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In This Issue...

We review this year's round of Regional Conventions. After attending thirty-five such conventions since 1980, it is appropriate for me to take a look at what has changed and what has remained the same.

At every convention, the surprise is the number of people attending an NPM Convention for the first time. Depending on the area, between forty and fifty-five percent of the persons attending are new. What does it mean? It means that a number of people are continually rotating into (and out of) the field; and/or that there are a number of people who, even after twelve years of promotion and encouragement, are just discovering NPM and our work.

But it also means that only fifty per cent of the people who have attended our previous conventions are returning to attend a second and third convention. One of the key reasons for this lack of repetition is the constantly changing locations, one year in Fargo, ND, the next year in Peoria, IL.

The value that NPM places on reaching different-sized dioceses and cities (rather than concentrating on the largest) results both in new attenders and fewer repeaters.

My second clear impression is that the field of pastoral music has definitely changed in the last twelve years. There are more people taking the work of making music in the parish seriously. They are serious about their musical skills, and they are serious about their liturgical skills.

Again and again I hear that people have attended training programs and graduate/undergraduate schools precisely because of the urging that they heard at NPM events. That's good news.

Each convention has a unique feature. I am always surprised at how difficult it is to prepare a festive eucharistic celebration under convention conditions, i.e., when the assembly is large, liturgically educated, and ready to celebrate; when the facility is unfamiliar to those preparing and those participating; and when the leaders of prayer are coming from various sources and may not have worked together as a team. And, based on my twelve-year experience, it is clear that each region of the country has subtle but distinct values that they hold essential to the determination of "good" liturgy.

For me, this year, the most dramatic discovery concerned a deeper awareness of the centrality of being "pastoral." Each person can tell his/her own story. Most musicians, if asked, can tell the story of when they discovered their interest in music, and indeed, when they were invited to use that musical talent in church. Many will add how they discovered the liturgical rules that affect the way music is done in church. But in the story of many musicians attending our meetings there is a special moment when they discovered that their liturgical music must be determined by the assembly with which they worship... that their liturgical music is real prayer for the gathered assembly. And at that moment, everything changes: the repertoire chosen, the communicative aspects of performance, and most importantly the interior attitude of the music maker. They become pastoral.

It is my hope that at future "gatherings of the folks" we can find a way to support one another in the commitment to continue making the finest music possible and encourage one another to learn how to submit our art form to the demands of the ritual action. But equally important, we need to find a way to support one another in the commitment to sustain the intense challenges that come from surrendering our music making to the boundaries created by a living assembly at worship. The consequences of "loving the sound of a singing congregation above every other sound" are limitless.

I suggest that we set aside the week of November 20 (the feast of St. Cecilia is November 22) as "Pastoral Musician Week" and provide celebrations and prayers fitting the pastoral music of our parishes. Through this week, we can recognize and salute the tremendous contribution that pastoral musicians have made to the prayer life of the church throughout the world and call every musician working in the parish to musical competency, liturgical awareness, and pastoral commitment.

V.C.F.
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Convention Comments
Jacksonville

I attended the Regional Convention in Jacksonville and just wanted to take a moment to tell you how much I enjoyed it. It's an exciting time to be in the Catholic Church and to be among those in the forefront of its musical direction.

Among many other moments, I particularly enjoyed the workshop of Marty Haugen regarding non-Catholics working in the Catholic Church. This really hit home because I am Jewish. Marty's Lutheran background provided an informative perspective on Catholicism from a non-Catholic view, yet for me the parallels and differences extend in other directions. The theological, liturgical, even social comparisons are fascinating.

I have been the music director at Prince of Peace Church in Jacksonville since Easter this year. I am faithful to Judaism, but this worship is unlike any I have ever participated in. The love and devotion from everyone is openly expressed, and it's a wonderful feeling. It is one of my hopes to guide this parish toward even more meaningful prayer through a musical message never before heard in Jacksonville.

The convention explained the search for meaningfulness in the Mass—meaning in the gathering, in the rites, in the very death of Jesus Christ (as best expressed by Grayson Warren Brown). With Vatican II, our task is to find a way to put this meaning, both new and old, into music. I have some ideas.

...Perhaps one day NPM will extend worldwide, uniting all Catholics in worship and song.

Danny Marmorstein
Jacksonville, FL

At the time I filled out the evaluation, I couldn't think of anything more I could have possibly wanted than what I received at the Convention, but in the quiet of my five-hour drive home I thought of some suggestions.

I found it very helpful to see and hear specifics of what people are doing in

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Portland

Nearly a month after the Portland Convention the songs "Send Us as Your Blessing, Lord" and "Center of My Life" are still singing themselves in my mind.
liturgy. What if, in addition to the evening jam sessions, there were evening sharing sessions? People who have videotaped a significant liturgy in their parish would be invited to sign up for a time to share the videos... There would be time for questions and answers and explanation. It would give us a chance to see what caliber of amateur cantor the ordinary parish makes use of, as well as how an ordinary parish responds. Sharers could have available for those interested a... form that gave such information as... what environmental preparation was needed; what worship aids were present (like hymn books); specific songs, responses, acclamations used; what theme was pursued in the homily; anything else significant.

In fact... some sort of standardized liturgical planning form [could be] sent out to every conventioneer, participant as well as presenter, and each... invited to fill in the blanks with the specifics of a certain liturgy. These completed forms could be on a table somewhere for perusal by anyone who is interested. They could be a rich source of ideas...

Thank you for all your work in making the 1988 NPM Convention in Portland a wonderful experience for me. I did come away refreshed.

Cecelia Lloyd
Bellingham, WA

Editor's Query. What do you think about Cecelia Lloyd's two suggestions? Should we plan some time for an evening sharing of videos of liturgies at the National Convention in 1989? Should we send out a standardized form to all conventioners that can be left on a table during the Convention as a source of ideas? Please send your comments to: Editor's Query, NPM, 225 Sheridan Street, NW, Washington, DC 20011-1492. Responses should be sent before December 1, 1988.

Reply to a Book Review

It becomes difficult to make a judgment on a given project unless its reviewer fully appreciates the entire concept underlying the project. Mr. Skinner Chávez-Melo's recent review of Cantos de Señor en Pastoral Music [12:5 (June-July 1988): 57-8] seems to forget this basic principle.

The publication in question was assembled by Hispanic musicians of the Archdiocese of Miami with several specific criteria. True, the typesetting has more than a few errata; true, the offset printing is not very clear; true, there is very little harmonization in the musical pieces provided... I would be the first to admit that this low-budget operation could never match the ornate and sometimes glittering editions of other hymnals and accompaniment books. It is not meant to do so! This Spanish hymnal was conceived merely to help people pray while they sing at liturgical celebrations; its focus is the assembly, not choirs.

The criteria for the publication, conceived by local musicians in South Florida, are evident: to assemble the best of what is being sung already in hundreds of parishes throughout South Florida, to place such a musical collection in a format which can assist Hispanic communities, always accustomed to read from loose sheets with poorly printed texts, and to get acquainted with a concept foreign to any Spanish tradition: the use of a hymnal with musical settings for prayer.

Unfortunately, Mr. Chávez-Melo cannot seem to appreciate these aspects of...
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the edition, clearly delineated in the Introduction to the hymnal; nor does he seem to give credit to the enormous collaboration that took place between musicians and pastors, also pointed out in this section, which allowed this work to become in itself more pastoral than musical.

Mr. Chávez-Melo, moreover, while giving credit to the texts chosen for this publication, seems to acknowledge only Cesáreo Gabarain as one of the many composers listed in this edition. It seems unfortunate again that the reviewer has ignored the excellent Spanish texts of Gregorian melodies such as “A Tan Alto Sacramento (Pange Lingua)” and “Ante Ti Me Postro (Adoro Te Devote),” to name two, or the variety of Latin American liturgical music which he does not seem to know, which appears dispersed throughout the book in every liturgical season, and which represents, though in a limited manner, some of the best musical compositions used in countries such as Nicaragua, Dominican Republic, Cuba, Puerto Rico, Venezuela and Colombia, among others.

Cantemos al Señor is a pastoral work, not intended for choirs but for the assembly. It represents the beginning of a wider project which would involve more time and more financial support: to preserve the best of the Spanish liturgical tradition and to pave the way for the best compositions of local musicians. Cantemos al Señor has resisted the overwhelming error of translating into Spanish the most singable American melodies of our times and the temptation of providing music for the sake of music alone. With all of its defects, this work deserves a bit more attention than it has received from Mr. Chávez-Melo…

Rev. Juan J. Sosa
Miami, FL

Editor’s Note. Father Sosa is the Executive Director of the Ministry of Worship and Spiritual Life of the Archdiocese of Miami. We mistakenly called his office the Ministry of “Liturgy” and Spiritual Life, and we neglected to give the price of the hymnal Cantemos al Señor. The people’s edition is $3.00, and the accompaniment edition is $30.00. The hymnal is available from the Ministry of Worship and Spiritual Life, 9401 Biscayne Blvd., PO Box 382000, Miami, FL 33238-2000, and from World Library Publications, 3815 N. Willow Rd., Schiller Park, IL 60176. Pastoral Music regrets the error and the lapse.
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Conventions

The 1988 NPM Regional Conventions are fading into history, but they provided a spur to excellence for nearly 4,000 people this summer. According to the evaluation forms we received, the participants rated their experiences well above average, leaning strongly toward excellent. Some of their specific likes and dislikes are listed in the *Commentary* section of this issue, along with a chart of attendance and general evaluations.

Now that the musical echoes of those days are fading, we are turning our attention to the National Meeting in Long Beach, California, June 26-30, 1989. Look for more detailed information in future issues of *Pastoral Music*.

NPM Scholarships

The following amounts were collected at this summer's Regional Conventions:

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<td>Fort Worth</td>
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We thank all those who donated so generously to the scholarship fund.

Five scholarships of $1,000 each will be awarded this year. For application procedures write: NPM Scholarships, 225 Sheridan Street, NW, Washington, DC 20011-1492. (202) 723-5800.

Walsh Honored in Portland

During the Portland Regional Convention, Rev. Eugene A. Walsh was honored for his many contributions to the development of liturgy in the United States. On Wednesday, June 29, at the end of Fr. Walsh's address (for which he received a standing ovation), Rev. Virgil Funk described his commitment, reaching back well before Vatican II, expressed through teaching, writing, and pastoral practice, then he presented a plaque naming Fr. Walsh a lifetime member of NPM. The text of the Lifetime Membership Award reads:

> For outstanding contribution to the vision of being human in the liturgical life of the church, the Lifetime Membership Award of the National Association of Pastoral Musicians is presented to Rev. Eugene Walsh, S.S. on the occasion of his fiftieth anniversary of priestly ordination, June 7, 1988.

In another tribute to Father Walsh in his fiftieth anniversary year, The Pastoral Press published his biography this spring. Written by Timothy Leonard, it is titled *Genos: A Biography of Eugene Walsh, S.S.* It is available ($12.95) from The Pastoral Press, 225 Sheridan Street, NW, Washington, DC 20011-1492. (202) 723-1254.

Next in Pastoral Music

The topic for the December-January issue of *Pastoral Music* is the American edition of the RCIA, approved by the Vatican last spring. In the February-March issue we will be taking a look at the General Instruction of the Roman Missal from the perspective of its "functional theology."

AIDS and the Cup

The spread of AIDS seems to have become a liturgical concern in two ways: first, as a petition for the general intercessions ("For the sick, especially those with AIDS . . .") and, second, as an item of concern over sharing the common cup. In the March 1988 issue of *Worship*, Gordon Lathrop addressed that second issue in a straightforward statement: "As far as we currently know, and that from extensive studies, one does not get AIDS from the cup. Nor, for that matter, is the disease contracted from any other of the means of communion we are using."

Lathrop went on to describe other issues related to AIDS and the cup: the spread of fear of AIDS (which some people call AFRAIDS), and the danger from sharing the cup faced by those with AIDS: "How do we protect them from ordinary disease?"
That article was reprinted in the July issue of Liturgy 80 along with an essay by Gabe Huck, in which he describes some other studies that suggest the safety of sharing the cup. But both Lathrop and Huck focus on the symbolic nature of the cup and the debate about sharing it. Huck points out the “selectivity of the concern”:

We worry about sharing a common cup but not about sharing a common world. We wonder what diseases our (“Peace be with you”) neighbor in the pew might have left for us on the cup’s rim, but we have an awful record of ignoring what is far more real, the ecological havoc we continue to inflict on the earth and its present poorer inhabitants and future inhabitants (our kids) . . .

We need to reflect, individually and perhaps sometimes as a parish staff or as a liturgy committee or in any small group, on the thoughts and images and the emotions and the prayers and the convictions each of us has on moving toward the cup, taking and drinking . . .

All in all, we need to know why this is so important.

Liturgy Surveys

Two archdioceses, one in the U.S. and one in Canada, recently reflected on surveys they conducted in the last couple of years. The survey in the Archdiocese of Baltimore (Celebration: For the Liturgy of God’s People in Baltimore, No. 140 [Summer 1988]) indicated the following facts: community participation was an agreed-on value; the various liturgical ministries are universally carried out; ongoing formation in liturgy and ministry is a constant need; missalettes are used in slightly more than half of the parishes; responsibility for the RCIA in parishes is shared among the liturgy committee, religious education committee, and the parish staff. By and large, people seemed “satisfied” with their parish liturgy.

The survey in the Archdiocese of Toronto (Fragments, No. 49 [May 1988]) concerned liturgy and musical practice. Over ninety percent of the Sunday Masses in the parishes have music. The liturgy of the hours is not a popular prayer form yet, but fourteen percent of the parishes celebrate morning or evening prayer. Almost sixty percent of the parishes have liturgies with children. Over three-quarters of the parishes have a full- or part-time music director, while the most common instrument is the organ (95%) and, not surprisingly, the instrument of choice is the organ. Over three-quarters of the parishes also use guitar, however, and occasionally other instruments.

On the negative side in both surveys was a seeming decline in parish liturgy committees or boards. In Baltimore, twelve per cent of the responding parishes noted that their committees were “inactive,” and twenty-one per cent of the parishes in Toronto have no liturgy committee or planning group. Both surveys agreed that the overriding concern in the parishes is education.

ARTS

Doug Adams has passed on word of a new venture called ARTS: The Arts in Religious and Theological Studies. It is designed to serve those persons concerned with the future of the arts in theological education. ARTS is a publication of the Religion and Arts Program of United Theological Seminary of the Twin Cities. It will be published three
times a year, and for the first year, there is no subscription fee. A modest fee will be charged in the second year. Write: ARTS, 3000 Fifth Street NW, New Brighton, MN 55112.

Dugg has also sent us a lengthy bibliography of books on liturgy and the arts, particularly dance and worship. Most of these books are available from The Sharing Company, PO Box 2224, Austin, TX 78768-2224. (512) 452-4366.

A Common Repertoire

The Worship Center of the Archdiocese of St. Paul-Minneapolis has produced a booklet called Toward a Common Worship: Recommendations for Liturgical Music ($3.00). Put together with the help of many musicians and with advice from educators, it aims to present "a body of common texts that are worthy of our singing together as a local church, with music worthy of carrying the sacred text." The collection is not a "white list" or archdiocesan policy, but a recognition of the "core of common song" that is developing in the local churches. It draws on two hymnals (Worship II and its latest edition, Worship, and the Peoples Mass Book) and two songbooks (Glory and Praise and Gather to Remember) as the most widely used books in the archdiocese. Copies are available from The Worship Center, Archdiocese of Saint Paul and Minneapolis, 325 West Sixth Street, Saint Paul, MN 55102-1997.

Spanish Episcopal Hymnal

In conjunction with the biennial meeting of the Standing Commission on Church Music of the Episcopal Church, a joyous multichoir festive evening liturgy was held at the Episcopal Cathedral of San Juan Bautista, San Juan, Puerto Rico, on June 8. During this service the Rev. Roberto Milano was dedicated as editor-general of the Episcopal Church's Spanish hymnal, now in development. Its working title is Un Himnario para las Americas (A Hymnal for the Americas). The hymnal will eventually include three hundred hymns and songs and a collection of service music that will reflect the diverse tongues, dialects, and liturgical expressions of the Spanish-speaking church throughout the world.

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Instrumental Parts - $16.00

May 1988

Dean of the College

Richard Webb has been named the sixth Dean of Westminster Choir College in Princeton, N.J. As chief academic officer of the College, he is responsible for supervising academic programs, continuing education, and the library. Dean Webb comes to Princeton from a position as chair of the Department of Music at San Francisco State University. A member of the AGO, he has served as organist and choirmaster in several churches. We congratulate Dr. Webb and the College on this appointment.

