Bach’s Lutheran chorales? For many conservatives, such Protestant songs “offend the sacredness of the place.” Although the letter makes some provision for organ recitals intended use of the musical pieces or songs, and likewise on their content. It is not legitimate to provide for the execution in the church of music which is not of religious inspiration and which was composed with a view to performance in a certain precise secular context, irrespective of whether the music would be judged classical or contemporary, of high quality or of a popular nature. On the one hand such performances would not respect the sacred character of the church; and on the other would result in the music being performed in an unflattering context.

It pertains to the ecclesiastical authority to exercise without constraint its governance of sacred places (Cf. canon 1213), and hence to regulate the use of churches in such a way as to safeguard their sacred character.


(though not with an admission charge or in a “concert series”), how could a Catholic organist perform the organ symphonies of Vierne or Widor, which were not “explicitly intended” for religious use?

Just who decides whether Johann Mozart’s Salzburg symphonies were composed with any less “religious inspiration” than his Salzburg Masses, or those of his son, Wolfgang? Indeed any musicologist of the period knows that there is not the slightest intrinsic stylistic difference between the two genres. Yet in violation of the intent and letter of the General Instruction of the Roman Missal and the documents of the Second Vatican Council, the Mozart Masses are routinely performed with chorus and orchestra, even during liturgies in Bavaria and Austria. While this letter offers lip service to “active participation of the faithful” in singing, some assemblies in those lovely baroque abbeys still must wait for many a Mozartean cadence. Above all, however, no more of those purely instrumental and terribly secular classical symphonies are to be tolerated in church!

Fortunately, the implementation of this pastoral letter from the Roman Curia is left to the discretion of the local bishop. In the Chicago Catholic, 11 December 1987, a hard-hitting editorial stated that the Vatican ruling “appears to be another concession to conservative Catholic pressure.” In a poignant closing, the editorial hits the Curia’s reluctance to cite anything from Vatican II’s Constitution on the Church in the Modern World (Gaudium et spes), still a binding document.” Are we in the church so fearful of the secular world—the world that God created and still nurtures—that we are hesitant to bring it into the church building—even in the form of fine music?” Yet all the bishops of the United States are not so enlightened as the present Archbishop of Chicago. Will there not begin to be a more determined exclusion of excellent professional musicians with high secular credentials from Catholic church positions? Some members of the hierarchy now have ammunition to clear out of choir lofts those nasty educated secularists.

There is an unprecedented aspect to this letter that disturbs an intelligent observer. Even in the depths of the anti-Modernist persecution during the pontificate of Pope St. Pius X, absolute music (i.e., music without a text or specific liturgical usefulness) was never banned from church performance. The popes have often railed against theatrical or operatic music being done at Mass, but they have not objected to organ or chamber music recitals in the often splendid acoustics of churches. Nor have they concerned themselves if needing churches of beautiful architectural or historic value have charged admission to church concerts of tasteful music. Thus I see in this letter an unprecedented narrowness welling up from ignorance, a mean-spiritedness bordering on hostility.

Raising money for needy parishes in America’s inner cities through church concerts is to be strictly forbidden. Unlike churches in Bavaria, France, and Italy, U.S. churches are not subsidized by government grants. The Congregation is certainly aware of this fact; all the more is this letter meant for our national consumption. But why further dispirit and divide the Catholic Church in the United States?

Did Pope John Paul change his mind after his Chicago visit? He has been noticeably silent on the whole controversy. Does he prefer to hear a Schubert choral Sanctus in place of the eucharistic acclamation sung by the people? He has not let us into his thoughts on the matter. Will the Curia once more forbid priests to attend the opera or the “legitimate theater,” as in the not-too-distant past? Should sacred people and sacred music be limited to sacred spaces?

I have to relieve my gloom with a pun: This letter banning church concerts is disconcerting. My feeling is that it will be taken seriously where it can do the most damage, in America.
My assignment is to comment on subsections nine through eleven of the "Concerts in Churches" letter. Since each author contributing to this project is operating independently from the others, I will lead up to the assigned task with some observations on the entire missive.

The letter is obviously a response to certain problems that have arisen in European, probably mostly Italian, parishes. Concerts in parish churches have interfered with the devotional practices of local parishioners, who have complained in sufficient degree to warrant some sort of action by the Congregation for Divine Worship. The response is in the form of a letter (nonbinding suggestions and recommendations), sent not only to the regions involved, but to the entire church.

The first two main sections essentially recap some already well-known, if not always practiced, principles regarding music and space. Those who find much controversy here, or much that is new, are probably reading something into the piece that is not really there.

For example, I have heard much concern about this sentence in subsection six: "This often means that musical compositions which date from a period when the active participation of the faithful was not emphasized... are no longer to be considered suitable for inclusion within liturgical celebrations."

Well, we've known that for twenty years now, and it is hardly anything new. Before 1969 we had the old order of Mass, and since then, the new order. Some things written for the former don't fit the latter. Anyone who reads more than that into this sentence—e.g., that we can (or should) no longer perform music written before Vatican II—is either worrying about nothing or engaging in wishful thinking, depending on the individual perspective. The modifier in the letter's sentence is "often." For that matter, as a music publisher I can assure the reader that things written for the liturgy since Vatican II are also quite often unsuitable for inclusion in liturgical celebrations!

In subsection seven, on the organ, we again find nothing at all new, except that...

Blessed Virgin Mary, to the Saints or to the Church may both find a place in the church building, but outside liturgical celebration. The playing of the organ or other musical performance, whether vocal or instrumental, may serve to promote piety or religion. In particular they may:

a. prepare for the major liturgical Feasts, or lend to them a more festive character beyond the moment of actual celebration;

b. bring out the particular character of the different liturgical seasons;

c. create in churches a setting of beauty conducive to meditation, so as to arouse even in those who are distant from the Church an openness to spiritual values;

d. create a context which favors and makes accessible the proclamation of God’s Word, as for example, a sustained reading of the Gospel;

e. keep alive the treasures of Church music which must not be lost; musical pieces and songs composed for the liturgy but which cannot in any way be conveniently incorporated into liturgical celebrations in modern times; spiritual music, such as Oratorios and religious Cantatas which can still serve as vehicles for spiritual communication;

f. assist visitors and tourists to grasp more fully the sacred character of a church, by means of organ concerts at prearranged times.

10. When the proposal is made that there should be a concert in a church, the ordinary is to grant the permission “per modum actus.” These concerts should be occasional events. This excludes permission for a series of concerts, for example in the case of a Festival or a cycle of concerts.

When the Ordinary considers it to be necessary, he can, in the conditions foreseen in the Code of Canon Law, can. 1222 para. 2, designate a church that is no longer used for divine service, to be an “auditorium” for the performance of sacred or religious music, and also of music not specifically religious but in keeping with the character of the place.

In this task the bishop should be assisted by the Diocesan commission for Liturgy and Sacred Music.

In order that the sacred character of a church be conserved in the matter of concerts, the Ordinary can specify that:

a. Requests are to be made in writing, in good time, indicating the date and time of the proposed concert, the programme giving the works and the names of the composers.

b. After having received the authorization of the Ordinary, the rectors and parish priests of the churches should arrange details with the choir and orchestra so that the requisite norms are observed.

c. Entrance to the church must be without payment and open to all.

d. The performers and the audience must be dressed in a manner which is fitting to the sacred character of the place.

e. The musicians and the singers should not be placed in the sanctuary. The greatest respect is to be shown to the altar, the president’s chair and the ambo.

f. The Blessed Sacrament should be, as far as possible, reserved in a side chapel or in another safe and suitably adorned place (Cf. C.I.C., can. 938, par. 4).

g. The concert should be presented or introduced not only with historical or technical details, but also in a way that fosters a deeper understanding and an interior participation on the part of the listeners.

h. The organizer of the concert will declare in writing that he accepts legal responsibility for expenses involved, for leaving the church in order and for any possible damage incurred.

11. The above practical directives should be of assistance to the bishops and rectors of churches in their pastoral responsibility to maintain the sacred character of their churches, designed for sacred celebrations, prayer and silence.

Such indications should not be interpreted as a lack of interest in the art of music.

one must be aware of an obviously poor choice of words in the translation and perhaps in the original. The second paragraph states that “the organ must never be used to accompany the Prayers or chants of the celebrant . . .” (italics mine). This clearly means that the organist should not play background music as the prayers and chants are rendered. It most certainly does not mean that the organist cannot accompany the presider who sings a melody composed with accompaniment, such as those found in many settings of the eucharistic prayer written in recent years.

The final section of the letter, which includes subsections eight through eleven, is devoted to “practical directives.” This is without doubt the problematic third of the letter; in places it borders on the ludicrous. This section also betrays a narrow vision on the part of the Congregation that issued this letter about the entire matter of concerts in churches.

Section nine attempts to validate sacred music concerts in churches by attaching ecclesiastical meaning to the event. While each purpose that the letter suggests has its own merit, what about the theological thesis that music is one of God’s most beautiful gifts to humankind? To experience beautiful music in performance is to experience the wonder of creation. Do we need any more reason than that to justify the use of the church building for a concert of serious music?

In section ten the Congregation for Divine Worship exposes its myopic vision of the reality of concerts in churches. Here we discover that the Congregation is dealing with outside groups using (renting?) a parish church as a concert hall. In this case, the letter does offer some good guidelines to deal with such use; some of the guidelines apply; some do not. This section’s (perhaps) controversial “laundry list” of do’s and don’ts suggests things that the Ordinary can “can” specify if he wishes.

Some are silly, such as the reminder from the Vatican Congregation for Divine Worship that Ordinaries can specify that persons using a church for a concert have to leave the place in order. Other suggestions are unfortunately misguided. If the musicians and singers are not to be placed in the sanctuary, for instance, where should they be? When the Pope came to Chicago in 1979, the Chicago Symphony performed a Bruckner Symphony (among other things) in Holy Name Cathedral, and the orchestra
The treasury of sacred music is a witness to the way in which the Christian faith promotes culture. By underlining the true value of sacred or religious music, Christian musicians and members of “Schola Cantorum” should feel that they are being encouraged to continue this tradition and to keep it alive for the service of the faith, as expressed by the Second Vatican Council in its message to artists: “Do not hesitate to put your talent at the service of the divine truth. The world in which we live has need of beauty in order not to lose hope. Beauty, like truth, fills the heart with joy. And this, thanks to your hands.” (Cf. Second Vatican Council, Message to Artists, 8 December 1965).


filled the entire sanctuary. I hardly think the space was profaned on that occasion; anyway, today we consider the entire worship space to be the “sanctuary.”

Another suggestion is that “the Blessed Sacrament should be ... reserved ... in a safe place.” Safe from what?

The letter also states: “Entrance to the church must be without payment and open to all.” This past December I attended a performance of the Messiah in a Chicago parish church (their thirteenth consecutive year). It was beautifully done by professional soloists and musicians and the parish choir. The several performances brought several thousand people to the church for what was indeed a religious experience—a reflection, through the art of music, on the life of Christ. I wonder how many people in the audience made this their only visit to the church during the Advent-Christmas season—thirty per cent? Forty per cent? More? Take away the ticket price, and you cancel the event. The musicians and soloists have to be paid. The Congregation might have displayed more wisdom had they recommended that when admission is charged, care must be taken to insure that no one is kept away because they are unable to pay.

That Messiah concert hints at the biggest single problem I have with the letter, one that shows the Congregation’s rather myopic vision on this matter. The letter deals with “Concerts in Churches”; it addresses the subject as though all such events are the result of an outside group using church facilities. The Congregation seems to be totally unaware of concerts produced and presented by parishes themselves as part of the parish music ministry’s outreach.

The parish that I served for twenty-two years has a concert series during Advent-Christmas and Lent-Easter attached to Sunday evening prayer. It draws a respectable number of people to the parish church on a Sunday afternoon. We were never sure whether the concert helped evening prayer attendance, or whether it worked the other way around. We do know, however, that we drew some people whom we never saw at other times, and we felt that doing something that drew new people to the church was a way to pursue one of the church’s most important missions.

All over the United States, cathedral churches and numerous parish churches offer concert programs of serious music as part of their ministry to the local community. If taken literally, much of the “assistance” offered by this letter will have the sad effect of further weakening the place of music in the church. Although I doubt that many people will regard these suggestions as law, I fear that here or there a local ordinary or pastor will do just that. I hope that the information in this issue of Pastoral Music will cause them to reverse their thinking for the good of all.
**Complete Descant Encyclopedia**

A very comprehensive and complete collection of fresh, new, vocal descants to virtually every well-known hymn tune. Each of the hymns is correlated with the hymnals from all major denominations.

Add a sense of celebration and triumphant glory to your worship expression! A must for every choir and congregation! $6.95

---

**Festive Anthems**

Two powerful, festive collections of anthems for the SATB choir with keyboard accompaniment. A variety of musical suggestions and suggestions for additional or alternate instruments are also included. The selections offer a wide variety of musical styles and provide material for many different types of worship expressions. A must for any choir that desires sparkling, fresh, biblically based anthems! (Moderately easy to intermediate.) $2.95 each

---

**Mel Bay Presents...**
KENWOOD BAPTIST CHURCH, CINCINNATI, OHIO
ICMI-HEYLIGERS MEMORIAL ORGAN
OPUS 112-1987 III-38 Stops

"A MOST REMARKABLE ORGAN"
SYCAMORE MESSENGER

**GREAT**
- Quintation 16’
- Principal 8’
- Rohrflute 8’
- Flute Celeste 11
- Octave 4’
- Spitzflute 4’
- Sesquialtera 11
- Blockflute 2’
- Mixture 1-1/3’ IV
- Trompette 8’
- Tremblant Doux
- Swell to Great
- Choir to Great

**CHOIR/POSITIF**
(Prepared for)
- Gemshorn 8’
- Unda Maris Cel 8’
- Nachthorn 4’
- Italian Princ. 4’
- Cornet 11
- Waldflute 2’
- Scharff 2/3-1/2’ 11
- Cromorne 8’
- Tremblant
- Swell to Positif

**SWELL**
- Salicional 8’
- Holzgedackt 8’
- Viola Pomposa 8’
- Voix Celeste 8’
- Flute 4’
- Principal 4’
- Doublette 2’
- Larigot 1-1/3’
- Cymbale 1’ III
- Basson 16’
- Hautbois 8’
- Clairon 4’
- Tremblant Forte

**PEDAL**
- Contra Bourdon 32’
- Principal 16’
- Subba 16’
- Octave 8’
- Gedackt 8’
- Choralba 4’
- Bombarde 16’
- Trompette 8’
- Great to Pedal
- Swell to Pedal
- Positif to Pedal

"The choice of the ICMI-HEYLIGERS electronic organ was foremost a musical one." (UNANIMOUS with yet another committee) A vast majority of our clients are degreed majors of music and organ. Looking at it another way; owning one of our organs clearly attracts talented musicians. One more reason, when a finely crafted pipe organ is out of the question, to examine our custom hand-crafted organs. Built to last, backed from ICMI's factory, for LIFE! Send for free color brochure. Inaugural cassette of Kenwood, $10.00. Works of Bach, Buxtehude, Franck, and Widor.
A PETER’S WAY Choir Tour

Our thanks to past choir tours including:
ST. LOUIS CATHEDRAL
ST. JAMES CATHEDRAL
CATHEDRAL BASILICA of the ASSUMPTION
GUARDIAN ANGELS CHURCH
OUR LADY of the ROSARY CATHEDRAL
CANTA COLORADO
ST. CATHERINE of SIENA CATHEDRAL

Calvert Shenk, Music Director, and the St. Catherine Church Choir with His Holiness at the Papal Audience.

Bennett Porchirian leading the St. Elizabeth Choir at Papal Mass at St. Peter’s Basilica.

Participating at the invitation of the Vatican at High Mass in St. Peter’s Basilica.

William Kring leading the St. Rose of Lima Choir in a Concert of Sacred Music at St. Ignatius Church in Rome.

Concerts arranged in Cathedrals and Churches for all Choir Tour destinations in Europe, the British Isles, and the Holy Land.

Why Not for Your Choir?

For more information, please contact:

Peter’s Way, Inc.
270 MAIN STREET, PORT WASHINGTON, N.Y. 11050 • (516) 944-3055
TELEX: 283380 PWAY • 800-225-7662
Music Industry News

Music Industry Representatives Meet for 1989

The people in the photo on this page should be familiar to NPM Members; you have met them time after time at our Conventions. They represent many of the music industry companies that exhibit, showcase, contribute, and celebrate with us year after year. NPM owes its deepest appreciation to these ministerial people who serve us through their commercial ventures.

In November 1987, as we have reported before in this column, meetings in California began the formation and design of our 1989 National Convention. The Music Industry Meeting proved extremely helpful in our planning, since these interested people had many creative ideas for making the 1989 gathering the best ever. The day-long meeting was a sign of industry encouragement for our work, as well as a most enjoyable encounter with a national community of friends.

In a duet at the Baldwin Grand are Patrick McGeary of World Library/Paluch and Ray Bruno of NALR/Epoch; Robert J. Bastahtini of GIA Publications, Nancy Chvatal from our Western Office, Dean Bye of Mel Bay Publications, Joan Day of NALR/Epoch, and our Conven-

Connors of Baldwin Organ Company, and of course, NPM President, Rev. Virgil Funk, who took the picture!