Honoring Vietnamese Martyrs

On June 19, 1988, a group of Vietnamese martyrs were canonized at a solemn ceremony in Rome. A special Vietnamese choir flew from the United States for that occasion, and this choir has now issued a tape (recorded last November in Portland, OR): "To Honor the Vietnamese Martyrs." The musical arrangements of Vietnamese melodies are by Rev. Joseph Ngu Duy Linh, and two of the solos are sung by Rev. Vu Han. A three-hour vocal choir is now gathering for rehearsals in southeastern USA for a major celebration of the feast of the martyrs on November 24—Thanksgiving Day this year. If you are interested in the tape please contact: Rev. Joseph Ngu Duy Linh, 3876 Eastview Drive, Harvey, LA 70058. (504) 347-4725.

Liturgy and the Arts

The Center for Liturgy and the Arts is an eight-year-old "Itinerant resource providing teaching, performing, and consulting services in the use of the arts in worship" based in the Episcopal Diocese of Virginia. They have a new address, so for further information, write: The Rev. J. Bruce Stewart, Director, Center for Liturgy and the Arts, 4327 Ravenswood Road #210, Annandale, VA 22003. (703) 941-9422.

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YOUNG CHANG
The best the world has to offer.
Imagine for a moment how Garrison Keillor might tell the story of Muriel Inglebert, the only pastoral musician of Our Lady of Perpetual Responsibility Parish in Lake Wobegon, Minnesota, now that the Lydecker twins have married and moved away, and no one else wants to take over the folk Mass at 8:00 A.M. Keillor would lean into the microphone and, in that measured pace and intensity we came to know so well, he would cast doubt about whether his sympathies lay with Muriel or with Father Emil, the beleaguered and long-suffering pastor of OLPR, with his strange mix of conservatism, resistance to change, and wisdom in dealing with people. Keillor might tell us this very true story:

It's been quite a week in Lake Wobegon. Muriel Inglebert, the organist at OLPR for the past forty-eight years, has gone through some changes. Ever since she went to the NPM Convention with her cousin from Winona, things haven't been the same. She's taken to enjoying two pink daiquiris every Friday night now, to the surprise of her husband, Orville, and between the first and the second, she starts humming something called "Come and Journey with Me."

People always told her, "Muriel, you have a natural talent," ever since she played "Mother, At Your Feet I'm Kneeling" at her big sister's wedding. She was eleven, and couldn't reach the pedals, but that was the beginning of her "ministry," as she now calls it. Well, she came back from that NPM Convention with her talent confirmed. She felt ready! She wanted to be named Director of Music Ministries at Our Lady's, and she wanted a job description...maybe even a contract. But at least she wanted that title...and a receipt from Father Emil for her "in kind" contribution for the past forty-eight years, so that Orville could claim it on their joint income tax return. "Imagine that," she would say to herself, "a tax return with something besides a string of zeroes next to my name!"

Father Emil had a way of defusing uncomfortable conversations. In fact, some of the parishioners think that he learned special avoidance methods in the seminary. He usually alternated between the "distraction system" and the "get sympathy method."

Since he didn't use the confessional counter to count confessions any more, he kept it on his office desk. He really didn't need it for the three people who showed up regularly on Saturday afternoons, and since two of them insisted on "face-to-face," he was embarrassed to "click" them in or out of the new "reconciliation room." But he would pick up that counter from his desk when a conversation got tense and play with it distractedly. Then he began to click it after his visitor's sentences. A sentence, then a click; another sentence, another click.

The "get sympathy method" depended on his allergies—one for every season of the year. After you made your request, you could see the sneeze coming and him trying to resist it with his finger up under his nose to postpone the explosion while he held his breath and reached for his Kleenex, or when things got really bad, his bandanna handkerchief. This method could increase in intensity as needed. Of course his apologies between sneezes were timed to confuse further conversation. But if you didn't take the hint, the session ended in a particularly strong and long session of nose blowing guaranteed to end any conversation.

Muriel had been studying Father Emil's nose-blowing techniques for decades, and his clicking style for the last five years. But even knowing what was to come, she had been building her courage, waiting for the right moment to approach him with her request. She had rehearsed her opening lines in her head and had steeled herself for that negative shake of the pastoral head, or the grab for the confessional counter, or the flurry of activity preceding the first sneeze. You see, she got nervous when he got nervous.

Things came to a head on Friday night, when Muriel visited the Chatterbox Cafe and found her old friend, Pastor Ingvist's wife and Florence Tollefson, the organist and choir director for the Lutheran Church. They had wispy white hair, and wore sensible shoes and long print dresses that contrasted with Muriel's deep purple pants suit, purple pumps, and jet-black wig. Muriel knew that she was sixty-eight, just about their age, but she thought that they looked, umm, middle-aged, while she looked more like a thirty-four-year-old who had led a hard life.

The gossip drifted from Father Emil's latest allergy to Pastor Ingvist's wife's mention of the new raise that the church had voted for Florence. "A raise!" Muriel's eyes lit up. Then, "A raise?" she kept asking herself in her head. "A raise from what?" That did it. She went right home and phoned the rectory and made an appointment with Father Emil for the next day.

Right at two o'clock on Saturday Muriel walked into Father Emil's office. He was behind his desk, with his clicker and Kleenex in easy reach. She sat down on the tip edge of the visitor's chair, with her back stiff and straight. She put her hands on the desk, palms down, and trying to keep her voice calm, she said, "Father Emil, I want a job description."

He reached for his clicker.

She said, "I want a job description and a contract."

He clicked once and nervously put the counter back on the desk. Muriel grabbed it. She had never done anything so bold in her life, but now she was com-
mitted. "I want a job description, a contract, and a basic living wage!"

Father Emil said, "Ah...ah...AH." His finger shot toward his nose; his other hand reached toward the Kleenex.

Muriel grabbed the Kleenex box. "I want to talk to you about money..."

The sneeze exploded just as it was covered by the bandanna handkerchief. "...and about contributed salary."

Muriel snuck in between the next two sneezes. Muriel had sat through worse attacks. She waited for him to catch his breath.

"But how can we afford it, Muriel?" She handed him one Kleenex. "We're a poor parish with a huge debt! I'm still paying for the new reconciliation room."

He eyed the confessional counter in her hand wistfully.

Muriel explained, "We can write out what I do, and attach the hours I work to do it."

Father Emil grabbed for the Kleenex. You could see he desperately needed to blow. Muriel handed him the box as she said, "...and I have an NPM Workbook that will help us. It has a three-step method."

Father Emil's sneeze let go, throwing him right out of his chair. He jammed Kleenex in front of his face and ran out of the room, waving a dismissal. Muriel thought he said, "We'll talk about this tomorrow," but she wasn't sure. Still, she took a deep breath, returned the confessional counter to the desk, put on her best Mona Lisa smile, and left the rectory humming. "We Shall Overcome." She had plans to make.

That night she phoned Pastor Ingqvist and apologized for disturbing his Saturday night, but would he please find a verse for her that she remembered from one of Father Emil's Lenten Bible classes? He looked it up in his concordance and gave her the reference. She thanked him, hung up, and got out her magic marker and a big piece of paper. In large red letters she wrote: "You shall not muzzle an ox when it is treading out the grain. Deuteronomy 25:4." Then she looked over the list of hymn suggestions she had prepared for the upcoming parish feast day. Most of them were from Worship II. Another sigh. Father Emil had said that they couldn't afford Worship III, and besides, they never sang all the hymns in the old hymnal, anyway. What use was a new one? Well, here was her list: "Out of the Depths I Cry to You, O Lord," "What Does the Lord Require?, "Am I My Brother's Keeper?" (she added "and Sister's" in brackets), and thinking of Father Emil's allergies, "Weary of All Trumpeting." Though she didn't mention it, she planned to do a solo from the copy of the People's Mass Book that she had paid for herself. "Sing We a Song of High Revolt."

When Muriel arrived at OLPR on Sunday morning to practice her new transposed arrangement of "Holy God, We Praise Thy Name," she was surprised and disappointed to see, not Father Emil, but Father Todd preparing for Mass. (You remember Father Todd, the chaplain at the Excelsior Amusement Park who wore a chasuble T-shirt and, at the Easter Vigil, had played the theme song from Miami Vice while he showed slides of a water skier with the caption, "He's up!")

Father Todd explained to Muriel that Father Emil was having an allergy attack and wouldn't be in church that day. But, he reassured her, things would be fine. He had brought enough helium balloons so that the Knights of Columbus could tie them on their swords for a special processional. Muriel looked: the bright orange balloons had bold letters that read, "Join the Resistance. Support Vatican II."

Disappointed, Muriel climbed to the organ loft. She put away her sign and her list of hymns and prepared for Mass. During the prayer of the faithful, she joined in the prayer for Father Emil's swift recovery; she really did. Unsure of what she had done and planned to do, she went right home after Mass, kissed Orville on his bald spot, and went upstairs. She got out her NPM Workbook and read the last section about "generous musicians." That made her feel a little bit better about herself.

Thumbing through the book, she came to the section on "Writing a Job Description for the First Time." She took a pencil and a piece of paper, and began to answer some of the questions. There was nothing to it! She continued working on the paper, not wanting to mess up the Book. Then she copied her answers neatly onto more paper in ballpoint pen. She added a lot of leading words in capital letters for emphasis. When she was done, she felt good, and confident again, and exhausted!

Father Todd called early Monday morning. Father Emil had asked him to call, he said, to see if Muriel knew about some kind of workbook he had heard about from the Benedictines over at St. Alice's in Finseth. Muriel said she had a copy and would bring it over right away. She whistled as she walked to the rectory. She handed Father Todd the Workbook and three sheets of paper, neatly stapled and covered with her careful handwriting—in ballpoint pen. Father Todd noticed that there were a few leading words in Capital Letters. Muriel said, "Tell Father Emil I've done a little work on a job description, just in case he's interested."

Then she turned and started for home, picturing herself next April, filling in the IRS form for charitable contributions: "Value of in-kind contribution of services: see attached note from Our Lady of Perpetual Responsibility Church."

And so there is hope... even in the little parish in Lake Wobegon... where the women are strong, the men are good lookin', and all the children are above average.

Fort Worth Convention
PEDALE
Contrebasse 16'
Sous-basse 16'
Montre 8'
Flûte 4'
Bombardé 16'
Trumpette 8'
Clarinet 4'
G.O. to Pedale
Rec. to Pedale

GRAND ORGUE
Violoncelle 16'
Montre 8'
Flûte Harmonique 8'
Préstant 4'
Flûte Octavante 4'
Doublette 2'
Cornet 2'
Plein Jeu 16'
IV Trompette
Tremblant Doux
Recit - G.O.

RECIT-EXPRESSIF
Bourdon 8'
Voix de gamba 8'
Voix Celeste 8'
Flûte 4'
Octavin 2'
Cymbale 16'
Bassoon 8'
Hautbois 4'
Clairon 4'
Tremblant Forte
Rev. Lawrence M. Jenco, O.S.M., is a staff member in the external affairs division of Catholic Relief Services stationed in Portland, OR. On January 8, 1985, he was abducted by Shiite Muslims in West Beirut and held hostage for almost nineteen months. He was released in the Syrian-controlled Bekaa Valley of eastern Lebanon on July 26, 1986. Much of his present work is focused on the release of the hostages still held in Lebanon.

This homily was delivered during the eucharist at the Portland Convention.

Many years ago I was associated with an organization founded by a Chicago priest called "Project Amos." Basically, the goal of Project Amos was to break the vicious cycle that chained many transients in inner cities. Such transients were hired temporarily by companies needing unskilled munition labor, especially in construction. A company man would come to a residence or mission (many of which were under the auspices of individual churches) and hire transients, for whom the mission would pay bed and board.

On payday, Friday, checks could be picked up at the local bar. The bar would deduct the cost of room and board, and the remaining money, more often than not, ended up on top of the bar. Penniless, the transient would make his way back to the residence, and Monday morning the cycle would begin again.

Amos the prophet delivered oracles and visions in the mid-eighth century at Bethel, the sanctuary of the northern kingdom of Israel, during the reign of Jeroboam II. He was the prophet of social justice, a shepherd and tender of fig trees sent by God to denounce the widespread injustices that violated the Mosaic covenant. This was a period of great material prosperity, but only the merchants and nobility shared in the wealth. Peasants, small landholders, and farmers were dispossessed of their holdings by the powerful, land-hungry upper classes. The poor and oppressed had nowhere to turn, for even the priests, prophets, and judges were corrupt.

Amos was not part of a company or guild of prophets, professionals attached to a shrine, government officials paid to prophesy disaster for Israel's enemies and good fortune for the northern kingdom. Amos was a threat to the establishment: the priests of Bethel, the prophets, and the judges—all closely associated with the state. The judgment that Amos was announcing for the Lord made the priest Amaziah shout: "That is enough, prophet! Go home, Amos, go do your preaching in Judah. Let them pay you for it. Don't prophesy at Bethel anymore; this is the king's place of worship, a national temple."

And what was that judgment? Because of Israel's iniquities, its failure to repent and turn back to the Lord, a foreign nation would plunder and destroy it utterly. And what iniquities brought about such judgment? They were many. People sold into slavery honest folk who could not repay their debts, even the price of a pair of sandals, and then, at places of worship, slept on clothing they had taken from the poor as security for their debts. They filled their mansions with things gained by crime and violence. The women of Samaria, the social elite, mistreated the weak and oppressed the poor. The upper classes hated anyone who challenged injustice or spoke the truth in court; they persecuted good men and women, took bribes, and prevented the poor from getting justice. They remained silent in the face of injustice, trampled the needy, and overcharged for grain, using false measures and fixing the scales for cheating.

Amos brought this word from the Lord: Make it your aim to do what is right, so that you may live. Hate what is evil and see that justice prevails in the courts. Let justice flow like a stream and righteousness like a river that never...
goes dry. And the response? “Amos, don’t mix politics with religion. Go home!”

That invitation to Amos to go home was a rejection; the same words in the gospel are words of freedom. Jesus goes home to his own town, where he meets a paralytic. Though everyone expects a miracle of physical healing, Jesus tells the paralysed man: “Have courage, son, your sins are forgiven.” What about the physical healing? That comes later, when Jesus says: “Stand up, roll up your mat, and go home.”

Here is a different scene, from January 1986. I was in my last of many prisons; all the American hostages were in a twelve-by-fifteen-foot room on the eighth floor of an apartment house in the southern suburbs of Beirut. The windows were sealed with steel shutters, and the only breath of fresh air came when we went to the bathroom (once a day) or when the guards left the door open at meal times. I had been a hostage for a year.

One morning the guards moved us to another room. For a couple of hours we heard banging and pounding, then they brought us back to our cell, blindfolded. After the guards left, I lifted my blindfold and noticed a second door added to the outer door frame—made of steel and barred. That barred door shattered my dreams of liberation, but said, one of the guards, said he was happy that the door had been added, for now they could leave the inner door open and get some ventilation through the bars. I explained how that door had saddened me; I had hoped to go home soon, but I was only given some fresh air through bars. Like the paralytic, I had hoped for much more than I seemed to receive.

The paralysed man looked into Jesus’ eyes, hoping for liberation from the chains of his paralysis that bound him to a cell, only to receive, instead, a promise of freedom from sin. He had heard rumors of a man who could set him free from his paralysis. When he heard, “Your sins are forgiven,” did he think his brightest hopes and expectations had come to naught?

Forgiving sins is more difficult than physical healing, for only God can do it. It can’t be seen, but a physical healing that verifies the gift of forgiveness can be. So Jesus offers that sign. The conclusion is that it is rather pointless to heal even severe physical ailments—to set free those in bondage—unless sin is also forgiven. No illness is more deadly in the eyes of Jesus, the healer, than alienation from God and our brothers and sisters. No aching pain of the loss of freedom exceeds a broken covenant of love.

Three months before my release, Boma, the young Shi’ite guard, sat on my mat. He had been with me through most of my fifteen months of imprisonment. He asked, “Abouma [Father], do you remember the first six months?”

“Yes, said, I do—with sadness and grief for the pain inflicted on me and the others.”

“Abouma, do you forgive me?”

After moments of silence, for I was startled by this request, I responded: “Yes, said, I do forgive you. However, I need to ask your forgiveness, too, for there were times I hated you and the others. There were times I failed to make love incarnate in my life. I ask God and you, Said, to forgive me.”

That was a glorious evening of reconciliation between brothers who adore the same God of love.

During my captivity the guards would occasionally ask if I needed anything, to which I constantly replied, “Yes, a taxi to go home!” On the eve of my release, I was naked and blindfolded. Baj, another guard, stood in front of me as a translator read a love letter I wrote at Christmas to my family, which was never sent. “If I am to die,” I wrote, “I hope I would die with the words of Jesus on my lips: ‘Father, forgive them, for they know not what they do.’” Those words Jesus prays in his dying moments, asking forgiveness and making excuses. He dies in peace, and on Easter Day he speaks shalom. After reading my letter, Baj asked for forgiveness.