Copy-Code Scanner Fails the Test

In early March the National Bureau of Standards (NBS) announced that a system to protect recordings failed to perform as claimed. The problem is that the new technology of digital audio tape systems can easily reproduce unlimited CD-quality copies of prerecorded music. The Recording Industry Association of America (RIAA) hoped that its copy-code scanner system would protect recordings without changing the quality of the protected recording. Although NBS tests indicated that the quality was recognizably changed, Jason Berman, President of RIAA, pledged to seek a solution to the copying problem through "negotiation, legislation or litigation." For more information, contact: Patricia A. Heimers, RIAA, Inc., 1020 Nineteenth St., N.W., Suite 200, Washington, DC 20036. (202) 775-0101.

Fire In the Pews

A new twenty-eight-minute video about black Catholics demonstrates their contribution to the wider church while profiling their dynamic style of worship and preaching. Fire In the Pews (VHS or Beta, $39.95 + $2 shipping) is available from: Journey Communications, P.O. Box 131, Mt. Vernon, VA 22121. (703) 780-9100.

Guide for Employment

The Office for Worship, Grand Rapids, has revised and expanded its Guide

Music Industry Meeting, Long Beach, CA

Douglas Harp
Arabic Fry - Harpsbinder
85 North Whitney Street
Andover, MA 01810
413-273-7532

*The Douglas Harp is the perfect instrument for sanctury accompaniment.*
STANLEY LAMBER, Director Liturgical music
University of Notre Dame

The only chromatic harp handcrafted in a size that's inconobtrusive in a sacred setting.
for Employment, Ministers of Music. Besides suggested descriptions (full-time, part-time) and salary ranges, it includes a set of questions for interviews, a sample outline of tasks, and a model agreement form. Copies ($5.00) available from: Office for Worship, Diocese of Grand Rapids, 600 Burton St. at Union, S.E., Grand Rapids, MI 49507. (616) 243-0491.

Music for the Prayer Book

Mason Martens has produced new settings for texts in The Book of Common Prayer: The Eucharistic Prayers of Rite II and the Fraction Anthems. He also has available traditional chant settings for the passion narratives (RSV text). Write: Mason Martens, 175 W. 72nd Street, New York, NY 10023. (212) 873-7443 (noon-8:00 P.M., weekdays).

Bells, Bells

Schulmerich Carillons, Inc. has three new products available, one for carillons, two for handbells. The Americana Computer Assisted Carillon provides the sound of tuned cast bells, English bells, tenor bell, organ chimes, and harp and celesta bells in one instrument, which can be played manually from its keyboards, from an organ console, or automatically.

Silver Melody Bells provide a tonal contrast to English handbells and are available in a two-octave range (C5-C7 chromatically). Learning System I with Video Supplement is a new teaching system for beginning handbell directors and ringers. Write: Schulmerich Carillons, Inc., Carillon Hill, Sellersville, PA 18960. (215) 257-2771.

Organs

Several organ companies have sent us notice of new products and programs. Allen Organ Co. has announced its largest installation yet in West Germany, an eighty-one-stop, three-manual digital computer instrument in the Santa Maria Himmelfahrt Catholic Church, Köln. The dedicatory concert (March 6) featured works of Marcel Dupré. Allen Organ Co., Macungie, PA 18062. (215) 966-2202.

Rodgers Organ Co. has begun shipment of its latest electronic organs, the Essex line, which come with a MIDI option. Its pipe organ section is switching to pipe combination organs that blend electronic organ consoles with organ pipes. For more information, contact: Marketing Dept., Rogers Organ Co., Hillsboro, OR 97123. (503) 648-4181.

Galanti Organ Builders, Inc. announces a new line of "pipeless" organs that use sampled wave processing, an electronic technique of playing back digitally recorded samples of note-by-note pipe ranks. Write: Galanti Organ Builders, Inc., 15812 S.W. Upper Boones Ferry Rd., Lake Oswego, OR 97035. (503) 639-7865.

Music in Schools, 150 Years

The Music Educators National Conference is celebrating the sesquicentennial of music in American schools through a year-long program of events, publications, and conferences. For information contact: Music Educators National Conference, 1902 Association Dr., Reston, VA 22091.

In the last five years over 25,000 people have heard RAY REPP IN WORKSHOP & CONCERT

Some of their comments:

"Would that all our gatherings in Church could be as Gospel and faith filled as Ray's concert." Tressie Parsons, Rock Springs, WY

"This wasn't a concert—it was a musical celebration filled with love and compassion—and we all joined in." Linda Wehrle, Normal, IL

"Ray's workshop on liturgy and justice helped us refocus our priorities. The concert which followed helped us celebrate our new commitment." Dick & Jackie St. Hilaire, Manchester, NH

"We just received a large contribution from a parish who sponsored Ray in Workshop and Concert. They were so inspired by his concerns for justice and fair distribution of resources that they decided to share the profits from concert ticket sales." Bread For The World, Washington, DC

For more information on sponsoring RAY REPP IN CONCERT OR WORKSHOP (in or out of church) contact: K&R MUSIC PUBLISHING Resources To Celebrate The People We Are And The People We Want To Become 19 Frontenac Road, PO Box 616 Trumansburg, NY 14886 (607) 387-5775 Ask for our catalog of music resources.
Baldwin's superior sound and innovations are highly regarded in Harrisburg, PA.

Over 30 years ago, St. Thomas United Church of Christ purchased their first Baldwin organ. Recently the congregation agreed to replace the old instrument. Because of a generous bequest, St. Thomas could afford virtually any organ. They chose the reasonably priced Baldwin 636, due to its superb sound and wonderful array of innovative features.

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

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

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

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

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

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

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

To learn more, see your Baldwin Organ Dealer, or contact Baldwin Piano & Organ Company, Box 310, Dept. PM48, Loveland, OH 45140. (513) 576-4895.
Every year, *Assemblybook* gets better. Your input is the reason. You told us you wanted musical notation for every song: we provided it. You told us you wanted a more attractive Order of Mass; we provided it. You told us the songs you prefer; we adjusted the songlist.

This year, you've already told us not to cut delivery times so close! That's why the 1989 *Assemblybook* production schedule is advanced by months over previous editions. Our delivery times will be earlier than ever.

before. So you can order *Assemblybook* 1989 with confidence.

If you're an *Assemblybook* user, why not write us today and tell us how you like it and how we can make it better. If you're not an *Assemblybook* user, call or write for a free sample copy. Then let us know what you think of it.

*Assemblybook*. The liturgical book for the ministry of the assembly.

Limited quantities of 1988 *Assemblybook* are still available at reduced prices.
**Calendmr**

**California**

**Redwood Valley**
June 11-July 2

**Connecticut**

**New Haven**
May 31-June 18
Yale Institute of Sacred Music offers the European Seminar, "Between East and West," to take place in Istanbul and Venice. Staff includes: Robert F. Taft, Aidan Kavanagh, Marguerite Brooks and Paul Brainard, and Thomas Murray (Organ Seminar). Write: Yale University, Institute of Sacred Music, 409 Prospect Street, New Haven, CT 06510.

**Illinois**

**Belleville**
June 18-26
Youth Sing Praise: a national festival for high school singers sponsored by the Shrine of Our Lady of the Snows in cooperation with NPM. 1988 program includes participation in Godspell, small-group community gatherings, liturgy. Write: Frank Karl, National Shrine of Our Lady of the Snows, 9500 W. 111 Rt. 15, Belleville, IL 62223.

**Chicago**

June 2-5

**July 19-21**

**Indiana**

**Notre Dame**
June 13-16
17th Annual Conference sponsored by the Notre Dame Center for Pastoral Liturgy: "Liturgy and Spirituality in Dialogue." Speakers include: Peter Fink, SJ, Emilie Griffin, Elizabeth Ann Schaefer, OP, Don Saliers, Robert Hovda. Write: Sr. Eleanor Bernstein, CSJ, Notre Dame Center for Pastoral Liturgy, Box 81, Notre Dame, IN 46556. (219) 239-6691. June 19-23
Symposium for Religious Leaders: "Judaism and Christianity/Two Liturgical Traditions/Conception, Consolidation, Change." Jointly sponsored by Catholic and Jewish agencies. Write: Judaism and Christianity, Center for Continuing Education, Box 1008, Notre Dame, IN 46556. (219) 239-6691.

**Rensselaer**

June 21-August 4
St. Joseph's College Summer Session (The Rensselaer Program) offers undergraduate and graduate sequences, and the recently introduced Diploma in Pastoral Liturgy. Choice of emphasis: organ, piano, guitar, voice, composition, conducting, and music education. Write: Rev. Lawrence Heiman, C.P.P.S., St. Joseph's College, P.O. Box 815, Rensselaer, IN 47978. (219) 866-7111.

**Maryland**

**Westminster**
June 26-July 1
Youth Music and Arts Camp at Western Maryland College, sponsored by The Fellowship of United Methodists in Worship, Music & Other Arts (Baltimore Chapter). Write: Dennis Stewart or Douglas Rhodes, 1705 Chateau Ct., Fallston, MD 21047. (301) 327-5225.

**Minnesota**

**Bloomington**
June 17-26
Midsummer, A Minnesota Festival of Music is an international festival celebrating, this year, the music of Sweden, from Viking horns to an original composition by Bengt Hallberg, culminating in Mahler’s Eighth Symphony, the "symphony of a thousand." Write: Midsummer, New Sweden Minnesota, Suite 180, 8400 Normandale Lake Blvd., Bloomington, MN 55437.

**Collegeville**

June 20-22

**July 11-14**
The Virgil Michel Symposium, "The Legacy of Virgil Michel and the Future of the Catholic Church in America." Major speakers include: Archbishop John Roach, Mark Searle, Mary Collins, OSB, Dolores Leckey, and Alice Gallin, OSU. Special focus sessions on the relation of liturgy to art, religious education, ecumenism, and social justice. *Competition for a musical setting for a Mass for the People*—see *Association News* for further details. Write: Br. Stephen Lilly, OSB, Office of the President, St. John's University, Collegeville, MN 55321. (612) 363-2249.

**New Jersey**

**Princeton**
Westminster Choir College offers more than fifty one-week workshops in choral and church music, music education, organ, piano, and vocal music. Clinicians include: Sir David Willcocks, Elly Ameling, Margaret Hills, Donald Allured, Margaret Harshaw, others. An example: "The Catholic Mass: A Liturgical and Musical Study" will be offered July 11-15 (staff: R. Fragomeni, R. Ackerman, R. Lott, J-M. Caprio). Write: J. Jay Smith, Director of Continuing Education, Westminster Choir College, Princeton, NJ 08540. (609) 924-7416, ext. 227.
NEW YORK
NEW YORK
June 27-30

BRONXVILLE
July 31-August 6
1988 Festival of Russian Choral Music at Sarah Lawrence College. Featured guest artist and master teacher: Vladimir Minin, Conductor of the Moscow Chamber Choir and the USSR Russian Chorus. Program will include master classes, lectures on Russian choral music, repertoire reading sessions, and Russian diction workshops. Write: 1988 Russian Choral Festival, c/o Peter Jermihov, Executive Director, 4104 N. Campbell, Chicago, IL 60618. (312) 453-4226.

NORTH CAROLINA
MONTREAT
June 12-18, 19-25
Worship and Music Conference I and II, sponsored by the Presbyterian Church USA, will feature workshops by musicians from a range of churches and well-known Presbyterian liturgists. For children, youth and adults. Write: 1988 Montreat Conference on Worship and Music, P.O. Box 15071, Charlotte, NC 28211.

OHIO
CLEVELAND
April 26-28
John Gallen, SJ, will conduct a workshop, “Discovering and Developing a Liturgical Spirituality in the Parish Community.” Gary Daigle (Dameans) will assist with music. Write: Office for Pastoral Liturgy, 361 Catholic Center, 1031 Superior Ave., Cleveland OH 44114. (216) 696-6525, ext. 363.

STEUBENVILLE
June 24-26

TEXAS
HOUSTON
June 27-July 1
American Guild of Organists National Convention, Hyatt Regency Hotel. Performances by the Choir of King’s College, Olivier Latry, David Higgs, Delbert Desselhorst, the American Baroque Ensemble, Harry Geraerts, others. A variety of workshops. Write: AGO Houston ’88, P.O. Box 431788, Houston, TX 77243.

FRANCE
ST. CERE FESTIVAL
July 11-25
Robert Shaw will be the principal conductor for this festival (its 28th year), which invites American and European musicians to study and perform together. Write: Charles Schlesler, Director, The Robert Shaw Institute, Emory University, Atlanta, GA 30322.

GREAT BRITAIN
BATH
May 27-June 12
The 39th Bath International Festival celebrates U.S. culture this year, featuring the Atlanta Symphony Orchestra and Chorus, Speculum Musicae, Sweet Honey in the Rock, the Amsterdam Baroque Orchestra, the BBC Welsh Symphony Orchestra, and many other groups and soloists. Write: Edwards & Edwards, 1 Times Square, New York, NY 10036. (212) 944-0290.

ITALY
ROME
May 9-13

Please send information for Calendar to:
Rev. Lawrence Heiman, CPPS.
Rensselaer Program of Church Music and Liturgy, Saint Joseph’s College, P.O. Box 815, Rensselaer, IN 47978.

---

Morning Star Mass
by
Lynn Trapp
Mass Ordinary with Seasonal Variations
for Cantor, Congregation, SATB Voices (optional) and Organ
(with variable texts by Rev. Patrick Malloy)

- Easy to sing, yet rich in musical and textual variety
- Musical settings for all common elements of the Mass
- Easily and effectively singable by cantor, congregation and organ
- Optional choir and descants add further festivity and fullness

Introductory Packet available from Morning Star, Order No. MSM-1-900
Contains: Full Score (for Cantor, Choir, Organist); Congr. Card; Demo Cassette (Notre Dame Chorale) - $4.50 value, now only $3.00 for limited time (plus $1.00 Shipping)
Composition for Sacred Heart Church, University of Notre Dame, and National Shrine of Our Lady of the Miraculous Medal at St. Mary's Seminary, Ferryville, MO.
Rheims, where he conducted his eighty-first workshop on presidential style for the abbot. Aglow with his success, but sweating profusely, as if he were about to become what would later be called “stressed out,” he invades the conversation, blurt: “Well, guys, we’re doomed. Charlemagne is changing everything, and the pope is in on it. He’s sending out the big guys from Rome. Here, read this.”

Wipo responds, “You read it. I still suffer from underdeveloped communication skills. Alcuin hasn’t gotten to me yet. He’s been so busy he had to break three appointments with me last week.”

“He, give it to me,” squeals Notker. (He scans the document.) “Dulf, what is this all about? What’s going on? What are you telling us?”

“I’m telling you that Charlemagne is serious about suppressing our Gallican rite and putting the Roman rite in its place. Can you imagine how confused things will become? Can you imagine learning all that new music? I just got the boys in the choir school to learn the 462 antiphons for vespers. Of course, I had to beat some of them within an inch of their lives, but they know those antiphons!”

“O Gawd, we should never have let Charlemagne go south. It was so much easier when Pepin just schlepped around with the Roman prayers and ceremonial. We could have procrastinated for another few hundred years. Life was so much easier then.” (Obviously, Wipo is going through an anxiety attack.)

“Guys, guys, settle down. There is no papal seal on this, and that means it doesn’t carry the binding power of law. There are ways of getting around it. For instance, it says here that the new rite has no provision for the older musical forms that we’ve been doing so well for so many years. Hmmmm. Maybe if we approached Charlemagne and convinced him to let us do our famous repertory on special feasts like Christmas and Easter…”

Theodulf shakes his head violently. He moans, “Sorry. We tried to pull that off last week in Trier, and it didn’t fly. The repertory just doesn’t fit the new liturgical prayers. Chrodegang says that the rite forms the spirituality, and the spirituality is expressed in the rite.”

“Don’t give up,” plots Notker. “Let’s approach Lady Abbess Michelle. Her mother was a Merovingian, you know, and she remembers how good it was. I’m sure we can convince her that we’ve never done it this way before. She respects tradition.”

“Forget it,” mutters Wipo. “Just yesterday, Charlemagne was telling Alcuin that he couldn’t wait to get rid of the trisagion. He said it was boring.”

“We’re lost. Our only hope is to get to the Roman couriers and intercept that sacramental. Does anyone know what time the next pilgrimage leaves?”

“I know we can strike a deal with the papal chamberlain we met last Christmas,” choruses Wipo.

The three simultaneously raise their eyes heavenward as a small shaft of sunlight floods their space. The three exclaim with untoward glee, “But we’ve always done it this way!”

The seven last words of the church were born in Carolingian confusion.

Fred Moleck is director of music ministries at St. Bridget Church, Richmond, VA.
Enjoy the Best of . . .

ST. THOMAS MORE CENTRE
ST. LOUIS JESUITS
HAUGEN
HURD
HAAS
JONCAS
CONRY
HUIJBERS
WESTON PRIORY DAMEANS

. . . and many, many others.