A gentle God reminds us to follow the example of the paralytic, to seek the Lord’s healing for all that holds you in bondage, but first to seek God’s forgiveness. Be reconciled to God and your fellow human beings, and then see how little the rest of your sorrows matter.

The last words spoken to me by my captors came as I stood on a dirt road near Damascus. They were: “Here, Abouma, take this money. Catch your taxi and go home!”

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The Call to Competence: Regional Conventions 1988
The subject of collaborative ministry is an important one for anyone actively involved in the church's ministries today. But before I delve into collaborative ministry, I must set an appropriate backdrop drawn from *Music in Catholic Worship*’s focus on musical, liturgical, and pastoral judgments.

Music is our art form, and we are entrusted with it as craftspersons and caretakers. Our first and foremost responsibility is to be the best musicians we can be. Dr. Raymond Sprague says, “If you ever do the perfect performance, you ought to quit while you are ahead; you’ll never match it again. I doubt that anyone will ever do the perfect performance.” We can never say that we have arrived as musicians; there is always something new to learn or improve on.

One quickly learns, however, that unless it is coupled with liturgical knowledge and sensitivity, all the musical skill in the world will not stop us from deeply violating and destroying liturgies. If we don’t love the liturgy and see music as liturgy’s servant; if we don’t grow in a knowledge of liturgical principles deeply rooted in the history and theology of celebration, then we must find another arena for our musical skills. Our love for liturgy must equal our love for music; ongoing liturgical education has to be a priority for us.

The concept of collaborative ministry falls under the pastoral judgment involve in musical worship. If we are not moving toward collaborative ministry, all the musical and liturgical skills in the world will only become tools of power to oppress people, weaken faith, and blind us to the body of Christ, contrary to the mission of the church. I can illustrate this with personal testimony.

A few years back I received a brochure describing a symposium in Dickinson, Texas, on “Celebrating Gifts.” The brochure was homemade, I had never heard of any of the presenters, and Dickinson was not on my top ten list of cities to visit, so I tossed the brochure in the waste basket.

By the end of the day I had picked the brochure out of the basket, read it again, tossed it aside, and gone home. I wrestled with that brochure for a week; it was a time in my ministry when I was really burned out, disillusioned with the church, and very hurt by past experiences. I was in no frame of mind to expend the energy and enthusiasm it would to take to participate in that symposium, but I did it anyway. The group was small, only fifteen to twenty people, mostly clergy and religious, with a few lay people. In the discussions most of them found me to be angry, withdrawn, and bitter about the circumstances of the laity in the church. I just thought I was experiencing a little burnout.

I returned home a little refreshed from having been away, but a little disappointed because the symposium didn’t fix everything as I had expected it would. Much to my surprise, though, I found myself sharing my experience with the rest of the staff, going back to my notes, rereading them, studying them, reflecting on them, and discovering how really important and significant the concept of collaborative ministry was becoming for me. It has made a profound difference in my approach to ministry, and though I am no expert in this field, I want to share the concept with you, so you can decide its value for yourself. Much of what you read here is based on the work of Brother Laughlan Sofield, one of the presenters at that symposium in Dickinson. He has since coauthored, with Carroll Juliano, *Collaborative Ministry: Skills and Guidelines*.

In its simplest form, collaborative ministry implies working jointly with others for the sake of the mission. It involves celebrating the diversity of gifts and using people’s gifts creatively for building up the kingdom. Collaboration is nothing more than the identification, release, and union of the gifts of all baptized persons. The basis for collaboration is the belief that every baptized person is gifted and called to ministry.

If we want collaborative ministry, we have to want to work together to carry out the church’s mission. We must want to be recognized as well for our own giftedness, so that we will have the freedom to use our giftedness with others to
build up the kingdom of Jesus Christ in the world.

But if we sincerely want to work together, why do we have so much trouble doing it? Because movement toward shared leadership necessitates change on the part of the people involved. And whether we are willing to admit it or not, most of us resist change. We want to hold on to the familiar, the secure, who we think or know we are, and we spend a lot of time and energy avoiding change and its challenges.

Our very resistance to change helps us see some obstacles to our move toward collaborative ministry. The first obstacle is competitiveness. Our world fosters, values, and rewards competitiveness.

Competition is not bad; it stimulates us to explore new expressions of creativity and to unfold new avenues of human potential and growth. Team competitions teach the importance of working well together by combining and using talents to reach a goal. Only when we become blinded to the gifts of others and interfere with their freedom to use their gifts has the balance been tipped from healthy to destructive competitiveness.

When overly competitive individuals are asked to participate collaboratively as adult Christians in ministry, problems develop from the different attitudes that people bring concerning competition and from our desire to use ministry as a way to maintain and build our self-esteem. When we get too wrapped up in success, instead of sharing in the effort to succeed, we have tipped the scales from healthy to unhealthy competition. If winning is all that matters, and if being number one makes us feel important, then collaboration has no root from which to grow. Unfortunately our self-esteem is too often wrapped up in what we do instead of who we are—an unhealthy form of competition—and too often we equate self-esteem with perfection, so that when things aren't perfect or we recognize our own imperfection, we have to do something to make up for the drop in our self-esteem.

Low self-esteem is sometimes expressed as depression, cynicism, or in the fight-or-flight reaction, in which we either become belligerent or give up completely. A classic way of building up one's self-esteem is to pull others down.

Destructive competitiveness occurs among groups as well as individuals, as when neighboring parishes will implement one another's programs in a kind of interparochial competition, even when the programs don't meet the needs of the community. Some liturgists will implement colleagues' practices, even though they know their community is not ready for them, just to appear in step with current trends. When a contemporary choir or folk group won't be in the same room with a "traditional" choir, let alone minister at liturgy with them, or when soloists begin to feel alienated by other members of the choir, the competition is unhealthy.

Examples abound. One involves a parish that scheduled a week-long mission to be presented by a renowned person with skills in human development. The nun who arranged the mission suggested that the staff could use the opportunity for some staff development. But clergy support was minimal, so few parishioners participated in the mission, and the staff met as a group with the visitor once, with the pastor arriving late from another appointment.

Another example concerns the director of two of the three choirs in a parish, who was also the full-time salaried staff person responsible for the entire music program. It appeared that most of the time, energy, and resources went to developing the choirs under the baton of the paid professional. The other choir, the folk or contemporary choir, was never directly impeded by the other director, but its members were never made to feel valued or appreciated for their contribution to the parish music program. In fact, only the choirs under the professional's baton were included in a parish record album.

The second obstacle to collaborative ministry is parochialism, which is characterized by narrowness of thinking, e.g., "my program" or "our parish."

Christians should be about evangelization, not maintenance. Parochialism is a clear contradiction to Christianity's goal. A by-product of parochialism is the development of a closed system, a destructive element. In a closed system all energy is directed to maintaining the system; there is no willingness to bring forth new life and creativity. Any situation—ministry, community, parish, or institution—that has developed into a closed system ceases to be life-giving for its members.

I remember that a member of our small ensemble (eleven people, a close group very committed to ministry) lost a parent. We decided to provide an evening meal for this member's large family
every day for a week after the death, so that our friend would have one less worry to deal with. The parish was divided into neighborhood groups, and I received a phone call from the chairperson of the musician’s group. Rather than expressing appreciation for our work or offering to help, the chairperson accused us of interfering with the neighborhood group’s activities, and an ugly conversation followed. How sad that a sincere act of Christian love and charity met such a response!

Some religious are experiencing parochialism in their communities. As they promote a new vision of the community’s task or a more integrated community experience, some of my friends are frustrated, often by those in the community’s leadership, by opposition to modernization, updating, or any kind of change. How many religious communities are dying because of their closed system, the destructive element of parochialism?

Arrogance is the third obstacle preventing our move toward collaboration. Collaborative ministry is not likely to occur when we approach one another from a stance of superiority. Sofield states: “Arrogance blinds people to the gifts of others as it attempts to protect their own images and self-esteem... When people believe that they have all the answers, they see no reason to look for complementary talents and gifts in others.”

This mechanism to protect one’s self-esteem is probably the most difficult obstacle to overcome because it is so hidden and ingrained. Sometimes it’s hard for us in leadership positions to remember that our gifts and abilities are not superior to other’s gifts, only different. On the other hand, people who feel victimized by those in leadership positions sometimes take on a posture of arrogance, thinking they are better qualified than the designated leader.

We readily see arrogance in others, but it is very difficult to admit and perceive in ourselves. We can all recount stories of religious and clergy who have conveyed superiority and arrogance to lay people by presuming they have much to teach the laity, but little to learn. In reaction, of course, some lay people presume they are better qualified than the clergy and religious for some ministries because they are working and living “in the real world.” Such forms of arrogance are based on role rather than gift.

We need honest feedback from those who can assist us in coming to a fuller knowledge of ourselves. Friends and loved ones can gently call us to task and help us overcome the obstacle of arrogance.

Burnout is the fourth stumbling block to collaborative ministry, because those who experience it do not have the energy or interest to engage in collaboration. Jesuit psychiatrist James Gill identifies the following types of people as vulnerable to burnout in his article, “Burnout: A Growing Threat to Ministry”:

—those who work exclusively with distressed persons;
—those who work intensively with demanding people who feel entitled to assistance in solving their personal problems;
—those charged with responsibility for too many individuals;
—those who feel strongly motivated to work with people, but who are prevented from doing so by too many paperwork tasks;
—those who are perfectionists and thereby invite failure;
—those who cannot tolerate variety, novelty, or diversion in their work life;
—those who lack criteria for measuring the success of their undertakings, but who experience an intense need to know they are doing a good job.

Burnout is a gradual process; it does not happen overnight. The initial phase is marked by an almost excessive, exclusive commitment to work or ministry. The actual amount of work is not as much a factor as the attitudes that drive the person. Here are five such attitudes:
— a good minister has no needs;
— a good minister is always busy, yet always available;
— a good minister can be all things to all people at all times;
— a good minister knows that idle hands are the devil’s workshop;
— a good minister has no time for or interest in developing relationships; ministry is enough to sustain a good minister.

Internalizing such a set of beliefs creates unrealistic expectations that lead to an absorption in ministry to the exclusion of other aspects of life. So in the first stage of burnout you have a one-dimensional person obsessively committed to ministry because of an inability to set limits.

Fort Worth: Eucharist (Bishop Joseph Delaney, presiding)

People in the second stage of burnout appear to be constantly tired and speak enthusiastically about how tired they feel, as if their effectiveness were equal in some way to how tired they feel. They also begin to ask questions: What am I doing with my life? What difference am I making anyway? Is it really worth all the effort?

Wrestling with these questions leads to the third stage, in which people withdraw from others and display disappointment in themselves and their ministry: depression sets in. They tend to become overly judgmental of situations and persons, and their behavior drives others away, creating isolation.

The fourth stage is characterized by terminal cynicism brought on by an ero-
sion of self-esteem. Lowered self-esteem is equated with free-floating hostility. Friends, coworkers, and everyone around are treated as adversaries subject to constant condemnation. Any energy left is focused on survival.

Many of us, under the guise of “ministry,” think we are doing holy and good stuff, but we are actually running around in a constant state of burnout. Think again about the attitudes in the initial stage of burnout.

A good minister has no needs. We don’t need good salaries, three balanced meals a day, one day off each week, let alone holidays and weekends. We don’t need to develop relationships and be loved by others. We don’t need time in our day for a little play, prayer, and exercise.

A good minister is always busy yet always available. Is your office door more like a revolving door, with a constant flow of people who just want a minute of your time? Do you feel guilty when you ask the secretary to hold your calls for a few hours, so you can get some work done? Do you overbook your work week to reflect sixty or seventy hours of work, as opposed to the normal forty hours, because a good minister must say yes to every request?

A good minister can be all things to all people at all times. Are you the priest who celebrates a funeral at noon on Saturday, a fiftieth wedding anniversary at 3:00 P.M., the eucharist for Sunday at 5:30, and a wedding at 8:00, still expecting to meet the emotional, physical, and social needs of all those people before and after each event? Or are you the musician who has a board meeting at a parish across town at 9:30 A.M., a staff meeting at 2:30 P.M., meetings with wedding couples at 4:30, 5:30, and 6:30, and a two-hour choir rehearsal at 7:30, only to return to the office until 11:30 to make a dent in messages and paperwork?

A good minister knows that idle hands are the devil’s workshop. Raise your hand if you regularly, without fail, take off work one full day a week, doing absolutely nothing related to ministry.

A good minister has no time for or interest in developing relationships; ministry alone is enough to sustain a good minister. God forbid that the parish priest go out to lunch with the parish secretary. People would talk! “Why develop relationships with others? I’m only going to be here a few years, then I’ll get moved. It’s too painful moving on and saying good-by.” “Time to develop relationships, are you kidding? I don’t even have time to go to the bathroom!”

So far we have discussed attitudes that prevent us from moving toward collaborative ministry. Next we will look at behaviors that do the same. The first is hostility, but we have to distinguish between anger and hostility.

Anger is an emotion, neither bad nor good, positive nor negative. “Feeling angry” is not sinful, nor does it interfere with collaboration. Anger is nothing more than a spontaneous reaction to some stimulus; it is traced to three causes: frustration, a blow to self-esteem, or a perceived injustice. Anger produces energy that can be used constructively to overcome the frustration, build up self-esteem, or overcome the injustice. Creative use of anger can build collaboration; only when feelings of anger are converted into hostility is there an obstacle to collaboration.

Hostility is a behavior that seeks out an obstacle for feelings of anger and treats others as the enemy. Hostility poses a major barrier to developing collaboration, because others are not perceived as potential allies, but as adversaries to be overcome. Every minister will experience frustration, blows to self-esteem, and injustice at times; we cannot escape feelings of anger. The challenge is to discover avenues for expressing anger constructively, rather than converting it into hostility that will ultimately destroy any collaborative efforts.

I remember a wedding rehearsal at which the guest celebrant was present with the pastor of the parish and the wedding party. The pastor conducted the rehearsal, and as it went on, the visitor was getting more and more angry, feeling that he should have been running the rehearsal, since he would be doing the ceremony. Eventually his anger turned into hostility; to everyone’s surprise he stormed from the church building, to be pursued by the groom and part of the wedding party, who pleaded with him to return.

The failure to deal with conflict is the second behavior that impedes collaborative ministry. How many times have you heard it said (or said it yourself) that people who work for the church should be and act differently from those working in the secular world? Have you ever heard of priests who live in the same house not speaking to one another? Have you ever heard of parish staffs that are not models of peace and tranquility?

Despite the model of a church sharing all things in one heart and mind in Acts 4:32, the Scriptures are filled with examples of real conflict. Disciples argue over who is most important; Paul is in conflict with members of the Jerusalem church over the Gentiles; Paul and Barnabas fight over whether Mark should accompany them. To pretend that conflict doesn’t exist and to suppress conflict in a group results in apathy and tension, which preclude collaboration. If collaboration is to occur, conflict must be confronted and dealt with. “Peace at any price” is not the way to deal effectively with conflict, yet it is the most common stance of those in ministry. Failure to deal with conflict condemns people to a state of no collaboration.

A parishioner once had a serious problem with a major project I was developing in the music program. Without checking the facts, he found people sympathetic to his cause and wrote letters to the liturgy committee, the parish council, the priest, and the bishop. I was not able to talk directly to him until he caused enough commotion to force a meeting of all interested parties. Only then did I have an opportunity to explain the project, correct the wrong assumptions, and enter into dialogue with people’s concerns. The originator of the conflict, though present, never opened his mouth. Everyone seemed satisfied with the outcome, but after the meeting, the conflict originator moved his membership to another parish. To this day I do not know what the real issues were for him.

A third behavior that blocks our move to collaborative ministry is a failure to deal with loss. The impact of a loss is one of the greatest causes of stress, and too much stress interferes with people’s
freedom to be with and for others.

All loss is experienced on two levels, real and symbolic. The feelings caused by a separation or loss are not only painful in themselves; they trigger memories and feelings of previous experiences of deep loss. Since we are sometimes unable to deal with pain when it occurs, our psyche stores part of it, leaving the grieving process unfinished. Any future experience of loss acts as a catalyst to release the unfinished business from the past. Each time we experience a loss, then, we are dealing with the feelings of many losses at once, some conscious and some unconscious. If we understand this process we can see why what seem like insignificant losses, at times, can trigger strong feelings.

The more intimately one’s self-identity is linked with an organization, group, or church, the more intense the feelings of loss if that group is threatened in any way.

When we are unable to deal with our feeling of loss and deny our experience of present and past losses, we will be unable to move toward collaborative ministry. Because our energy is used to protect us from past losses and prevent future losses, we become individuals who avoid intimacy and maintain aloofness from others. The Scriptures talk often about Jesus’ great compassion for his friends and followers. We know that compassion has to be at the heart of our ministry, yet if we are aloof and distant, how can we express compassion or collaborate in its expression?

Another factor is the high mobility rate of ministers. We need to pay more attention to this factor as it affects the sense of loss we feel and the way that affects our ministry.

I had been working in a parish for six years when the music program reached a plateau, and it became obvious that further development would require major renovations of the church building, particularly the music area. We met with the pastor and agreed on a six-year process of study, consultation, development, and implementation. Within a year of the process’s beginning, the parish threw a festive party to celebrate the pastor’s fiftieth birthday. He had recently lost his surviving parent; he had only one sister and very few relatives. In addition a favorite pet had just died.

Suddenly his support for the program turned to opposition, as he faced the loss of the church he had known and felt comfortable in—the changes for music uncovered the need for other changes, such as the removal of the altar rail and the relocation of the tabernacle—on top of the loss of his parents and his youth. The conflict that followed led to the organist and me resigning three years into the program.

After our departure, and much to the pastor’s credit, for this was another loss for him, since we had all been friends, he completed the project slowly and painfully. Then he left. Perhaps in the midst of all this he was also wrestling with whether the parish needed new life that he could not supply, and he did not want to face yet more major losses.

“Learned helplessness” is a phrase that comes from Leonore Walker’s (The Battered Woman). It is usually used to describe an attitude of victims of physical abuse, but it also reflects a form of behavior that stands in the way of collaboration.

Learned helplessness is an attitude toward life in which a person constantly feels victimized. Studies of victims of physical abuse tell us that the victims often feel they have no control over their lives, and nothing they can do is ever going to effect the changes they want, so they live in passivity and helplessness. Even when some successes do come, their lowered self-esteem dismisses the reality, and they continue to believe that they are helpless.

People who operate out of this posture have often been the recipients of continual negative reinforcement, which usually brings a lack of confidence and little self-esteem. They cannot appreciate their unique resources and giftedness. It is hard for them, therefore, to take the initiative and effect change.

How many clergy and religious, in the guise of the vow of obedience, are disillusioned and depressed because they feel the system is preventing them from working in the areas where they feel their real gifts and talents lie? How many lay people, who have been ingrained since childhood with the concept that “the priest is always right, and whatever he says, goes,” continue to allow themselves as adult Christians to deny the equality of ministry we all received in baptism? We often find ourselves in a posture of learned helplessness as a convenient way out of having to take the initiative or the responsibility by resigning ourselves to whatever the pastor says, because “Father knows best,” after all, or “that’s just the way it is.” Is it not, in fact, a grave injustice to put such a burden of responsibility on our priests?

The fifth behavioral obstacle to collaborative ministry is our failure to share faith. This means more than not saying prayers together. How can collaborative ministry take place if we don’t take the time to share with each other our stories and experiences that help unpack who we are in faith, so that others can come to know God working in and through our lives in unique ways? It is hard to conceive of any ministry group discovering how to “build up the kingdom of God,” if they don’t share faith and prayer with one another. Two conditions are needed for groups to share faith easily. The first is a climate that assures safety in sharing, and the second is an expectation that sharing will take place.

In many workshops and talks with liturgical groups I have discovered that people really do want to share their faith with others; they want to tell their story. I quickly outline different options for this exchange, so that even if people have never shared this way before, or if
they are uncomfortable with it, they can still participate. One option is just to listen, but usually about ninety-eight percent of the participants share with others that event or circumstance that is uniquely theirs, and what wonderful, powerful stories they are!

Just recently I was invited to give a talk at a parish and discovered over dinner that the group had never been together before. As part of the conclusion of my talk we did a faith-sharing circle. One by one we told our stories, powerful, rich in faith, and beautiful in the telling.

One woman shared the story of her son’s struggle with and death from cancer and her discovery of God in that pain. Another woman told of her desire to have a family and raise children and of the death of four of her children shortly after birth. (She is now the mother of three living children and the grandmother of six.) I heard one participant tell another, “I’ve known that woman for ten years, and I never knew that about her!”

One interesting dynamic in the group concerned three young men in their early twenties. Clearly they had never heard adults speak so profoundly and intimately before, with occasional tears and tight throats. When these three told their stories, they had clearly been influenced by what had happened. They admitted their limited experience in the faith, yet their stories contributed a youthful wisdom and honesty that the older adults benefited from. Only time will tell the real fruits of that sharing for those people as they minister together.

**Failure to integrate sexually** is yet another obstacle to movement toward collaborative ministry. Working in the church brings people together in personal and intimate ways, and those who have a hard time appreciating and recognizing their own sexuality may find this especially threatening. Sexuality as a gift is part of the total person that should be acknowledged, appreciated, and accepted. Past attitudes toward sexuality lead many people in ministry to repress this aspect of their being. Our challenge is to discover ways of integrating and expressing sexuality in ways that foster our ability to minister.

A lack of sexual integration may be expressed in two ways. The first is fear. Some of us become fearful of working with anyone to whom we might become sexually attracted. Often we spend a great deal of energy suppressing or repressing normal feelings, thoughts, and desires—energy that could be better spent elsewhere. And a lack of sexual integration can cause people to become obsessed with the sexual feeling they have, again to the detriment of ministry.

The more closely we work regularly with one another and the more we move toward collaborative ministry, the more we will have to learn to deal more directly with each other concerning our sexual feelings. The need for assistance and education in this area will become more apparent as collaboration begins to take root.

I think the most blatant example of the lack of sexual integration lies in the structure of the church. The female perspective doesn’t exist in the hierarchy, leadership, and governing body of the church of which we are all a part. Isn’t it wonderful to see dialogue beginning between bishops and women as the first draft of the pastoral on women asks critical questions and expresses women’s concerns? As article eighteen of that draft suggests, the challenge is to “call the church to a profound interior renewal, to a radical conversion of mind and heart, and to proper action in keeping with the directives of Vatican II.”

As an educator I know that the goal of teaching is to inspire and motivate others to want to grow in the knowledge for which I have provided a seed. They have to take that seed, plant it, nurture it, and bring it to life.

To bring this seed to life you have to look to your own experience. Recall the times you have felt like a victim of someone else’s arrogance, of burnout, competitiveness, and the rest. How did it feel to be blocked in moving toward collaborative ministry? You also have to be honest with yourself about the times you blocked and victimized others in the same way. You know what that feels like because you have been on the victim’s side yourself. You have known the injustice, and you know what is required for forgiveness and conversion in the truth.

We ministers have to learn how to let go of the baggage we carry around with us. We have got to stop blaming others for hurts received and rendered in the guise of “building up the kingdom,” and we have got to move forward to make collaborative ministry a reality in our lives, so that future generations will look on us as people blessed by God, because they will see in us the flourishing of the Holy Spirit.

The stark challenge of collaborative ministry is that the question in this article’s title is wrong. “We” can’t want collaborative ministry. It doesn’t and can’t happen in the we; it can only begin to happen in the I. We have got to stop thinking, feeling, and saying, “If only Father would . . . .” or “If only the parish council would . . . .” or “If only my choir would . . . .” Wishing that some other person, group, or institution would change is a false understanding of collaboration, but given the reality of a situation or another person, I can change. I can act differently, I can open the door to a more shared style of leadership.

The bottom line is that collaborative ministry goes nowhere unless I, Beatrice Fleo, have the courage to work through the obstacles myself, unless I continue to grow, reflect, and develop the skills necessary for others who work with me and experience me to be drawn into a more collaborative effort. I am called to change; I am called to conversion; I am called to be Christ’s presence in the world today. Collaborative ministry: do I want it? This is what I must continue to ask myself, and I must wrestle with all it implies; this is the question for which I will ultimately be accountable.

![Fort Worth: Clergy Session](image-url)
NPM Conventions 1988: Jacksonville

Pastoral Judgment Today

BY JOSEPH CHAMPLIN

To determine the value of a particular musical element for any liturgical celebration, worship leaders must make three decisions—a musical, liturgical, and pastoral judgment about the piece under consideration.

Several years ago in these pages, Father Virgil Funk observed that this judgment is the "most sophisticated, intangible, crucial, and elusive" of them all. Yet Music in Catholic Worship offers only three paragraphs of guidance for the pastoral judgment, while it provides four for the musical and seven for the liturgical judgment. We might summarize the document's directives about the pastoral judgment under this generic question: "Will, does, did that musical element work?"

Looking at these paragraphs more specifically, we could translate their suggestions into further inquiries:

"Does the musical element enable these people to express their faith in this place, in this age, in this culture?" (no. 39).

"Is the musical element suitable not only to the times and circumstances of the celebration, but also to the needs of the faithful who will sing or hear it?" (no. 40).

I have witnessed seven years of successful stewardship weekends.

"Are the signs meaningful for these specific worshipers, enabling them to have a genuinely human faith experience?" (no. 41).

In this article I will pose four additional major questions as further steps in reaching accurate and necessary pastoral judgments about the musical element of a liturgical celebration.

"Does it help make this liturgy, at this parish, on this Sunday or other occasion cross-stamped?" By "cross-stamped" I mean worship that integrates the vertical or 27
transcendent and horizontal or communal dimensions of the liturgy.

The vertical or transcendent manifests a sense of awesomeness, the sacred, the Other, the beyond; it implies prayerfulness, lifting up our hands to God in praise and petition, receiving the Father’s gifts in response; it accentuates the holy uniqueness of every person, the “I” element in every liturgical celebration.

The horizontal or communal manifests a sense of togetherness, brothers and sisters united, the Mystical Body, vine and branches, the people of God joined in prayer. It implies joyfulness; speaking, singing, and acting as one; concern for each other and others. It accentuates the holy bondedness of a faith community, the “we” element in every celebration.


Pre-Vatican II liturgies were rich in the vertical dimension, but they also could lead to an exaggerated individualism that closed participants off from others and focused their attention in an unhealthy way on themselves. This caused challenges for all when the revised liturgy was introduced after the Council with such communal features as the sign of peace, baptisms within Mass, or even congregational singing.

Post-Vatican II liturgies were and tend to be rich in the communal dimension, but some astute observers of the Catholic liturgy scene in the United States judge that our worship may have moved to an exaggerated community emphasis with a resultant lack of suitable transcendence. Noisy and barren liturgical celebrations, without moments of silence and careful attention to symbols, would be examples of this weakness.

Cross-stamped liturgy avoids the either/or approach; instead it requires a both/and attitude, blending in proper balance the vertical and horizontal. Here are several practical suggestions, based on my pastoral experience, for achieving that integration.

Reverent silent prayer periods and rich use of symbols help to insure the sense of transcendence. During the actual hearing of confessions at a communal penance service, for example, soft instrumental music enhances the moment, while loud vocal music, taped or live, distracts and even interferes with the exchange between penitent and priest. On the other hand, appropriate music by choir or congregation during the blessing and sprinkling rite at Mass deepens the people’s experience of water’s power to cleanse, heal, and give life.

Steps to promote warm hospitality and continued efforts to involve participation will help to encourage the sense of community. At once-only celebrations like ordinations, for example, music that can be sung by this group of relative strangers makes them feel more comfortable and welcome than do complex, even if richer, pieces. So, too, music in the entrance procession at a funeral that mirrors the grief normally felt at that point can give mourners a sense of being accepted where they are. Subsequent words and song about resurrection will probably transform their saddened spirits with greater effectiveness because of the earlier sensitivity shown them. Moreover, when a bereavement committee member helps to involve the survivors in choosing the music for a funeral, the impact of the musical element will be that much deeper.

"Does it contribute to the ingredients that make a parish vital or dynamic?"

A study by the National Conference of Catholic Bishops’ Parish Project found that alive and flourishing parishes usual-
ily feature these elements: good Sunday worship and preaching; activities that have a practical relevance for the people’s everyday lives; shared decision making; and ample, diversified opportunities for members to be involved, if they so desire. Once again, from my pastoral experiences and observations, I offer these practical liturgical-musical suggestions for each of those ingredients.

Sunday worship and preaching. Two decades ago the Oakland cathedral went through a prayer-discernment process that established Sunday liturgy as the priority item for renewing that deteriorating church and community. The translated effect was to allocate money, time, and personnel for weekend worship. The process worked.

Useful and relevant activities. General intercessions read or sung at Sunday Mass should include at least two petitions addressing here-and-now concerns that will appear that day on the secular papers’ front pages and the television stations’ newscasts.

Shared decision making. Liturgy or music planning and evaluating committee with representatives of all ideologies and groups from the parish will more likely develop musical elements that touch a wider spectrum of the community than similar committees made up only of professional staff personnel.

Opportunities for involvement. A volunteer, time and talent, or stewardship weekend each year explaining at Mass the multiple opportunities open for service (including musical tasks) and eliciting volunteers for these ministries offers a panoramic view of life in the parish and attracts countless new workers. I have witnessed seven years of such successful days to prove the worth of this recommendation.

D oes it respond to the priorities or criteria with which the average parishioner judges a liturgy?”

A survey by liturgists some years ago learned that the people in the pews (or chairs) evaluate a parish and Mass according to these three elements: the preaching, the music, and the presider. That data gives a scientific basis to a principle and procedure I have espoused and promoted for many years. For me the most essential step in developing vibrant Sunday liturgies is to integrate the word being proclaimed and preached with the music being sung or heard.

That step is easy to state, but it requires energetic creativity, cooperation, and communication to succeed. It begins with an indispensable early-on planning session involving clergy, staff, and musical representatives to determine the theme or approach for specific Sundays. This move enables the presider/preacher and musicians to harmonize, reinforce, and embellish one another’s efforts. Space limitations keep me from describing that process in detail.

I n a way, those four major questions could be termed pre-liturgy inquiries that help us plan and pick in advance musical elements responsive to these concerns. But when our worship is over and we walk out the door, the following tough, all-encompassing, personal questions need to be asked about the music element in the liturgy just experienced.

Did we pray well today? Did I? Does my faith seem stronger and deeper after this liturgical celebration than it did before?

Have I a sense that people discovered the face of Christ in me during our worship, that they welcomed, were interested in, and cared about me? Am I more anxious myself to discover the face of Christ in others as I leave this liturgy and move out into the world and get on with my life?

If the answers to these final questions are predominantly positive, then we can say that the musical element at this liturgy, in this church, on this occasion truly did work. Amen. Praise God. Alleluia.
NPM Conventions 1988: Portland

How Can We Keep from Singing?

BY TOM CONRY

Lev Tolstoy once said: “I know that most men, including those at ease with problems of the greatest complexity, can seldom accept even the simplest and most obvious truth if it be such as would oblige them to admit the falsity of conclusions which they have delighted in explaining to colleagues, which they have proudly taught to others, and which they have woven, thread by thread, into the fabric of their lives.” There are only two diseases fatal to the church: ignorance and apathy. I once asked a liturgist, “Do you believe that?” He said, “I don’t know, and I don’t care.”

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I really believe that the work we have begun together is changing the face of the church in our country in the most profound fashion, and this work would never have seen the light of day without your passion, your sweat, and your tears. For however many years we’ve been laboring in this vineyard, you and I have staked our lives on a formidable gamble: that what we do together in church on Sundays means something; that it is worth the breathtakingly low pay, the lack of job security, and the trivial insults. But more than that, you and I have been betting the only currency that means anything, that is, our life’s blood, on an even more improbable wager: that the world cannot do without people like us, that we perform some essential function, that what we do is not some sort of cosmic bad joke.

Having recently secured a loan for a house, I can testify firsthand that much of the world does in fact think of us as extraneous. There’s nothing like a confrontation with a financial institution to inflict a serious reality check on your mythical universe. “What do you do for a living?” asks the bank loan officer. “I am a pastoral musician,” I answer. “And you do that for a living?” inquires the bank officer.

That question has been very much on my mind: What do you do for a living? If encouraging people to sing on Sunday is all that we do, then I think that we must frankly admit that the attitude of the bank officer is fair and correct. In the great scheme of the universe, pleading with adults to open their mouths and sing is roughly equivalent to directing the shuffleboard tournament on a cruise...
ship. It just doesn’t matter. Who wants to do that for a living? I don’t. St. Patrick’s Parish in Cleveland didn’t baptize me so I would be reduced to such a meaningless existence. You and I were meant for more than this kind of fate.

So today I am going to offer to “raise the stakes,” with what I hope is a healthy note of realism. My thesis will be, first, that we take our work far too seriously. Second, I propose to examine the consequences of that trivialization on the parish level. Third, I want to ask who is responsible for this mess, and who ought to be responsible for cleaning it up? Fourth (and finally), I want to ask a question that, to my knowledge, has never been seriously raised in these gatherings: To what and to whom do we, lay, unordained, pastoral musicians owe allegiance? Perhaps out of that question may come a concrete proposal about what we can begin to do to empower ourselves.