ALL IN THE
1989
MUSIC ISSUE
OF
TODAY’S MISSAL

WATCH FOR SAMPLE COPY WITH DEMO CASSETTE BEING MAILED TO ALL NPM MEMBERS IN THE WEEKS AHEAD!

The best liturgical music presently available is yours to enjoy in the 1989 MUSIC ISSUE and Missal Program from Oregon Catholic Press. Renewed and updated every year, the MUSIC ISSUE provides your parish with the affordable and flexible collection of music for worship. This comprehensive publication includes both traditional and contemporary music, special rites, and a large section of service music.

For more information: Write or call
OREGON CATHOLIC PRESS • P.O. Box 18030 • Portland, OR 97218
1-800-547-8992 — (In Oregon 503-281-1191)
Hail Mary: Ten Songs for the Mother of Jesus

In Hail Mary Willard Jabusch provides an attractive collection of "ten songs for the Mother of Jesus." These pieces feature a happy combination of competently crafted settings and texts that are refreshingly free of the trite sentimentality that is often found in Marian repertoire. David Kraehenbuehl has once again provided attractive arrangements and harmonizations for Fr. Jabusch.

The songs, set for three voices (mixed SAB), contain logical and direct voice leading (despite a few curious enharmonic spellings); they are well within the grasp of an average parish choir, even one plagued by the typical shortage of tenors. No independent accompaniment is provided, but the vocal lines could be doubled at the keyboard (piano or organ is equally suitable) or an improvised guitar accompaniment could

Enhance Your Liturgy With The Rich, Reverent Sound Of Schulmerich Handbells.

The beautiful sound of bells has called Christians to prayer for centuries. By themselves or in combination with voices or other instruments, handbells can uplift the spirits of all those who hear them. Even a single handbell can be used to enhance any liturgical setting. And these easy-to-play instruments make a wonderful addition to your music program.

Schulmerich offers several handbell sets designed especially for use in the Catholic church, plus a full range of accessories, performance aids and maintenance items. Ask about our lease/purchase and fundraising programs, too.

Schulmerich Carillons, Inc.
We put music in everyone's grasp.
Carillon Hill, Sellersville, PA 18960 • (215) 257-2771

WISCONSIN NATIONAL MUSIC SALES
P.O. BOX 17458
MILWAUKEE, WI 53217
(414) 320-3823

LITURGICAL • CHORAL MUSIC
ALL PUBLISHERS
10-20% DISCOUNT
NPM Choir Director Institute

A Week-Long Intensive Program for Parish Choir Directors

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.

CONTENT FEATURES . . .
- Practical sessions in choral conducting skills for both beginning and advanced directors
- Week-long sessions in liturgy, scripture, and ministry
- Special sessions in choral repertoire
- Ample time allotted for issues and skills

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

For free brochure, call or write:
NPM Choir Director Institute
225 Sheridan Street, NW
Washington, DC 20011
(202) 723-5800

*Member discount applies to individual NPM members and to choir directors whose parish is an NPM regular member. Advance registration for non-NPM members is $370. Advance registration must be paid three weeks prior to regional institute. See dates below. Commuter’s tuition is $220 for NPM members, $270 for non-NPM members. This covers tuition ONLY. If registering on-site, add $30 to above fees.

REGISTERAL INSTITUTES with a location near you:

<table>
<thead>
<tr>
<th>Location</th>
<th>Date</th>
<th>Registration Deadline</th>
</tr>
</thead>
<tbody>
<tr>
<td>HARTFORD, CT</td>
<td>June 20–24, 1988</td>
<td>MAY 20, 1988</td>
</tr>
<tr>
<td>BATON ROUGE, LA</td>
<td>June 27–July 1, 1988</td>
<td>MAY 27, 1988</td>
</tr>
<tr>
<td>LAKESWOOD, NJ</td>
<td>July 18–22, 1988</td>
<td>JUNE 18, 1988</td>
</tr>
<tr>
<td>KANSAS CITY, KS</td>
<td>August 1–5, 1988</td>
<td>JULY 1, 1988</td>
</tr>
<tr>
<td>MILWAUKEE, WI</td>
<td>August 8–12, 1988</td>
<td>JULY 8, 1988</td>
</tr>
</tbody>
</table>
be created from the accessible guitar chords provided. An a cappella performance would be appropriate as well.

With the exception of his setting for the text of the Hail Mary, Fr. Jabusch has used existing folk melodies to set his original texts. Drawn from diverse national sources, the alluring tunes are highly singable and could be easily learned by a congregation. Particularly attractive are the American tune used for "There Was a Maiden" and the Donegal folk melody for "Hail, O Mary, Most Favored One." Both exemplify the direct, durable, and interesting melodic character that is a hallmark of true "folk music" and this collection. Other noteworthy examples include hymn tunes from the Thysius Lautenbuch and Ingall's Christian Harmony (used for "How Could the World" and "How Do They Praise You") and the Schubert lullaby used for "Mother Mary."

The direct character of the texts perfectly matches that same quality in the music. Some are homily texts praising Mary's saintly qualities (e.g., "Hail Mary, Mother of Our God"), while others are narratives, recounting specific incidents in the life of Jesus and Mary (the flight to Egypt in "There Was a Maiden"); the announcement in "Hail, O Mary, Most Favored One"; Mary's sorrow at the crucifixion in "O Maria, Full of Sorrows"). Without exception, these texts maintain the all-important theological distinction between Mary, model and mediatrix, and Jesus, her son, our God and savior.

Kraehenbuehl's arrangements are equally complementary. The harmonic syntax is straightforward and uncomplicated but remains interesting and crafted throughout. One exception can be found in the harmonization of the Brazilian tune used in "O Maria, Full of Sorrows," in which the chromaticism of the refrain seems slightly out of place.

The pieces in Hail Mary are remarkable for the consistent textual and musical craftsmanship that they exhibit. This collection provides liturgical musicians with an excellent resource for the eucharistic liturgies on Marian holy days as well as for special Marian paraliturgies associated with the Marian year. It should not be overlooked.

The Kingdom of God

This collection of twelve hymns and songs contains texts by Willard Jabusch, who also composed a number of the hymn tunes. Other tunes are drawn from an eclectic variety of pre-existing melodies ranging from the St. Anthony Chorale to Jewish and German folk songs. Harmonizations and, presumably, the two-voice arrangements are by David Kraehenbuehl, who has done an admirable job of creating an interesting and nonrepetitive harmonic vocabulary without stooping to use the more commercially stereotyped chromaticism that seems to be the current rage.

Although a music program could not subsist on an exclusive diet of this material, it is an interesting supplementary resource that merits examination. The two-voice arrangements are ideally suited to smaller choirs and/or unison renditions by smaller folk ensembles. They seem to require equal voices, but two solo mixed voices would work adequately in most instances. The accompaniments will work well with organ, but could also benefit from the rhythmic animation that is possible with piano and guitar; the chording is straightforward and well within the grasp of an average guitarist. This accessible material could readily be learned by the average congregation; it is for the most part solidly crafted and capable of sustaining interest as well. Most importantly, the wide variety of texts makes the contents of this collection very flexible for liturgical use and holds great potential for enhancing the communal prayer of the assembly.

Jabusch sometimes bases his texts on scriptural sources (e.g., the Gospels of Matthew and John, Revelation, the Psalms), but he has also created a number of original ones. Among the strongest is "Jesus, the Healer," a dialogue that alternates the voice of a disciple with that of Jesus between verses. The short meter and quasi-pentatonic setting make the song immediately appealing and highly accessible.

Other high points in this collection include "Like a Loozy Mountain," an adaptation of Psalms 125 and 126 set to the Jewish melody "Hatikvah." Kraehenbuehl's interesting harmonization is well suited to the melodic and rhythmic verve of the tune and is a perfect complement to the text's positive redemptive character. Also consider "When the Noonday Sun Was Burning," which uses a Lothringen folk song to tell the story of the Samaritan woman at the well. Setting and text are simple, direct, and highly appealing.

Jabusch seems less at home with longer texts and longer meters. In pieces like "Living God," "The Lamb Who Suffered," or "God Is Known in Judah," the texts lack the directness and conciseness found in the pieces mentioned earlier; they often succumb to aimless wandering or forced imagery. The settings in these cases are adapted from worthy sources (Bach, Die Gedanken Sind Frei, and the St. Anthony Chorale, respectively), but none seems strong enough to sustain interest through the lengthy texts. The same problems prevail in original settings, particularly "The Apostles' Creed."

Some other titles might be better used with children, for instance, "Open Your Eyes and See," "In Nazareth of Galilee," or "Take Nothing for Your Journey." All feature rather repetitively constructed melodies that can become "sing-songy." It is doubtful that an adult assembly would be challenged by or interested in them for long. In the first two, the harmonic palette lacks variety, while the third employs some rather saccharine chromaticism.