Let us begin with the “what next?” question: What does it matter?

What is at stake in our work? I am not going to feed you a lot of hokum and platitudes here. I want to examine on a very heady and practical level exactly what it is that ritual and ritual music are supposed to accomplish.

Every time we celebrate the eucharist together, every time we sing a song at the Sunday gathering, we sing a new world into existence. This is not a function of how good or bad we are; it is simply a political and sociological fact of life. As good Catholics such as Paul Ricoeur and David Tracy have recently reminded us, it is by ritual that we humans give reality a name and a meaning. By our stories, and our songs, and the way we behave together as a people, we decide what this world means, what a life is worth, the weight and significance of external events. As literary theorist Amos Wilder has noted:

There is no world for us until we have named and linguaged and storied whatever is. What we take to be the nature of things has been shaped by calling it so. We cannot move behind the story to what may be more “real.” Our language-worlds are the only worlds we know.

We find echoes of this view in the Genesis story, which is, together with the Exodus story, the fountainhead of everything we sing or ought to sing: The Lord God said: “It is not good for the man to be alone. I will make a suitable partner for him.” So the Lord God formed out of the ground various wild animals and various birds of the air and brought them to the man to see what he would call them; whatever the man called each of them it was its name. The man gave names to all the cattle, all the birds of the air, and all the wild animals; but none proved to be the suitable partner for the man (Genesis 2:18-20).

According to our own sacred story, people have from the beginning named, bestowed meaning, recognized significance and insignificance. According to our own myths, people are the arbiters of their own world.

The German psalm scholar Sigmund Mowinckel was the first to propose that, in the theological universe of Israel, ritual praise was constitutive, that is, the shape of society was literally determined by the king’s enthronement liturgy. A new world and a new life were sung into existence each festival season. If the festival was a disappointment, if the stories were not told in a powerful and effective way, if the music was not sufficiently compelling, then the year would turn out badly. In Mowinckel’s words:

What the congregation wants to achieve through the cult . . . is life—in the most comprehensive sense of the word, from the fundamental material needs: rain, sun, and fertility, the continuation of the race, the strength and victory of the tribe, and so on, up to the spiritual, religious and ethical values that are the lifeblood of the society . . . The “world” is worn out if it is not regularly renewed, as anyone can see by the annual course of life and nature. Thus is the “fact of salvation” which is actualized in the cult . . . This actualization of the fact of salvation is repeated as often as necessary.

None of this is any less true in our own time and situation. When an international event happens, the president sends out his subordinates to talk to the press, so that the press will understand what the event “means,” that is, how the president wants the nation to understand the event—this activity is popularly called “spin control.” Events taken by themselves, outside of the world of people, signify very little. People interpret and determine their meaning and significance.

And furthermore it is quite clear that this process of liturgical world making is inescapable; it is by no means a matter of choice. Every time the bread is broken, every time a note or a word is sounded, each time the people gather, a new reality is sung into existence, for better or worse. In parishes in which the reign of God is proclaimed effectively and powerfully, that new reality is better than the old, and this little planet is nudged a little closer to the renewal of the face of the earth. In parishes of little or no baptismal faith, a new world is sung into existence, too—a world in which the poor are a little more at risk, in which the hungry are a little more taken for granted, in which the powerful may sleep a little more soundly because their world, the world of the gods, has been legitimated.

Let me give you a good news example from the city of Portland. It is not city hall that has been pointing out the danger of the gang situation on the north and near northeast sides; instead, the neighborhood churches are the ones saying, “We will not tolerate this waste of God’s gift of life.” The politicians are not closing down the crack houses; the churches are. The government is not trying to provide the homeless on Skid Row a decent meal in an atmosphere of dignity and compassion, but the St. Francis Dining Hall and the Matt Talbot Center and their counterparts are, all of them expressions of the local community of faith. This community of faith has banded together to try and bestow importance and intention on people whom society would just as soon flush away.

But where does this reality of effective gospel action come from? My brothers and sisters, it is not an exaggeration to say that it comes from our songs. Twenty-some years ago we sang:

We are one in the spirit, we are one in the Lord . . .
We will work with each other, we will work side by side
And we’ll guard each man’s dignity and save each man’s pride.

And today Catholics remember that who we are is bound up with people who have lost their dignity and been robbed of their pride. Twenty-some years ago we sang:

Whatever you do to the least of my brothers
That you do unto me.
And today Catholics recall that who we are is bound up with people who don’t have enough to eat, who are imprisoned, who are considered lucky by society if they are given a coat and some cheese for the winter.

We used to sing:

Sons of God, hear his holy word;  
Gather ’round the table of the Lord.  
Eat his body, drink his blood,  
And we’ll sing a song of love.  
Alleluia, alleluia, alleluia!

—which is, from the standpoint of music and text, more than a little naive. When we sang about hearing the “holy word,” however, we meant, for the first time in centuries, a word in our own language, and we meant to support that liturgical development. When we urged the assembly to “gather ’round the table of the Lord,” we meant a table, for the first time in centuries, turned toward the assembly, the beginning of a movement that would see the abolition of the historical segregation between sanctuary and nave in church architecture. When we sang, “Eat his body, drink his blood,” we meant to celebrate sharing the cup among our people for the first time in centuries. And when we sang “a song of love,” we sang it for the first time with our own popular instrumentation, with an entirely new and creative conception of what constituted a choir, and that from the front—not the back—of the church.

How many bishops who make up the episcopal conference sang those songs during the most critical, most formative era of their ministry? And what effect did those songs have on them? Are those songs, and the feeling of hope that they engendered throughout the American church, indeed throughout the world at that time, a large part of the passion that has led to the writing of the bishops’ pastoral on the economy? I think that is quite likely.

No, we can’t sing those songs anymore. We are embarrassed by their sexist language and their lack of harmonic and melodic sophistication, which are legitimate problems, and their references to events such as the civil rights marches and the struggle against the war in Vietnam, which are no longer timely. Those songs have fulfilled their purpose and are no longer appropriate.

But what has replaced those old songs? Songs with references to contemporary political struggles, which put the assembly on record as being on the side of the oppressed, songs that facilitate the assembly risking itself on behalf of those less powerful than themselves? No. Rather, hymns and songs and crypto-psalmody have been dreamed up not out of biblical values, but out of bourgeois values, which are songs of nothing at all on this earth, but are filled with God-talk, that language we use in church to insulate that everyone knows that we are not talking about anything real, so no one need take us seriously. There are lots of songs about the comfort of Jesus, about good-old-faithful God, lots of music consisting of melodic and textual appeals to “come and worship, come and praise, honor the Lord, sing a joyful song, praise, honor, wisdom, alleluia, alleluia, alleluia, and more praise.” It puts one in mind of Goethe’s declaration that “those who cannot love must cultivate flattery.” C. Alexander Peloquin says that all this music can be reduced to the lyrics: “I like Jesus, you like Jesus. Why the hell don’t we get together?” I have a fantasy that some enlightened publisher will someday collect all of these songs, bundle them up in one hymnal, and label it Music for People Who Have Lost the Will to Live.

The point I am trying to make is that, for all the naiveté and musical lack of sophistication of those old songs that immediately followed the Council, those mistakes were positively frivolous compared to the really serious damage being inflicted on our assemblies every Sunday by our present repertoire, not by mistake but on purpose, as the perfect expression of what that repertoire is. Such damage is excused and defended (when it is thought about at all, which is not very often, as this music does not reward serious thought) on the grounds that it is “scriptural.”

Baloney.

In fact, this music assassinates Scripture; it is the enthronement of American radical romantic individualism. It has nothing to do with the mighty stories of Abraham and Sarah, Moses, Miriam, and Israel, but it has everything to do with John Wayne, Hallmark Cards, McDonalds commercials, and Harlequin paperbacks. Real, effective, biblical praise is always and everywhere connected with the demand to renew the face of the earth. The Song of Miriam, first sung at that liturgy on the shores of the Red Sea during the exultation of that Exodus, shows us the way:

Give praise to the Lord who has triumphed gloriously;  
Horse and chariot God has cast into the sea (Exodus 15:21).

Legitimate praise, which is to say biblical praise, is linked with reason and memory and has as its object the transformation of the earth. Praise God, yes, but precisely because the unnameable, unknowable one has toppled kingdoms (and will do so again), shattered armies (and will do so again), has been on the side of the underdog throughout human memory (and presumably is still there).
Portland: Salmon Bake

Why should we praise? Because the God of Israel has grabbed Pharaoh by the scruff of the neck and held him under water until he was dead. Any other song is idolatry, the worship of a god who has done nothing and will do nothing, who has no history, memory, or function other than to legitimate the status quo. In the words of Walter Brueggemann:

The world-making doxology of Israel is a threat precisely because it is a formidable act of legitimation. It asserts "this world and no other," "this God and no other." The jealousy of Yahweh means Israel is permitted no world but this one (cf. Isa 42:8; 48:11). The First Commandment on exclusiveness designates Israel only for this world...Israel sings that the world of justice, mercy, equity, righteousness, peace is the real world, even if not yet available in a polity. It is the "no other" that is a threat to all pretended worlds...The world-making of the liturgy is also world-breaking and world-nullifying. The God who "plants and builds" is the one who "plucks up and tears down"...[This] is the real world, created in the moment of liturgy, which asserts that every rival claimant and candidate for the real world is false and destructive.

An odd by-product of our world is that the better we do certain activities, the worse off we are. The more seductively we sing the wimpy ballads about "me and Jesus," the more deeply ingrained the disease of individualism becomes in the life of the assembly.

The best and most common example of this principle is the opening rite (or the so-called entrance rite, although the people have already entered their "space"). As described by Gene Walsh, the presider appears in the back of the room as if he (always "he" in the present discipline) may have been beamed down from the U.S.S. Enterprise, for all we know, for he hasn't spent any time with the assembly up to this moment.

He is the only one vested in powerful clothes (except for altar servers in semi-powerful clothes walking with him); everyone is ordered to "stand and greet our celebrant"; and he walks solemnly to the front of the room accompanied by processional music in a clear remnant of court royalism. In the space where only he has access to the important ritual furniture he turns to the assembly, forgiving everyone for being in their own space: "For all the times we have gotten out of line, Lord, have mercy." At this point, two minutes and thirty seconds into the service, everything important about that parish's theology of baptism has already been said. Even if Ralph Kiefer were to rise from the dead to deliver a homily on the primacy of baptism, it is clear that baptism is inferior to ordination in the local church. Ordination is where the power is; the assembly of the baptized is a client class, a colony, a mere satellite.

In their efforts to indicate the importance of "lay ministries" (lectors, eucharistic ministers), so-called liberal parishes are the worst offenders against baptismal primacy. By including all the ministers in the procession, they agree that all liturgical cloth is vested in the presider (pun intended), and by arranging the ministers around the priest in the sanctuary, they indicate a hope that some power will "drip off" the ordained one to be "sponged up" by other ministers—a "sponge theology of liturgical power." The better the "entrance procession" (the bigger and higher the cross, the more quality banners, girls with flags, dancing bears, and clowns), the more power is usurped by the ordained and the more the assembly becomes passive consumers of a liturgical experience. The better you do it, the worse off you are.

So now we have come to the bitter truth: We musicians are guilty of trivializing our existence. By constant appeals to a world other than our own we have left our proud and ancient heritage as musicians, arbiters of meaning, bestowers of significance, world-makers, cocreators, and have become mere magicians, pharmacists, experts in "mood management." With Dorothy and Toto we have left our home to search for the meaning of our lives in the sky, in a fantasy of Oz, and we have found that mere fantasies are tasteless, hollow, and unsatisfying.

What can we expect from assemblies addicted to such songs and rituals? Boredom. This is exactly what can be expected from a liturgical assembly that has come together not to love or remember, but to flatter and manipulate. Again, in the words of Brueggemann:

[If God is experienced in doxology as always unqualifiedly good, fixed, sovereign, in charge, never acting, never impinged upon, it leads to worshipers who are docile, passive, and who finally act in bad faith to please God...all of this finally leads to a satiated, conformist community without energy, a people without a vocation, an assembly without hope, who can only treasure and defend the status quo...We are left...without memory, without hope, without passion, without a reason.]

This boredom, engendered by the world we have spun into existence out of our unbiblical and otherworldly music, has created some monstrously bad parishes. Carol Bly observes that "most human cruelty is exacerbated by boredom. Most of us don't live lives as passionate or in-
intellectual as the mind is designed for, so we are often bored or cross.” And Paul Tillich has observed that “boredom is rage spread thin.”

Our communities are meant for greatness, for labor organizing, cleaning up cities, celebrating birth and death, healing the sick, living as Jesus did. By virtue of our songs, homilies, and prayers, many of them are now mere therapy centers, and poor ones at that. We grow bored with ourselves, with the shallow pop psychology that passes for homilies, the hollow songs that turn out to be artificial sweeteners with a bitter aftertaste, bored with life itself. This consumptive monotony generates liturgy commissions that harass and persecute musicians, weak pastors unable to raise a biblical vision, and parish councils aspiring to manage God’s word rather than reveling in its proclamation.

have a sense of place, and their ground is hallowed; they also find some way to connect with posterity. “It is a sadly impoverished tribe that does not make much of children,” but not too much, lest attention turn to fawning. Good families, finally, honor their elders. “The wider the age range, the stronger the tribe.”

Every time we gather, we create our parish reality out of chaos by what we choose to sing, how we pray together, whether there is a sturdy solidarity with one another in our ritual or merely a pious veneer of good feeling. The staggering poor state of many parishes has left many paid and volunteer nonordained musicians feeling helpless. But that powerlessness is a myth. If ritual praise really is constitutive, if liturgy truly is world-making, then we have a fighting chance to reverse our decline: we can choose to sing a different reality.

This fact imposes a choice on you as a group: you must decide what you want to sing into existence. On what do you want to confer the meaning and significance that comes from your singing? Which truths are worth singing? Merely that God is in heaven (whatever that is), and all is right with the world? That is an outright lie. Will pastoral musicians continue pouring talent and life into singing the inconsequential, the seductive, the illusionary? That decision will determine the future of the church and perhaps the fate of us all. That is real, effective power; the opposite is powerlessness.

This is not just our fight; inside and outside the church, throughout this country, and all over the earth the same battle is being waged. A few months back, Newsweek had an arresting interview with one of the world’s great pastoral musicians, Mr. Bruce Springsteen, who said this about the world he was trying to realize:

[W]e live in a society that wants us to buy illusion every day. That happens on a national scale. It’s morning again in America. That happens on a personal level also. People are sold this every day. So when you do begin to feel conflict—the natural human conflict that comes with any human relationship—people have a tendency to repress it, make believe it’s not there or feel guilty and ashamed about it. I wanted the record to be against that . . . illusion. People deserve . . . the truth. They deserve honesty. The best music, you can seek some shelter in it momentarily, but it’s essentially there to provide you something to face the world with.

There is a real danger of “blaming the victim” in all this. After all, given the choice between being part of a prophetic movement or being a court functionary, who wouldn’t rather side with the angels? Many of us feel that we can’t risk rocking the boat at all; we are in economically precarious positions. We have no job security, no decent wage, no grievance procedure; we serve at the whim of committees whose competence in liturgy and music is at least suspect. We have no pension, little prestige or recognition. To take a stand of any kind risks alienating someone with the power to do us in.

I believe that we need a union or guild to represent our interests. Though some pastors are wonderful, clergy as a class

Portland: Trinity Choir, Trinity Episcopal Church (John Strege, Choirmaster)

Our parishes become idols, venerated, but incapable of transformation, with neither the inclination nor the capacity to do justice. They have unspeaking mouths, blind eyes, deaf ears, “and the one who relies on gods of that kind is quite as worthless as they are” (Psalm 115).

In her book Families, Jane Howard describes nine characteristics of healthy families that ought to be characteristic of our parishes. Good families have a “founder,” someone whose example spurs them on to similar feats, and a “switchboard operator” or “archivist”—someone who helps the clan see proof of its own continuity. All the members are busy in the home and in the outside world; “their curiosity and passion are contagious.” Yet they are hospitable to guests. They prize their rituals, “because they evoke a past, imply a future, and hint at continuity.” Good families are affectionate: “The tribe that does not hug . . . is no tribe at all.” Good families

Even now we can decide to participate in renewing the face of the earth.

My patron saint, Bertolt Brecht, said:

Nowadays, anyone who wishes to combat lies and ignorance and to write the truth must overcome at least five difficulties. He must have the courage to write the truth where truth is everywhere opposed; the keeness to recognize it, although it is everywhere concealed; the skill to manipulate it as a weapon; the judgement to select those in whose hands it will be effective; and the cunning to spread the truth among such persons.

But as a commodity, truth can be deceptive. As you know, there is a hierarchy of truths. So the natural question for the pastoral musician is, which truths are worth telling?

I have listened to you sing, and you sing very well; in fact, you make a wonderful noise, whatever you sing.
are in a different situation than nonordained professionals. There is nothing anticlerical in all this: it is simply a fact of life that the clergy and the nonordained face different life situations. That is why a guild or union must be democratically controlled and led by the nonordained.

I know of really serious injustices perpetrated on people like ourselves by the church. I do not claim that these injustices will magically stop if we organize, but such an organization would have standing to ask the episcopacy for economic justice for the church's own workers. Such an organization could make alliances with organizations such as the NCEA or the NPM Director of Music Ministries Division. Just as there came a time in the civil rights movement when black people had to take control of their political destiny, so the nonordained professional church workers must eventually have an organization that can represent their interests to the church at large.

I have no papers for you to sign or dues to collect. I am hoping, however, that someone who is an organizer will take up the challenge. And I am hoping that you will talk seriously about this idea, so it will become a concept to be debated, refined, and honed, finally to become a reality.

Let me close with a brief analysis of the struggle in which we are presently engaged and of the movement in which I find myself and am asking you to join. There is a war going on, with no quarter and many casualties. The immediate stakes are the future of our church. And if you believe, as I do, that the church has the possibility of being the presence of Jesus in the world, its conscience, pointing out and claiming meaning, and beauty, and courage, then it is no exaggeration to say that what is at stake is our planet's future and the meaning of life for our children's children.

In a deeper sense the battle has been raging for some time, springing from two premises that have given birth to separate theological and liturgical universes. One universe is evangelical, centered on redemption in another world; the other is Catholic, centered on the revelation of the kingdom in this world. These universes are locked in combat; there can be no reconciliation. They are not (as liberals on both sides may assert) different sides of the same coin, nor alternate paths to the same goal. This battle is for the soul of the church between the children of Vatican II and those who are not.

The battle is for a living, renewed, ecclesial reality eager to embrace, debate, and engage its own local culture, or for the reimposition of a romanticized vision of western colonial rule-by-empire. The battle is between liturgical fundamentalists (whom I publicly urge to lay down their arms and get a real life) and those who understand that ritual is always provisional, subject to people's freedom and choices. It is the battle between those who know in their marrow that this century has profoundly changed the world and those who pay this idea lip service, yet continue as though church, ritual, liturgy, and theology were able to proceed heedless of the new reality.

In the United States the battle is between those in the churches who have understood the moral litmus test of our time (Vietnam) and those who failed then and are failing now (aside from a vague sense of disruption and annoyance) to come to grips with what is going on around them. The struggle is occasioned as well by our century's advances in biblical exegesis, Christology, literary and sociological analysis, and the other sciences. It is the birth-travail of what we know and are beginning to suspect.

Professionally it is the struggle between those who cling to manufacturing predetermined feelings in liturgy (awe, mystery, good fellowship) and those who feel under no obligation to dispense bromides. It is a historic collision between those whose professional ministerial praxis is defined by the immediate, nonnormative past and those who understand liturgy as necessarily new in a new world, profoundly respectful of authentic tradition yet unimprisoned, the proclamation in our midst of the reign of God, by its very nature subversive of all other orders.

It is an attempt to rescue the liturgical dialogue from the "pop liturgists" and "museum aestheticians" who have damaged the renewal promised by the Council, the consumer-segregationist mentality that has yielded so little dialogue and so much collage, heaping together unrelated elements united only by common space, not by thought.

Finally, and humanly, it is a declaration that our solidarity, allegiance, and affinity are not with the memory of Trent and Vatican I; we owe that church no fealty, only the truth. Our solidarity and life's blood must remain with one another and the struggle for human values. Against the gates of hell—against the gates of heaven if necessary—if Jesus' death means anything, it means that we must stand together; when all of life hangs in the balance, we owe one another that.

Life and salvation are in the balance, and the outcome is by no means assured. For we are the church of John XXIII, heroically sheltering the Jews, but we are also the church of Pius XII, who signed the infamous concordat with Hitler, furnishing him immense international respectability. We are the church of Daniel Berrigan and so many others who suffered to bring an immoral, genocidal war to a close, but we...
are the community of Terence Cardinal Cooke, blessing the jeeps and ammunition. We are trying to decide the meaning of our soul. Who will decide, and how? That is where you come in.

I say that meaning shall be decided by our songs and by the courage of those who sing them, or the lack of courage of those who sink off into silence. It shall be decided by whatever hope we can kindle in our singing. Remember that the opposite of hope is not despair, but complacency. And every liturgy that justifies the status quo in the world and the church robs us of a little hope. This is what Father Gene Walsh meant when he said, “Good symbols nurture faith, bad symbols destroy faith.” It is what Father Robert Hovda meant when he said, “It is time to pilot the ship.”

The world can no longer afford a church that is a coconspirator in preserving present values, because the world can no longer afford our present values. Even now forty-three per cent of the wealth in this country is controlled by the top twenty per cent (in income) of the population. Conversely the bottom twenty per cent (in income) control just under five per cent of this country’s wealth. This basic inequality and injustice has been addressed by Pope John XXIII in Pacem in Terris, by Paul VI in Progressio Populorum, by John Paul II in De Rei Socialis, and by the American Catholic bishops in their Pastoral Letter on the Economy. Whose side are we on? Where are the songs?

The church is engaged in a mighty dialogue that will end, I believe, in full recognition of women’s gifts. Whose side are we on? Where are the songs?

The world is trying to come to grips with the killer plague AIDS, which has become entangled in a debate about sexual orientation. These dying people are our brothers and sisters; the victims are disproportionately the poor, the gay, the drug abusers. Many of our own colleagues have contracted this disease and now face discrimination in housing and employment. Whose side are we on? Where are the songs? There is no question of an opportunity to sing about the world as it is; there exists only the question of our readiness to do so.

The important thing is not to keep to a particular direction, but to keep faith with the search. Gene Walsh and Robert Hovda, who have been an in-

5. Ibid., pp. 52-53.
6. Editor’s Note. Rev. Eugene Walsh spoke at the Portland Convention several days before Tom Conry on the topic “Ongoing Conversion: The Baptismal Mandate.”
10. Regis Duffy says that things are so bad some parishes shouldn’t do the RCIA, because they are not worth joining.
13. Editor’s Note. Robert Hovda also spoke at the Regional Convention in Portland. His topic was “Our Times.”
14. See Bruce Springsteen in Newsweek speaking about losing parts of your audience and picking up new people, but not worrying about that as long as you “keep faith with the search.”
Let Us Proclaim the Mystery of Faith

BY PETER E. FINK, S.J.

The keynote address at the Boston Convention was originally part of a unified presentation that involved music and dance. As Peter Fink said of that presentation, it was “really no different from the liturgy itself, which weaves together word and gesture and song . . . to awaken in those who worship a sense of the mystery that is proclaimed, entered into, celebrated.” Because of the nature of this present medium, however, we have to divide what was originally united, and present in our journal Peter Fink’s address without the contributions of his collaborators, Robert VerEecke and Laetitia Blain. We regret this division, but we invite you to imagine the whole, “word, music, and dance playing off each other, all playing with each other, and together setting a tone, an environment and a challenge for the ministry that is ours.”

Worship begins with the people, not with a theoretical structure. The ministry of worship begins with the people, not with a theoretical structure. A theoretical starting point would only produce a theoretical end point, the kind of thing that was once alleged, rightly or wrongly, of Dom Prosper Guéranger in the last century: “He created a liturgy for the community he created the liturgy he created for the community he created . . .”

The many faces of Christian worship are not the faces of theoretical models, but of people who hear of God in the midst of their lives and who, from the midst of those lives, bring forth word and gesture and song to God’s praise and glory. Faces and people are best shown or brought forth, not simply described; and God’s praise is best unleashed, not simply outlined in sharp analytical detail.

Many years ago, when Bernstein’s Mass opened the Kennedy Center in the nation’s capital, a review described its opening moments as blessing the center, the people gathered there, and the capital itself. Remember the words: “Almighty Father, incline thine ear, bless us and all who are gathered here; thine angel send us, who may defend us all; and fill with grace all who dwell in this place.” We begin our worship with a blessing, too, one rising from the earth in many tongues for the holy One for whom the earth and all who dwell in it form the true liturgy of praise. It arises in Greek, Slavonic, Latin, Syriac, English, and all the languages of earth and returns as a blessing on us all: “Holy God, holy mighty One, holy immortal One, have mercy on us.”

The United States has been called a “melting pot” and a “pot that refuses to melt.” Perhaps that dichotomy is not all bad. When I think of a melting pot, I think of the famed “Irish dinner,” in which everything is boiled together and comes out tasting like hot water with a mild cabbage flavor. How much better the taste of things when the pot refuses to melt: veal parmigiana, curried shrimp, bruzos a la Mexicana, wiener schnitzel, sweet and sour pork—the many faces of the human race at the stove.

And what of our liturgy? What of a mystery that finally is incarnate in every person and is shown to be incarnate in the many races and nations that populate this earth? Have we in this country, perhaps, allowed the liturgical pot to melt, reducing the lusty Germans and passionate Latins and stout Anglo-Saxons and even the exotic Lebanese to a liturgical “Irish dinner,” so that our liturgy comes out tasting like hot water with a mild hint of cabbage?

Have we reduced our many tongues to a single voice born on the banks of the Missouri? It is a good voice, to be sure, and a splendid contribution to God’s people at prayer. But it is a single voice, much too young and too much the same.

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Boston: Robert VerEecke, S.J., and Peter Fink, S.J.
to serve the many faces of God’s people, the many faces of God incarnate. The question needs to be asked, at least, and explored in a gathering of artists, not so much to critique as to wonder if the voice we have grown accustomed to raising to God is perhaps too small for God and ourselves.

We are a people of many tongues. Some may seem alien to us, but they are ours, nonetheless. They remind us of God’s largeness and the largeness of praise and the human heart that encounters the mystery, God, deep within itself. If there is a word to describe what we are about, that word is largeness. It is a pot so large that it refuses to melt, a people whose faces are legion, a God beyond any single incarnation. It is the largeness sung in black voices, on the frontier of America’s past, in English Protestantism transported here, in the varieties of Hispanic song, and in the contributions of contemporary Roman Catholicism.

At the heart of our liturgical assemblies, wherever we gather to do whatever we do in assembly, lies a simple fact that we Christians are bold to proclaim in many tongues. It is a fact about God: God has become human. And it is a fact about your life and mine: We are destined to become like God. It is a simple fact that has set our greatest minds spinning, creating such lofty images as “homosousios,” “transubstantiation,” “divinization,” and “sanctification.” It has set our greatest artists to brush or knife or pen, producing a Pietà or an incarnation of the Messiah. It has generated legends and fables and stories, poems and songs, processions down aisles and through city streets, and simple gestures of dance and movement. It has brought forth complex rituals that are at once word and dance and poem and song, magnificent creations of the human imagination in touch with God’s mystery and the human mystery as well. It is this simple fact we celebrate and serve.

But our ancient service has become young again. In many ways we are bringing forth a fresh face for the ever-old and ever-new ways by which the church offers praise and thanks to God. The genius of the Latin tongue, which is the ritual heritage of most of us, has given way to new tongues, whose genius is only beginning to be tapped for God’s worship. Our English prayers are still too much translations from the Latin and not nearly enough fresh creations from the prayer of our people. Our music is young, too. Some of it is genius; most of it is less than genius, more filled with enthusiasm than depth. As for gesture, I suppose the best that can be said of us is that we are slowly learning not to be afraid of the body and even more slowly learning its power as a vehicle of prayer and praise.

But our service is promising. Every once in a while a prayer will come forth from a presider who is schooled in the richness of our tradition, but who is not content simply to recite its words, rather to give life to its spirit, and something of the noble enters our liturgical arena once more. Every once in a while a musical prayer will come forth from a choir or assembly that is elegantly profound and profoundly simple, and something of the noble enters our liturgical arena once more. And every once in a while we are led by someone who truly grasps the body’s grace to enliven in gesture a bit of our prayer, and again something noble enters our liturgical arena once more. Our service is promising for we, too, are beginning to touch, beyond the surface of new ritual form, the deep mystery of faith that alone gives true shape to all genuine Christian prayer. We are beginning to touch in new and rich ways the mystery of God become human flesh.

Our best school is our own best heritage, which is all the genius of the Latin west, including its forms in the Reformation traditions and especially, in this pot that refuses to melt, all the genius of the churches of the east as well, giving us new ways to see and touch and taste the mystery of faith that we celebrate in common.

Let us look at our own best heritage to explore a challenge that is only gradually being met in our ways of service. The challenge concerns the central prayer of our eucharist, the anaphora, eucharistic prayer, great thanksgiving, prayer of blessing and consecration. The challenge that surfaces in our new ways of prayer is how to keep this prayer from simply fizzling out after the dazzling (or not so dazzling) ritual of presentation, which should be, at least, quite secondary.

You know the problem. A lively song engages the assembly as the gifts are brought in procession to the table. The presider then goes through a somewhat elaborate ritual dance to prepare the gifts for the great prayer of blessing. Then the drone begins: words upon words flowing by almost unnoticed with the burden put on the music minister to enliven the prayer with two secondary acclamations and a not-so-very-great Amen. Add to this the impossible requirement that the people kneel through most of the prayer, regardless of the season (though all kneeling was once forbidden in the Easter season) and the inner rhythms of the prayer itself. We have not yet recaptured, it seems, the fact that the great thanksgiving narrative is Gospel, requiring the same body posture for its proclamation as does the proclamation of the Gospel in the first half of the liturgy. Nor have we recaptured the fact that invocation and prayer of offering are different sorts of
prayers, requiring perhaps different poses, and tones, and spirits.

Yet this time of blessing and consecration is in many ways the centerpiece of the whole event. It has been given many faces, which can help us remember and discover its depth and richness anew. The Latins came to focus on the words of Jesus as a great moment of epiphany—Christ himself coming down into our midst. The Reformers held these same words to be key, but dealt with them as bold proclamation, Gospel. The Greeks turned to the invocation of the Spirit as that awe-inspiring moment in which God would transform the earthly assembly into the worship assembly of heaven. Each approach can instruct us in our task, if we let them cause us to remember.

O ur service is very young; we have much to learn. Our service is very promising; we are beginning to learn very well. Vatican II drastically altered our ways of praying and, even more, our understanding of what it is we do when we pray. It reintroduced people as essential to the church’s liturgy, a people who had been removed from the liturgical center stage during the middle ages: “In the restoration of the liturgy, the full and active participation of all the people is the aim to be considered above all else.” And with the people it reintroduced diversity and richness: “Even in the liturgy, the Church has no wish to impose a rigid uniformity in matters which do not implicate the faith or the good of the whole community; rather does she respect and foster the genius and talents of the various races and peoples.” And with this diversity and richness, especially this high regard for the “genius and talents of the various races and peoples,” the church has given us the profound challenge of learning to give thanks to the Lord in our own idiom, quite clearly schooled in what has gone before, but our own idiom nonetheless.

Several years ago I was involved with the International Committee on English in the Liturgy (ICEL), drafting original eucharistic prayers in our own tongue. The project was ill-fated, not just because Rome was not ready to endorse eucharistic prayers that arose from the English-speaking church, but even more because we had not yet begun to ask the fundamental question: What is it for English-speaking Christians to give thanks in memory of the Lord (as the same question could be posed for Spanish-speaking, Chinese-speaking, and Swahili-speaking Christians)?

The Jewish Christian form of prayer was the table prayer, focused on the deed of God who is Jesus Christ. The Greek Christian prayer was the anaphora, invoking the Spirit on us and our gifts, seeking unity among ourselves and the Spirit’s transformation of us and our gifts. The Latin Christian prayer was the prayer of offering surrounding the great moment of “transubstantiation,” when bread and wine would be transformed into Christ’s own body and blood. The same prayer in English or other contemporary tongues would be none of the above, but a genre yet to be born.

In the meantime, however, in our current Sacramentary we have a Latin prayer, several versions of a Greek prayer, two that were originally composed in French, but nothing, yet, original to ourselves. When we do, I would venture to suggest, music will be important, and gesture, and words that speak with the genius of our own tongue, and a form of prayer that will be as alive to us as the Roman Canon was to the early Latin church, as the prayer of Chrysostom was to the Greek church, as the Didache prayer was to the Jewish church of the first century. If we would truly proclaim the mystery of faith, such prayers will need to be born.