All in all, The Kingdom of God is a collection of uneven quality. Nonetheless, the texts are marked by sincerity, warmth, and theological soundness and are set to music that is usually solidly crafted and competently harmonized. Typography, printing, and related editorial matters have been handled with thoughtful care, and many of these titles are worthy of consideration and at least limited use as supplemental resources for community worship.

Rudy T. Marcozzi

Children

Oh, Jonah!
Allen Pote; text by Allen Pote and Carole McCann. Unison with occasional two-part writing. Choristers Guild, 1987. CGCA-430. $3.95

A delightful, upbeat setting of the famous Jonah story, Oh, Jonah! combines facile literary style with contemporary writing styles ranging from funky to bluegrass, and then some. The foreword and the production notes plus a précis of each number give invaluable assistance to any youth choir that would present
This quiet setting of the antiphon and selected verses of Psalm 119 from the Lectionary, Series B, Pentecost 11L is also suitable for confirmation, Reformation Day, or general use. The antiphon is a tuneful eight-measure phrase that recurs (with or without the optional voice 2), easily learned by a congregation. The verse settings are a doxology that may or may not be sung, according to the liturgical tradition of the individual church. A worthy setting to be considered for the Pentecost season.

Gather Your Children
Allan Mahnke, composer; text by Jaroslav J. Vajda. SATB with accompaniment. Concordia, 1987. 98-2793, $0.80.

Allan Mahnke has set Vajda’s text in a quiet, easy, and accessible 3/4 setting that is by turns lyrically appealing and melodically ingenious. Verse 1 is for SA in unison; verse 2 for SATB a cappella; verse 3 for TB in unison with a quasi-free organ part; the surprise ending in verse 4 combines the original melody in a two-part SA upper part over the tenors and basses singing the same text, but to the tune of Slaee, the old Irish folk tune. The opus ends with a quiet organ tag that imitates the opening melody. A good, easy-to-sing eucharistic anthem.

Serve the Lord

As with many of Charpentier’s choral works, Serve the Lord has a sprightly rhythm and a systematic setting that utilizes imitative writing to a high degree. The vocal lines are felicitous, making little demand on the singers’ ranges, but demanding absolute pitch accuracy for maximum effect in the running passages. The accompaniment is an effective continuo transcription that serves the vocal cantilenas well. The text would be ideal for a service of commitment, confirmation, or missionary empowerment. Not difficult to learn, but certainly refreshing to perform.

Miss Brevis

Knut Nystedt, long associated with the Norske Solistkor, one of Europe’s leading choral groups, has set several Latin liturgical texts over his long career as a composer. He was trained as an organist and composer in Norway and later studied with Aaron Copland. This a cappella Mass uses the traditional Latin text in all the sections, including the Credo. Only a first-rate choir should attempt this work because of the tone clusters and the division of sections into eight parts. It is an essentially tonal piece in spite of the clusters, which are usually diatonic in character and logically split apart with sensible voice leading. The clusters are sufficiently sustained that the pitch can be fixed if it is not dead center to begin with.
There are several pleasing triadic harmonies, dominant sevenths, and diminished sevenths as points of arrival or departure. The low, thick sounds that conclude the Agnus Dei on the word pectem—the sopranos on a B below middle C and the altos on F sharp below that, hovering above split basses with a low E and G—create a shimmering effect. Though there are multiple meter changes in the Gloria and Sanctus, the rhythmic designs are essentially baroque. This 1985 work makes a solid contribution to settings of the Latin Mass text for either the liturgy or concert performance.

**All Ye Who Pass By**

*O Vos Omnes*


By the end of the nineteenth century, scholars knew that the _O Vos Omnes_ under review had been misattributed to Cristofero Morales rather than to its true composer, Tomas Victoria. Robert Stevenson asserts that this error has done a disservice to both composers. It is curious, then, that Oliver Ditson in its Early Choral Masters Series publishes this same motet under two separate covers and attributes it to the two different composers. The so-called Morales motet edited by Charles Marshall was reprinted as recently as 1984. The score includes other errors besides attribution, such as Morales’s death date (1553, not 1533 as printed here in two different places).

Morales was an outstanding musician as a singer and composer for the papal choir, one who had a decided influence on both Palestrina and Victoria. Among the features of his music one finds the use of harmonic cross-relations similar to those of Tallis and Byrd. Stevenson notes that in his compositions, Morales used the diminished triad in root position on a relatively strong beat, which was quite unique in Renaissance practice. By contrast, Victoria used an augmented triad in first inversion twice in _O Vos Omnes_, which presaged a practice not fully common until the mid-baroque. This well-known motet of Victoria, taken from the Book of Lamentations, is one of the most splendid contributions to choral literature. It deserves to be in every choir’s standard repertoire, and its authorship duly acknowledged.

**A Celtic Eucharist**


Martin White’s Mass was intended for the Church of Ireland’s new Alternative Prayer Book, but the text is quite appropriate for the Roman Catholic service. White uses a familiar modal idiom that is more conservative than similar works by the later Elgar or the earlier Vaughan Williams. Each segment of the Mass concludes with the picardy, which tends to become clashing. Like great chefs with their spices, even the baroque composers used the picardy sparingly. With White’s straight rhythms, harmonies, and homophonic, chords with the most modest means will find this work accessible and their comprehension of it secure.

**This Day a Joyful Noise Resounds**


This splashing anthem based on an old choral tune ( _Von Himmel Hoch_ ) is highly effective, but it only needs limited rehearsal time. The parts for the three trumpets can easily be adapted to the organ if the brass is wanting. Most of the chorus is unison, with four-part division at points of cadence. One of Bach’s settings of _Von Himmel Hoch_ could follow as an organ postlude, if Leef’s piece were used as the closing hymn.

*J. Kevin Waters, SJ*

**Praise Ye the Lord**


This is a big, festive setting of Psalm 150 ( _Jubilate Deo_ ) that needs the services of a good choir, a discerning choral conductor, and an experienced organist. The organ part is colorful in its own right, especially with its continuous running figures played against a strongly conceived imitative choral writing style. The organ registration called for may pose problems for churches that do not have an organ with large and varied tonal resources. The occasional divisi writing will also challenge choirs with its open quartal harmonies. This is a powerful work, building to an impressive climax that will do honor to the church that adopts it and credit to the choir that can sing it effectively.

*James M. Burns*

**Ye Choirs of New Jerusalem**


Richard Shephard’s _Ye Choirs of New Jerusalem_, commissioned by the 1985 Southern Cathedrals Festival, shows him to be an accomplished composer of the first order, fluent and at ease with the eclectic vocabulary that is synonymous with contemporary music of the 1980s. The improvisatory organ introduction is based on the sequence _Victimae Paschali Laudes_ (the organ part is an alternate arrangement of the original trumpet and organ accompaniment; the latter is available on a rental basis from the publisher), and motives of the chant permeate the remainder of the piece.

While the choral writing remains homophonic for the most part, the harmonic vocabulary is difficult and challenging, featuring an array of sounds that includes quartal and secundal sonorities, added-note chords, and extended tertian verticals. The work is tonal, but progressions are governed more by linear considerations than functional harmonic ones, and the writing often brings to mind the sound of Hindemith’s totally chromatic tonality. Rhythmically, complexity is created by the frequently changing meters.

Shephard utilizes the four stanzas of the text to create an overall ternary form, using the first stanza in the opening and reprise and the remaining stanzas for the expansive central segment. An extended doxology concludes the work. The music never fails to communicate and reinforce the powerful text in an urgently poignant manner.

This is a long and ambitious work, suited only for the most accomplished choirs. It is light-years away from the typical “Alleluia, He Is Risen” anthem, and for that reason, some will no doubt accuse those who choose to program the work of being esoteric. But like the paschal victory that it proclaims, this music dares us to be different and meet new challenges. And like the paschal victory, a successful performance will not be accomplished without great sacrifice and unqualified commitment. The end result is sure to be both triumphant and redemptive.

**Songs of Praise the Angels Sang**


This setting is another example of the attractive three-part arrangements available in the first-year catalogue of Morning Star Publishers. James Montgomery's text (7.7.7.7 with three stanzas) sings praise for creation, the incarnation, redemption, and faith, and is therefore suitable for general use in a wide variety of liturgical contexts. The piece may be performed in its entirety as a choral anthem, or any of the verses may be used as an alternate choral setting when the tune is used as a congregational hymn.

The choral writing is well-crafted with logical voice leading and ranges that are within the capabilities of an average parish choir. The sopranos carry the tune in the first stanza, while it appears in the bass voice for the second, accompanied by descanted women's voices. The final verse opens with the melody in quasi-canonic imitation between the outer voices and concludes with a varied harmonization in which the final two strophes of the tune are not literally present. Wolff manages to avoid the plethora of problems inherent in three-part writing to create an octavo that is both practical and interesting.

Carol of the Baptism

This attractive anthem is perfectly suited for the celebration of the Baptism of Jesus, which closes the Christmas season. The composite text is based on Hebrews 10:7, Psalm 40:7, and Matthew 3:13-17 (the common gospel for all three lectionary cycles).

Brandon's three-part setting utilizes a variety of textures to contrast color and variety and reflect the text. The writing is attractive and sonorous, and the octavo can also function as a two-part version. The first verse is set in a quasi-homophonic texture; rhythmic variants in the individual lines animate what might otherwise be a monotonous texture and lend interest to each line. The second stanza opens with a bass unison evoking the voice of the Father ("This is my beloved . . .") and closes with a duo shared by the women. Maximum linear independence is found in the final verse with its fugato-like imitation.

This is highly competent and unusually musical material for choirs limited to SAB literature. It is accessible but simultaneously challenging, and the flexibility of the octavo and usefulness of the text make it a practical and worthwhile addition to any SAB library.

Missa Descendit Angelus Domini

Mary Berry's new edition of Palestrina's Mass exemplifies careful scholarship and thoughtfulness practice. The transcription was made from a set of the original part-books housed in the Vatican Library but using modern clefs, halved note values and conventional barring. Painstaking attention has been paid to respecting the metric/textual accents and the textual overlay found in the part-books. Editorial fuga is suggested above each voice part, while fuga found in the part-books (Berry notes at least eleven instances) appear as conventionally notated accidentals.

Based on a pre-existent motet by Hilaire Penet, many of the movements in this setting of the ordinary are on the scale of a Missa Brevis and could function liturgically as choral meditations—the Kyrie or either of the settings for the Agnus Dei would be particularly appropriate for Lent. Naturally, the lengthier texts of the Credo and the Gloria, though set syllabically for the most part, probably preclude liturgical use, despite the fact that Music in Catholic Worship does sanction a purely choral performance of the former for special occasions.

This is music best suited to a skilled choir with enough personnel to achieve balance and clarity among the four real parts. Note that the second Agnus Dei is in five parts, with independent lines for the first and second altos. Any of the movements would be a challenge to a less-than-average ensemble, but rehearsing this music teaches matters of line, phrasing, balance, intonation, and vowel purity like no other literature can. Ann Bond's intelligent keyboard reduction enhances this attractive edition, which assures both efficient and enjoyable learning.

Rudy T. Marcozzi

Psalm 100: Make a Joyful Noise

Lee Dengler's setting of Psalm 100 opens with a bright, syncopated introduction that carries over into the initial vocal statement, which combines 6/8 and 7/8 meters effectively. The expressive four-part writing in the middle section moves into choral style with occasional divisi writing for the altos. His voice leading is careful, his rhythmic motives well chosen, his accompaniment both supportive and fairly independent. The carefully crafted dynamics indicated will take practice to make them come off just right.

James M. Burns

About Reviewers
Mr. Burns is music director and liturgical consultant at the Church of Sr. Ursula, Parkville, MD.

Mr. Cinquegrani is director of choral and liturgical music at St. Joseph College, West Hartford, CT, and director of liturgy and music at Sacred Heart Parish, Bloomfield.

Mr. Marcozzi is music director for St. Charles Borromeo Parish, Bloomington, IN, and a doctoral student at the Indiana University School of Music.

Fr. Waters is Dean of the College of Arts and Sciences, Gonzaga University, Spokane, WA.

Publishers
Choristers Guild
2834 W. Kingsley Road
Garland, TX 75041

Concordia Publishing House
3558 S. Jefferson Avenue
St. Louis, MO 63118

Oliver Ditson Company
Robertson Publications
c/o Theodore Presser Company
Presser Place
Bryn Mawr, PA 19010

Neil A. Kjos Company
432 Jutland Drive
San Diego, CA 92117

Morning Star Music Publishers
3303 Meramec, Suites 205-7
St. Louis, MO 63118-4310

Musica Pacis Productions
St. Mary of the Lake Seminary
Mundelein, IL 60060

Oxford University Press
200 Madison Avenue
New York, NY 10016

Paraclete Press
Box 1568
Orleans, MA 02653

World Library Publications
3759 Willow Road
Schiller Park, IL 60176
Malmark has a music program for any budget with no sacrifice in sound!

The Malmark Handbell
The sound of quality is unmistakably Malmark. The clear, clean tones for which Malmark Handbells are known can also be heard in its Choirchime® instruments.
Malmark can provide a well-developed, proven program for handbell or hand chime groups that will suit your budget. With our finely-tuned handbell, produced by American craftsmen, or the affordable Choirchime® instrument, your church or school can involve more people — of all ages — in your music program. At a reasonable cost.

The Malmark Choirchime®
With Malmark Handbells and Choirchime® instruments you are assured of a lifetime of crystal-clear music.
Write or phone today to find out how easy Malmark makes it for you to begin — or expand — a handbell or Choirchime® program.

Brought to you with pride by Malmark, Inc. . . . Still the best!
America's premier bellcraftsmen
Bell Crest Park, Plumsteadville, PA 18949
DIAL 1-800-HANDBELL (In PA 1-215-766-7200)
Celebrate in your own parish
The Historic Papal Visit from The Mass

GLORIOUS NEW MUSIC by KREUTZ · NESTOR · PROULX · BIGGS · SCHIAVONE
and much more, including the 10 minute blessing by Pope John Paul II concluding the Visit by His Holiness to Los Angeles

Beautifully designed and packaged. Satisfaction guaranteed.

TWO 12" RECORDS OR TWO C-60 CASSETTES
Digital Direct-Metal-Mastered TELDEC Vinyl
$18.95

Digital Real-Time Duplication Chrome 70µs/Dolby
$18.95

ORDER NOW FOR IMMEDIATE DELIVERY

PRICE INCLUDES POSTAGE AND HANDLING

QUANTITY THE PAPAL CHOIR for the Pastoral Visit of POPE JOHN PAUL II AMOUNT

Two 12" LP RECORDS* @ $18.95 Digital Direct-Metal-Mastered TELDEC Vinyl

Two C-60 CASSETTES @ $18.95 Digital Real-Time Duplication Chrome 70µs/Dolby

TOTAL $

Residents of Massachusetts & Connecticut, please add Sales Tax.

*Library of Congress Card Catalog #88-743020

SHIP TO:
NAME ____________________________________________
ADDRESS _________________________________________
CITY _____________________________________________
STATE/ZIP ____________________________________

Send order with check or money order to:
VQR DIGITAL
POST OFFICE BOX 302
NEEDHAM, MASSACHUSETTS 02192
Just what is Hotline? This membership service is a listing of members seeking employment, churches seeking staff people, and occasional church music supplies or products for sale. A listing is printed twice (once each in Pastoral Music Magazine and Notebook) for a fee of $15 to members, $25 to nonmembers. Ads are limited to 50 words each.

Position Available

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 résumé to Diocese of St. Petersburg/Music Committee, PO Box 40200, St. Petersburg, FL 33743. HLP-3677.


Pastoral Musician Needed. Must be proficient organist and able to direct adult, children and folk choirs in a parish of 4,000 families. Salary negotiable. Please contact Fr. Timothy Murphy, St. Andrew Catholic Church, PO Box 845, Cape Coral, FL 33910. HLP-3742.

Music Director. Full-time. 3,400-family parish in a NW Chicago suburb is seeking a liturgical musician with administrative skills to direct a diverse, established music program. Résumé: Liz King Keenan, St. James Parish, 820 N. Arlington Heights Road, Arlington Heights, IL 60004. HLP-3743.

AVAILABLE NOW!

GENO:
A BIOGRAPHY OF EUGENE WALSH, S.S.

Timothy Leonard
$12.95

A man whose influence has molded the character of liturgy in every American parish.

"One person can make a difference, and everyone should try. Geno did... because he did.

Rev. Joseph Gallagher
St. Mary’s Seminary and University
Baltimore, Maryland

Available at your local bookstore or from:
The Pastoral Press
225 Sheridan Street, N.W. * Washington, D.C. 20011 * (202) 723-1254
Music Minister to lead congregational singing; teach music in school; coordinate music planning and musicians; organist; serve in area of liturgy or youth ministry—depending on talents. $15,000-$18,000. Write: Fr. Ed Schleter, 707 Jefferson Ave., Defiance, OH 43512. HLP-3744.