Bu t we need more than eucharistic anaphoras. The ways of prayer in our liturgy are many, and these ways, too, need shaping into our idiom, schooled in the richness that is our heritage. For instance, there is the prayer of procession, incredibly alive among Hispanics, but somewhere between chaos and dull for Anglos. There is the prayer of intercession, which is much more powerfully the “groaning of the Spirit within us” than the “relevant” naming of the headlines or the self-conscious guilt-trips of most “spontaneous” penitential rites: “For the times when . . . .” There is the prayer of communion, spoken most powerfully in the breaking of the bread, which, strange to say, we have not yet learned to distribute as the food of a common, shared meal. And there is doxology, that crowning moment in all Christian prayer when all that we do and say and sing and dance is directed to the unrelenting glory of the One who is glory itself.

Procession is the movement of people, gifts, and the word. Movement in ritual is never merely functional, though there is usually a functional dimension to it. If people gather in one place, they have to
get to another. If the word is to be proclaimed from a special place, someone has to get to the book to proclaim it. The table of the eucharist has to be set, unless of course it has been set from the beginning, which is seldom a good idea. And people must come forward to partake of the table, or the food must be brought to them. All movement, but never merely functional.

Procession in ritualproclaims the mystery of faith. At times it involves the people in movement to the place of the holy One, to venerate the cross, for example, on Good Friday, to be marked with ashes at Lent’s beginning, to be blessed on the feast of Blaise, to partake of the bread blessed and broken. In such cases one must process to partake of the mystery of faith; processions of this kind are not a spectator sport. At other times the procession is more like a parade, in which some process to the delight and uplifting of the many. It can bring an empty space alive with people and symbol. It can move from chaos to a unity of focus, to bring the assembly from its own chaos to the unity of prayer. Even here, however, procession is not a spectator sport. If done properly it will draw people into its dynamic, even though their bodies remain fixed in place. The ordinary entrance of ministers at a eucharist is such a moment, as is the procession of the Gospel Book, and the presentation of the eucharistic gifts. These processions must have power to draw people into their own dynamic and not leave them as mere observers of the movement of others.

A good example of failure with regard to procession is the presentation of gifts as enacted in most assemblies. It really should be—or at least could be—a procession of all the people moving from the place of the word to the place of the table. All too often it is the movement of only a few people, what I call the “family of the week,” that has neither power nor grace to be of much interest to anyone else.

The Byzantines set the table with much flare, holding the food to be already sacred even before the anaphora is prayed, enveloping the gifts with intercession and prayer as they are carried to the holy place. Anglicans carry the Gospel Book to the midst of the assembly, where, rather than from a lofty pulpit or an embarrassingly small lectern, the word that is the Good News is solemnly announced. In liturgical assemblies where the family of the week timidly brings the chalice and plate to the priest and where the alleluia continues to be music to watch the deacon walk to the pulpit by, there is much to learn.

Let us speak briefly of intercession and communion. Intercession is an odd prayer form, quite different when sung from when it is recited. Recited intercession gives primacy to the petitions, with the response being somewhat secondary and usually quite without power. When intercession is sung, however, the powerful prayer becomes not the petition, but the response, which swells in a continuous mantra from the assembly, occasioned by the petitions, no one of which has in itself great power or significance.

Communion is relationship—people in relationship through the mercy and mandate of Jesus Christ. Here is perhaps the most fascinating shift in the reformed liturgy of Vatican II and the new eucharistic prayers now being prepared by our assemblies. The Roman Canon imagined communion as communion with Jesus Christ; it was best to get away from each other as communion time approached. The prayer in the Canon said it all: “May your angel take these gifts to your altar on high, so that, as we receive from this altar below, we may be filled with heavenly grace and blessing.” The “we” was understood as “we individually.”

All of the new prayers speak a different sense of communion. Christ is in our midst setting us in relation to one another: “May all of us who share in the body and blood of Christ be brought together in unity by the Holy Spirit.”

Here is a great irony. When communion was imagined as Jesus coming to me, we still partook of communion in a communal fashion, kneeling together at a communion rail, conscious at least of those on either side of us. Now when our prayer calls explicitly for union of people with each other, we have devised the “communion line,” each one partaking of the food alone. It is an odd thing. I find myself saying again and again, that we have not yet properly learned how to break bread together.

Finally there is the prayer of doxa, doxology. In the end doxa is what Christian prayer is about; it is the heart of the mystery of faith, the prayer of a people removed from all self-consciousness, standing in awe and wonder at the freedom given to the children of God and filled with even more awe and wonder at the God who bestows such freedom on women and men. It is, after all is said and done, all that can be said and done, all that need be said and done.

Yet doxa still seems to be relatively weak among us. We have certainly been liberated from the morbid self-consciousness before God’s mystery that keeps our prayer on our knees in endless miserere nobis. Our danger at this point, however, is to get trapped in a new kind of self-consciousness, proclaiming the wonders of what we have become in a form of self-congratulation rather than true doxology. At the risk of offending some of its devotees, the “Gathering Song” popular in many assemblies bears witness to this kind of temptation to self-congratulation. God is mentioned only in passing, in a vague reference to “you” once or twice. The heart of the song is: “We are, we are, we are…”—and how lucky God is to have us!

Our Roman Catholic liturgy suffers from doxological anemia. The Gloria is underused, often omitted in favor of the penitential rite alone. And the great doxology of the eucharistic prayer continues to be the preface to the great Amen, not an integral part of it. Certainly we should stand for the great doxology; here, certainly, the whole assembly should cry out. But alas, this is not yet urgent in our prayer, and it seems to have fallen prey to a nonliturgical urgency that keeps the assembly silent and on its knees.

The Reformation liturgies have done better at keeping doxa alive. Few bits of music equal the great “Old One Hundredth” proclaimed in song by an assembly on its feet, almost standing at attention before the God of mystery.

Our goal in all of this is simply to proclaim the mystery of faith. There are many noble moments in our heritage, east and west, moments that speak God’s nobility and the nobility of God’s creation. They are moments for us to remember, moments for us to recapture for our ways of prayer. They are moments for us to create anew as we go on proclaiming the mystery of faith in a new time, place, and tongue. They are the many faces of God’s people at prayer, and they are the many faces of God.

Our past opens doors onto new ways of prayer. The Spirit inspires word, enlivens voice, and awakens the body to worship and praise. Let us pray for the Spirit that God so deeply yearns to breathe on us, over us, in us.
NPM Conventions 1988: Buffalo

The Musician: Transformed through Excellence

BY CYNTHIA SERJAK, R.S.M.

I invite you to think of excellence as stretching. If you excel in something, you stretch yourself to be better at it. But it's never something you grasp permanently; rather, it slips away, out ahead of us somewhere, to call us to stretch even more, to expand into greater understandings of who we are as we expand into freer and more excellent music making.

A first question about excellence is directed to musicians: Why should the musician be concerned with being excellent? Why should a musician expand and stretch? I think that musicians grow because expansion is essential to art. The poet Rainer Maria Rilke writes:

The deep parts of my life pour onward, as if the river shore were opening out.
It seems that things are more like me now, that I can see farther into paintings.
I feel close to what language can't reach.
With my sense, as with birds, I climb into the windy heaven, out of the oak,
and in the ponds, broken off from the sky
my feeling sinks, as if standing on fishes.\(^1\)

All of us who have brought a choir to the most excellent performance of an anthem have been part of the expansive dynamic of art, the shores opening out, seeing farther into texts and notes. The process of working with a piece of music expands us.

We begin with excitement; we see or hear the piece of music and are taken by it, caught by it. We examine it carefully, and even in that first flirtatious hearing it in our own head, we expand, because the music lures us into its own space and time, its own unique presentation of reality. It calls us to hear notes in a different way, in a different combination, to feel rhythm in a way we hadn't before. Already we've been changed.

The initial encounter may end here. Perhaps we think the music asks too much of us—we see ourselves expanding into hours of practice time that we don't have. We feel our fingers stretching into chord positions that they haven't learned before. We cringe to hear sopranos straining to execute the expansive melody line. Or we may judge that the music asks too little of us; it doesn't offer us an exciting space into which to move. Perhaps it offers no space at all because it is so one-dimensional: we could perform it, but it lacks the magic and power to transform us, the excellence to motivate us to stretch and grow.

In a recent issue of Pastoral Music magazine, Aidan Kavanagh wrote that "the truly beautiful never constricts or shackles the human spirit but always frees and enables it."\(^2\) The truly beautiful, that which is worthy to be called excellent, urges us to expand into it, to see further into a painting, to get into a relationship with it, to get mixed up in its life.

Music making does not work automatically (ex opere operato), however, but requires work and practice. So after our initial enticement, if we choose to continue our relationship with the music, we may spend hours with it learning its intricacies, patterns, and secrets. This part

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\(^{2}\) Aidan Kavanagh, "Art and the Christian," Pastoral Music (Fall 1997), 4.
of the process can be dark and strenuous and groping, even exasperating. It calls for patient alertness and a trusting stubbornness that eventually we will come to know the music as the music leads and teaches us.

This part of the music-making process, getting beyond the moment of falling in love, working hard to build a relationship between yourself and the music, is the most mystical part. While we are unaware of it, the music begins to work its magic on us, leading us into its own reality, stretching us into its space, even across centuries, to touch an ancient harmony or a long-dead composer. This mystical work is not easy; it can even exhaust you or turn your head inside-out. But if you stick with it, it will carry you into the excellent feeling of singing well, the balanced feeling of playing a Bach Trio Sonata, the integrated feeling of being at one with your instrument. You will be caught, and you will lose the practice time humming the tunes and tapping the rhythm. You will remember what it meant to be inside the harmony, and you will become a co-creator with the music.

So the musician is transformed from a not-knower to a knower, from someone unsure about love to someone deeply in love, from a bored believer to a dancing mystic. This exhilarating experience is of the same fabric as excellence. The musician is called to be excellent by the music itself, by the richness and depth of the art.

I have been using the words “stretch” and “expand” to describe what excellence asks of us, but excellence does not call us out of ourselves in a way that leaves ourselves behind, or in a way that we are used up, or lose our identity. The excellent runner, who excels at running, uses her body well, uses who and what she is, focuses it, stretches it, but always remains at home and alert to her body. The musician who works to be excellent stretches to better music making, but does not get lost in the process, does not lose control of his skills or talent. Falling in love means expanding into the other’s space, while still maintaining one’s own identity. To do otherwise is to leave much of love’s labor unexplored.

Novelist and journal writer May Sarton says:

At any age we grow by the enlarging of consciousness, by learning a new language, or a new art or craft. That implies a new way of looking at the universe. Love is one of the great enlargers of the person because it requires us to “take in” the stranger and to understand him, and to exercise restraint and tolerance as well as imagination to make the relationship work. If love includes passion, it is more explosive and dangerous and forces us to go deeper. Great art does the same thing...

To expand on Ms Sarton’s thoughts: Without passion, without the explosive and, in a sense, dangerous engagement with the music, one may well miss the potential for excellence.

Another image for this experience comes from the potter M. C. Richards, who describes her attempts at centering the clay on the potter’s wheel in this way:

If I begin at the center, firmly and gently, and if I open my clay firmly and gently, pulling the walls out from the center, opening wider and wider as the clay will allow, this crescent will form within me like a grace.

The musician is called to be excellent, to begin at the center, to open yourself firmly and gently, pulling the walls out from the center, opening wider and wider, as wide as you will allow, so that a crescent forms in you like a grace. The musician is called to expand like clay in the potter’s hands or like lovers in each other’s arms.

But we are musicians who are pastoral, who work with “church.” So in addition to asking why the musician needs to be excellent, we need to ask a second question: Why does the church need us to be excellent? Of the many possible answers, I want to focus on one. The church desperately needs musicians to be excellent because the single greatest conversion that still needs to be worked among us, despite all our efforts at liturgical renewal, is for all of us to move from watching to doing. And music has great potential for enabling this conversion to happen, if its performance is enticing, if it stretches beyond the mediocre, if it invites us and urges us to see more and feel more and know more about who we are and what it means to be church. If the musicians have worked enough and dared enough to enter the space of the music—the sacred music—then the musicians are working with a great power. This is not the “power over” of patriarchy and force (“You will sing!”), but “power with,” the enabling power of unlocking the flow of the most excellent, magical, musical, mystical song.

Take the gathering hymn as an example. I’m sure you know that the General Instruction of the Roman Missal lists

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Excellence is a way of being.
One never totally arrives.

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Buffalo: Eucharist
four reasons for singing a hymn at the beginning of the rite. First, we sing to begin; that's obvious, someone needs to get us started. Second, to deepen the unity of the people. That should send up a red flag: the word 'deepen' presumes that there is already some unity, and if there isn't, you should stop right there and talk about it. The song can deepen unity that is already present, which people bring with them when they come, even if that unity seems to be struggling around bolted-down pews, sorting through morning sleepiness, or recovering a fragile dignity after surviving the parking lot. Music can deepen unity because it gets people breathing together. The church breathes together, and everyone's breath gets mixed up with everyone else's—everyone else's. What an exciting exchange! You can't say that won't transform a community, but it will take as many verses as it takes for things to be so exchanged that there is neither Jew nor Greek, slave nor free, male nor female. That's called the Mystical Body.

Third, we sing the gathering hymn to introduce the feast or season. The Mystical Body breathes in the smells of Advent, Christmas, and Epiphany, Lent, Easter, and Pentecost. The song invites the Body into that special liturgical space (I don't mean the building) of pain and anguish and loss, of joy and glory and freedom, of mysticism and mission. And that transforms them mightily.

The fourth reason for the song is to accompany the procession. The song is for the Body, all the Body, and it expects them all to enter it. The song will take as long as the Body needs to feel itself established once again as this local Body of the church. Some of us may be there for days! But can we dare to proceed to the word, if the assembly doesn't even know who it is?

So the community—the church—is transformed from unknown to known and knower, from dubious about love to well-loved and lover, from distracted to attentive, from disillusioned to trusting, from boredom to mission . . . if the musical prayer is excellent, if it stretches itself open so that the folks can get into it, if it stretches them to reach across space and time until Jesus comes again.

A second ritual moment for transformation through music is perhaps the best-kept secret of the Roman rite—the preface and its acclamation, "Holy, holy, holy." It calls us to expand the Mystical Body assembled in this church, on this day, in this region to be at one with the Mystical Body of all who celebrate with us. That includes humans of all shapes and colors as well as creatures whose songs answer their divine calling: "Holy, holy, holy, most holy God of power and might. Heaven and earth are full of you!" This is a cosmic song, one that stretches us all the way to the ends of the universe, and there the song still echoes: " Hosanna! Hosanna!"

How can the music be excellent for this moment? How can it transform this extemporaneous gathering of folks into the cosmic ensemble that is called for? Music in Catholic Worship tells us that the acclamations should be shouts of joy, that the music should be so well known that it bursts out of us. So part of the excelling needed for this song is finding music that enables the assembly to enter the cosmic shout, to open their eyes to the glory of all creation, to move them from watching (in case they still were) to doing eucharist.

We haven't yet found the right music for this song, partly because we still consider it only a people song, and so we haven't been able to hear the cosmic tunes yet. There has been some good stretching in that direction, but then my opinion is that the "Holy, holy, holy" should always be danced by the assembly, so I'm still looking.

Calling to mind the cosmic song of the "Holy" brings me to my third question: Why does the planet need us to be excellent? What does it mean to be a musician during this time in the planet's history, when forty thousand children die each day from hunger; when our rivers and skies are so polluted that, by the year 2000, one-fifth of the world's current plant and animal species will be extinct; when the planet's forests are being destroyed at the rate of four thousand square miles a year; when we have the capacity to destroy life on the planet many times over?

Not long ago I felt that I should stop being a musician and begin working directly to stop the madness of nuclear build-up and ecological destruction. But something in me hesitated, knowing that the musical gifts I have are very much a part of who I am. I wrestled with this
question, and I turned to music to teach me what I have to offer the planet and the global civilization that inhabits it.

For our Native American sisters and brothers the question to be asked every day is: What is my relationship to the universe, and how do I express that relationship? What will I do today that reveals and enhances my relationship to the universe, which has worked so hard to give birth to the human species? For us, even to ask these questions may be a problem, since we have not been in touch with our cosmic origins. Our western, technologically oriented minds have objectified the planet and the universe, and we tend to think of the earth, the sun, and the stars as “its.”

Native Americans, our oldest sisters and brothers on this land, and cosmologists, scientists who study the universe and its life, who are our youngest sisters and brothers on this land, are helping us to wake up to the reality that the universe is not a thing, but a living being who has shared its life in a unique way with this planet. We have the only water yet found in the universe (of course, we can only look as far as our equipment will allow). The recent drought taught us the value of water, and some of us find ourselves asking, for the first time, what it would mean to be without this precious gift. What is the nature of this gift, and what is my relationship to it? This is a more profound question for those of us who have been baptized in water!