Musician/Liturgist. St. Joseph Catholic Church, Norman, OK, is seeking organist/liturgist starting June 1988. 30 hours/week including music for all liturgies, choir direction, cantor training, liturgical planning/preparation, coordination of music volunteers. Other 10 hours/week negotiated in other pastoral work. Contact: Rev. Kenneth Kulinski 425 E. Tonhawa, Norman, OK 73071. HLP-3749.

Music Minister/Organist. Full-time. 1,800 families. Experience playing for church services; a two-year degree with coursework in organ; choral conducting and bilingual Polish-English are desirable. Résumé: Rev. Leopold Prozny, Pastor, Holy Trinity Church, 1206 Lincoln, Utica, NY 13502. Or call (315) 724-7238. HLP-3746.


Managing Liturgist. Suburban St. Paul, MN, 2,000-household parish seeks managing liturgist. An MA in liturgy or equivalent and demonstrated effectiveness as dynamic leader, organizer, motivator are required. Salary commensurate with background and experience. Résumé or request for information: Search Committee, 8260 Hudson Blvd., Lake Elmo, MN 55042. HLP-3748.

Parish Musician/Liturgist. Seeking person of faith; experienced liturgical musician with keyboard skill and understanding of liturgy, to direct music program at young growing Catholic parish in suburban Chicago. Full-time position open July 1, 1988. Contact: Rev. Daniel Hermes, 2900 E. Main St., St. Charles, IL 60174. HLP-3745.


Minister of Music. Full-time position for 2,000-family parish. Seeking person with working knowledge of post-Vatican II liturgy who can work with staff/others in liturgical planning. Music education degree preferred. Salary negotiable. Position includes directing adult, folk, and junior choirs, teaching music in Catholic school and religious education program. Contact: Rev. David McDonnell, St. Paul’s Church, 124 Union Ave., Clifton, NJ 07011. (201) 546-2746. HLP-3750.


Liturgy able to establish an office of liturgy needed by large, diverse parish suburban to Dallas. MA in liturgical studies preferred. Contact: Dan Eckelkamp, (214) 423-5609. HLP-3754.


Director of Liturgical Music in 1,600-family parish. Qualifications: Master’s/equivalent. Responsibilities: organist at weekend Masses, funerals, weddings; direct adult and junior choir choirs; train cantors; supervise folk group; provide music for school liturgies. Salary negotiable. Send résumé: DLM Search Committee, St. Francis De Sales Church, 514 Camden Ave., Salisbury, MD 21801. HLP-3758.


Musician Available

Competent organist/director currently located in Louisiana wishes to move up to church with established choral program. Twelve years experience including adult, children’s, folk choirs, handbells, and instrumental ensembles; Master’s degree, Choirmaster Certificate, Membership in NPM’s DDM/C. Available summer, 1988. HLP-3751.

Music Wanted

Gather the Children:
CYCLE C

Celebrate the Word with Ideas, Activities, Prayers & Projects

A NEW RESOURCE FOR . . .
✓ Religious Educators
✓ Liturgists who work with children
✓ Parents
✓ Catechists

by Mary Catherine Berglund

Gather the Children:
CYCLE B

CONTAINS . . .
✓ Complete plans
✓ Activities, Prayers
✓ Leader instructions
✓ Music
✓ Kindergarten through 6th grade

The Pastoral Press
225 Sheridan Street, NW • Washington, DC 20011 • (202) 723-1254
Commentary

A Full Measure of Introduction

BY GORDON E. TRUITT

This is the first issue of Pastoral Music on which I’ve worked as managing editor, and its focus leads me to think about what I’m doing here. First, of course, I’m here because I love musical liturgy. Some years ago, I was honored to be at a meeting with Msgr. Martin B. Hellriegel (perhaps best known to musicians for his text, “To Jesus Christ, Our Sovereign King”). Hellriegel was one of the giants of the liturgical movement (i.e., in the days before Vatican II, when people thought that “litaniks”—as they were called—were probably dangerous in crowds). After dinner, Msgr. Hellriegel was asked to say a few words. He began, “People ask me, ‘When did you get involved in the liturgical movement?’ I tell them, ‘At baptism. When did you get involved in it?’”

I believe with Hellriegel that baptism involves us in liturgy, and I believe that musical liturgy is normative. (If I didn’t, I’d be in big trouble with my musician wife!) But I also believe that music is only one aspect of normative liturgy. Liturgy is the best we can bring, as full human beings gathered in community, to the praise of God. Now, that doesn’t mean that we all have to sound like graduates of Westminster Choir College, as wonderful as that would be. What it does mean is that each of us should bring our best selves to worship (even when I sing off pitch, as I do on rare occasions, that should be the best off-pitch singing I can muster). The norm of good liturgy means that I also do my best to bring myself in my bodily gestures, attention, thoughts, feelings, doubts, fears, and hopes to the community’s dialogue with God. I am an incarnationalist; I believe with the ancient theologians that “what is not taken up is not redeemed.” And I want to be fully redeemed. (Of course, I’m talking about liturgy here; they were talking about Jesus’ assumption of full humanity.)

That’s why the letter that is the topic of this issue bothers me so much. As a Christian, I believe that all of human life can serve God’s purpose, and our challenge is to point to the ways in which life points to God. What better way to do that than to bring the beauty that human beings create into the place where God’s people gather to pray? Such an action would say, “This, too, is of God.” God is present not only in actions and artifacts that we label religious, but God is also in the secular music we create, in the cry of the hungry child, in the beauty of a cityscape and the horror of a Latin American façade, in all that is human, coming as it does from the hand of the Creator.

I can think of only one other way to affirm the beauty of God’s creation and redemption, and that is to take the church to where the secular happens, not so that we can bring God’s presence there—as if the Creator and Redeemer of all is somehow absent—but to find God present in ways we have yet to imagine and to celebrate that presence today and all days, usque ad finem.
When you want QUALITY...

For sixty years The Liturgical Press has been assisting the people of God in their sacramental life and their eucharistic worship. From the beginning, the goal of our founder, Fr. Virgil Michel, OSB, was to make the liturgy of the Church more intelligible and more meaningful to the people for whom it was intended and thus promote active participation.

For seventeen of the past sixty years we have been publishing a Mass Guide dedicated to those same goals established so long ago. From these long years of experience, CELEBRATING THE EUCHARIST Mass Guide has evolved into the quality missalette that now serves 3200 parishes throughout the country.

They choose CELEBRATING THE EUCHARIST Mass Guide because it offers the complete order of Mass and the full text for each Sunday and holy day in an easy-to-follow format and because it provides a wide selection of both traditional and contemporary music. (A special edition with an extra music supplement is also available.)

If you're looking for a quality missalette that is liturgically accurate, visually uncomplicated, realistically priced, and features an inviting song selection, write for details and a free sample copy of CELEBRATING THE EUCHARIST.

THE LITURGICAL PRESS
St. John's Abbey, Collegeville, MN 56321
Phone: 612-363-2213
50 Years of Quality

1937
1987

Looking back over half a century

The thirties in America: A time of great contrasts—a nation in the grip of a long, cruel depression, at the same time achieving amazing advances. A time when anything could happen—and did!

It was then that the president of Allen, at the time a college student in Allentown, Pennsylvania, received his first patent, ushering in a new era in organ design. Experimental work continued for several years, organs being built and taken apart on a one-at-a-time basis.

By 1939, Allen Organ Company, named after the local city, introduced the world's first commercially available electronic organ. The fledgling company consisted of two employees and a small facility.

Within a dozen years (including time out during World War II), Allen forged a nationwide network of dedicated dealers, and became the leading builder of electronic church organs.

Today, with over 50,000 Allen Organs installed worldwide, Allen can be called the most successful church organ builder in history.

Dedication to Quality

Allen's goal has always been to provide reliable, pipe-like organ sound. From its early years, the company elected to make as many components as possible "in house". In this way, full control over quality is maintained and future supply assured.

Among today's manufacturers, only Allen has such massive "in house" capabilities. Over the years, Allen's performance has been extraordinary. The company has never failed to provide a needed part for its instruments, regardless of age. In today's world, this may seem almost impossible to believe, but for Allen it is simply normal procedure.

Perhaps the most convincing proof of Allen's dedication to quality is the many customers who, over the years, have seen fit to purchase second Allen organs as their musical requirements expand.

What does Allen's 50th Anniversary mean to you?

For one, the experience and knowledge that only 50 years can teach.

For another, stability and long term product support in a field where companies come and go.

Plus comparable expertise, stability, and customer support within Allen's worldwide sales organization.

And finally, during this 50th anniversary year, it means specially equipped models and options. Ask your Allen representative for full details.

Allen organs

PM48
Macungie, Pennsylvania 18062
(215) 966-2202
Copyright © 1987