Taking a cue from these brothers and sisters who are asking the big questions, we can look at how the universe is, to see if we can find our story in that big story. Since the first moments of creation, the universe has been expanding. Even early humans who watched the skies noticed that everything seems to be moving away from us, giving us the illusion that we are the center of the universe, as the Greeks thought. Perhaps we needed some time to think that way, just as a young child needs a certain grounding, a feeling of being the center of everything, to be able to risk growing and exploring the world.

Copernicus began to tell us that we are not the universe’s center, or even the center of the solar system (and we condemned him for saying it), and later we heard that things seem to be moving away from us because everything is moving away from everything else as the universe expands. At first we couldn’t listen; we didn’t want to hear it. But now that we’re older and wiser, we are able to open our eyes and horizons a little more. We can begin to let the reality of this expanding universe become part of what we know and relate to.

That expansion is echoed in our call to move out of a preoccupation with nationalism and into global ways of thinking. We are not always ready or happy to do so, but current crises are forcing us to. From the centuries of building up national defense walls, we can now work to stretch over those walls to take the hands of many friends and learn who we are as a global community. As cosmologist Brian Swimme comments: Thank God the earth is round, so that, sooner or later, we would have to meet one another and work with one another to survive and live in peace.²

What does all this have to do with making music? I want to borrow now from some of my work in Music and the Cosmic Dance.² Two questions: What are some of the qualities one needs to make music? And are those qualities helpful in thinking about the situation in which we find ourselves as citizens of this planet?

Two very important qualities in the music-making process are honesty and humility. We should be honest about the talent we have been given for musical work, our strengths as well as weaknesses, and not be embarrassed by how good we are. At the same time honesty demands that we recognize our music-making skills as gifts from a creative God through the hands of all our music-making ancestors. So we also need to be humble (from the Latin “humus,” meaning “ground”). In humility—with our feet on the ground—we recognize that the power of music is not our invention and music’s origins are a mystery. We know that we have received from the earth the strength of bone and muscle for shaping our music.

A third quality is the reverence with which we approach the music, respectful of the power that lies there to excite, even exhaust us, the power of a melody to inspire, touch, and haunt us, the energy of harmony to enfold and caress us and turn us upside down. And so we touch the notes in reverence, for we are playing with fire, the musical fire of the universe, and we humbly ask to be a partner in this conflagration.

When we ask that, we learn that music making teaches us “power with,” for we cannot coerce the music into revealing itself to us or injecting itself into our fingers. We need to dialogue with it, play with it (often hard work). How many of us, thinking that we know music, approach it arrogantly, then suddenly find that we don’t know it as we thought when our fingers stumble or our voices waver? That’s not the music’s fault; it’s ours for thinking that we had the music in our power. The mystery of music’s power is “power with,” playing with, inviting others in, learning something new each time we play or sing.

To make music with others, we must trust that they will do their part and not play too loudly, too fast, or without care, that they have come prepared and practiced. We must trust our own skill to develop with us as the music requires. We trust the composer that the music on
the page is worth our time and energy. We need courage to try the new, play the unplayed and unheard, and risk entering the creative process.

These qualities, so obvious for musicians, are the same ones needed to move us into the global civilization, which is the first step in assuring the planet's future. In humility and honesty about who we are, we can risk letting go of violence, war, and being number one, and learn the pleasure of living in harmony. As the music teaches us “power with,” we can learn the excitement of sharing power with others, learning from them as well as teaching them. We can let go of domination and learn cooperation; we can let go of having too much and learn the delight of seeing everyone have enough. As we study the various cultures that enliven our planet, we need reverence to recognize the beauty in all those faces and languages; far from extinguishing them, we should be celebrating their wonders. And we badly need trust to begin finding a way out of the violence that has us bound in fear and unable to risk loving those who are different from us.

All of this requires discipline and practice; we cannot become a peaceful planet overnight. Who better than musicians to teach us? We all know that music needs time and patient work to get it going, and careful and sensitive practice is needed to make the music we hear in our hearts. The planetary community needs teachers who exemplify the trust, humility, patience, reverence, discipline, and courage that the planet needs to survive. Who better than musicians?

Psychologist Jean Houston says that “the ecological crisis is both external and internal, for it has to do not only with an overuse of our external environments, but also with a gross underuse of our internal environments.” Who better than artists to show the planet the importance of expanding from a disciplined and practiced heart into the music of the universe? As artists we must excel and be examples of living together in harmony; as musicians we know that harmony often involves dissonance, and we learn respect for dissonance. Living in harmony does not mean there won’t be conflict and tension, but it does mean respect for different ideas and ways of living and the care that may weave these sometimes dissonant lines together in great mystery and awe. In his reflective book Out of My Depths: A Swimmer in the Universe, Paul West writes: “We are the heart of things, the spawners of ecstasy, and however emotional we are is how emotional the universe is. The music of the universe, at least the solar system’s, begins and ends in our own hearts.”

What about God? Does God need us to be excellent, as we do, because the music requires it, the church badly needs it, and the planet counts on it for survival? God invites us to excel and expand because stretching into God is who we are—theologians call it “divinization.” God stretched very far for us in calling the universe to life, stretching a hand into Egyptian bondage to yank us out; expanding into our very flesh in Jesus Christ. How can we not respond in stretching gratitude? Jesus invites us to share his flesh and blood until he comes again, and we stretch on tiptoe, we groan (Romans 8) looking for that day.

If we musicians are accused of being out on the edge, let’s rejoice, for “Out on the edge,” as Kurt Vonnegut writes, “you see all kinds of things you can’t see from the center . . . Big, undreamed of things—the people on the edge see them first.” But stretching into us, God remains who God is at the very center of everything. We stretch from a humble, grounded core and remain who we are, attached to the folks in the pews as well as the ones watching on the hills; we grow deeper into our roots as our hands stretch to find the music yet unheard. And as we stretch there is more room inside us for music, church, the universe, God.

Finally, once again, the words of Rainer Maria Rilke:

I live my life in growing orbits which move out over the things of the world. 
Perhaps I can never achieve the last, but that will be my attempt. 
I am circling around God, around the ancient tower, and I have been circling for a thousand years, and I still don’t know if I am a falcon, or a storm, or a great song.

5. General Instruction of the Roman Missal, #25.
NPM Conventions 1988: Peoria

Teach Us to Listen, Help Us to Speak

MARIE KREMER AND NICHOLAS SCHNEIDER

Teach Us to Listen

Marie Kremer

It has been very difficult for me to come to grips with the topic of clergy-musician relationships, though I have thought about it many times. My father was a church musician. I don’t remember much tension, but there were brief items. Once, when I was in the eighth grade, the pastor called a school assembly on a certain Wednesday. When he spotted me with my class, he asked, in front of the whole school, where my father had been the previous night, when he should have been playing for Tuesday evening devotions. I retorted that he had been at St. Margaret’s Church because he needed to earn more money.

I loved my father, admired him, and knew that he was doing some really great work, so I had no qualms about defending him. I had a very happy childhood in a family surrounding a very peaceful mother. My father held several jobs, including directing several local choruses. He was my first music teacher, and I sang in the choir under his direction. Suddenly, when I was beginning my senior high school year, he had a heart attack and was gone. Only later did I learn of the tensions and financial struggles he and mother endured.

Peoria: Dr. Marie Kremer

A close friend of my father’s, Walter Stockhoff, was my piano teacher. Not a churchgoing man, he was still a very spiritual person. He told me about a conversation he and my father had. My father said, “Walter, we are priests, too.” I have often wondered what had happened to make him say that; in those days we didn’t talk about “ministries,” but he apparently realized how important his work was to worship. I learned about that importance from him; he was a man of strong faith, totally dedicated to the church, and a fine musician.

I guess I thought about him so much in connection with this topic because the question of relationships between clergy and musicians is not new. I know that my father was very happy in his work, and more often than not he had a good relationship with the clergy with whom he worked, but there were also the not-so-good times.

Whenever the question is put to musicians, “What is the biggest problem you face, the biggest obstacle to good musical worship?”, they inevitably answer that it is clergy-musician relations. I am very fortunate to have a good working relationship with my pastor and with most of the associate pastors with whom I’ve worked. But I certainly can see the effects of poor working relationships.

The greatest success in our relationship comes in worship, in our ability to complement one another. The pastor is clearly the presider and speaks the word—the scriptural word, the presence of the Lord, and the living Word of God, Jesus Christ, present to us in the eucharist. I listen, and in music I have the privilege of leading all present in response to what he speaks. At the same time, he has a wonderful ability to be part of the assembly, with just the right touch of flexibility to flow with whatever happens.

At our last school children’s Mass, for example, some children were going to accompany the eucharistic acclamations with resonator bells. I forgot to signal the children to take their place; he forgot to use the right prayer and started a different preface. He remembered at the
end of the preface and stopped for the children to take their places. We continued with the Holy; everyone got to do their part, and they were happy.

There is a great sense of rhythm in our worship, too. The pastor hears the music and makes his movement coincide with the musical rhythm. Incensing, sprinkling, moving in the entrance procession or to proclaim the Gospel all come together with the music because he is listening. He stops to listen when one of the choirs sings something special at the preparation of gifts that takes longer than the action; he is not threatened by being part of the whole, not concerned about being most important. Whoever is doing the action is most important at that moment. Words of encouragement and acknowledgement are frequent, too.

How does this happen? Why can we work together this way?

Presiders and musicians are partners in proclamation.

I know what I need as a musician in a relationship with the pastor: support, respect, acknowledgement of my abilities, communication, recognition as a partner in ministry, time to plan, especially for Holy Week and the other great feasts, answers to pressing problems. I have all these things, especially support, because the pastor has an absolute conviction that music is integral to good worship and is willing to do whatever he can to support my work.

He publicly acknowledges the work of the musicians, joins the choir when he is not presiding, welcomes new members and personnel publicly. He runs interference when necessary, stands behind our parish wedding music policy, and fields criticism by explaining things, sometimes ending with, “Let’s just try this for two or three years.” He treats the music group to brunches and picnics.

A friend of mine told me about her new position. The clergy support her, she says, but the worship committee feel they should do all the music planning and give her a list to implement. None of the committee members has musical training, but “they’ve always done it this way.” I question the real support of the clergy in that situation.

We have good communication in my parish. I can count on talking about problems or decisions—not that we always agree; sometimes we argue. In an argument while planning this presentation, we realized that we needed to change the title from “Teach Us to Speak, Help Us to Listen” to reflect the priorities we recognized we needed: teach us to listen, then help us to speak.

We know the need to plan ahead. There are regularly scheduled worship committee planning meetings, staff meetings, and meetings of everyone involved in special events, like confirmation and first communion. We have slip-ups now and then, but generally everyone is informed.

The pastor delights in our parish’s children, and we have regular weekday celebrations with them, prepared with care and communication. These celebrations flow into our Sunday worship—there’s a direct connection. They also involve movement and special activities: a procession with the litany of the saints on St. Mark’s Day to ask God’s blessing on all fields and planting—and on ball games in fields, too; slides of places in the Holy Land; mixing yeast and water during the liturgy so the children can see it rise to illustrate the leaven in the dough; taking a walk to see the house where the retired sisters live; all marked with a deep sense of reverence and prayer.

The absence of support, respect, communication, and the like is really a symptom, but not the real heart of the matter. The heart of the matter is that we start from the same sources: the Lectionary and Sacramentary, the seasons, and feasts of the Lord and the saints. After working together for a while, rooted in those same sources, his preaching and my music become complementary. Maybe it’s love for the church’s worship that overflows in support, communication, and respect, rather than those necessary activities making it possible for us to worship together. If we worship in Spirit and truth, perhaps those other things will follow.

Nicholas Schneider

The first word in the Rule of St. Benedict is “Oibculata,” “listen.”

Benedict taught that listening was crucial for living a full Christian life in or out of the monastery. Listening is crucial to Christian ministry, if we are to serve the needs of others. For us friends and musicians, we need to listen to the church, our local parish, our peers, good preachers, good composers, the world around us, and our own hearts.

We must listen to the church in its Lectionary, the finest accomplishment of Vatican II. The word is our subject in liturgical season and out, in Ordinary and Sanctoral time. As quoted in Pastoral Music Notebook, François Mauriac reminds us: “There is no accident in our choice of reading. All our sources are related.”

We must listen to our local parish, to the joys and hopes, griefs and anxieties of the parishioners we serve. How can they be translated into music, so that what our people sing touches their hearts and relates to their lives? Only in this way can Augustine’s phrase, “Dis orat, qui cantat,” be verified. Listen; especially to the children; they are the real “keys of the kingdom.” While children can be led easily into bad or inept music, their good sense will finally compel them to reject it. Their innate sense of propriety can be a guidepost for us.

We need to listen to our peers; no one can be a “lone ranger” in church ministry. We need the challenge, support, and inspiration of the presiders and musicians around us to sustain us in our work. Time spent in meetings like the annual NPM Conventions is an invest-
ment in our own growth and stimulation to guarantee that we will not atrophy and die before our time.

We must listen to each other. We are in this together, partners in preparation. In her penetrating book The Catholic Thing, Rosemary Haughton describes the holy church in two allegorical figures. One is "Mother Church," admirable, dedicated, caring, crude, domineering, loving, deceitful, a compassionate old lady. The other is "Sophia," "Wisdom," expressing romantic love, mysticism, superstition, inspiration, adventure, imprudence, sanctity, and folly. The former image centers on practicality and truth, the latter on creativity and beauty. At worship, presiders exemplify one, musicians the other. Room must be made for both, even when they are in tension. Only when "Mother Church" and "Sophia" exist together is the full reality of "church" present.

Listen to good composers. Every vital period of church history has had its preachers and musicians—Ephrem, Ambrose, Gregory the Great, Palestrina, Luther with the chorales, Newman and Faber during the English Oxford Movement. John Milton, the preacher and poet, wrote that Bach and Handel have had more influence on Christianity than any preacher or theologian. Pacing through reams of music and reading reviews of new material is burdensome but necessary, if our work is to be refreshed and our repertoire grow, just as reading commentaries is necessary for effective preaching.

We must listen to the world around us. The Jewish mystics, as the Kabbala tells us, believed that sound can shatter mountains and even stars, or transport us to the highest reaches of ecstasy: "Not only do the higher celestial creatures sing... the stars, planets, trees and animals all voice their melodies before the supreme presence." Sometimes we become blasé, sophisticated, worldlywise. Water becomes H₂O, stars are mapped, flowers are reproduced in plastic. We need to wonder, to stand in awe before what faces us. Richard Rolle, the English mystic, did not "see" the spiritual world, he "heard" it. And for St. Francis of Assisi the spiritual world was "a heavenly melody, intolerably sweet." Listen, as well, to your own heart. The English mystic Gertrude More (a granddaughter of St. Thomas More) wrote: "Oh let me sit alone, silent to all the world and it to me, that I may learn the song of love." Music helps us to celebrate God who is involved in our life as our life is involved with God. Contemplation best shows us how to express the sentiments, emotions, and feelings of the longing of Advent, the humanness of Christmas, the conversion and sorrow for sins of Lent, the new life and triumph of Easter, the servanthood of Mary, the commitment of the saints, the separation of death, and the hope of future resurrection.

And we must listen with sensitivity to the scriptural texts that are the substance of our song. In 1916 Ernest Bloch composed "Schelomo," a "Hebraic Rhapsody" for cello and orchestra. He was motivated in writing it, he said, by "the complex, ardent, restless spirit which I feel pulsating through the Bible, the freshness and ingenuity of the Patriarchs, the violence of the books of the Prophets, the fierce love of the Hebrews for justice, the despair in the Book of Ecclesiastes, the sorrow and grandeur in the Book of Job, the sensuality of the Song of Songs. All this resides in us, all this resides in me, in the best part of me. And this is what I try to feel within me and translate into my music..."

Listen with sensitivity to our people. On Corpus Christi our parish sang "One Bread, One Body" and "Jesus, My Lord, My God, My All." The first is an important statement about the eucharist, but they sang the second one with more fervor; it touches emotions and hearts. In any parish, some people are strongest at sensing, others at judging, perceiving, intuiting, thinking, or feeling. The music we sing as well as the homily we preach should encompass all these personality types as much as possible.

Listen with sensitivity to other musicians. Handel and Scarlatti met in Rome, and after a trial of skill on the harpsichord, Handel often spoke of Scarlatti with great admiration, "for besides his great talents as an artist, he had the sweetest temper and the gentlest be-

havior." If complimented on his playing, meanwhile, Scarlatti "would mention Handel and cross himself in token of veneration." Such responses may be a little gushy for us, but they indicate mutual support.

Listen with sensitivity to your own choirs and instrumentalists. At one point during his work in Leipzig, Bach drew up a balance sheet for his four choirs: seventeen usable members, twenty potentials, and seventeen unfit. He wanted an orchestra of eighteen players to work with, but he had four town pipers, three professional fiddlers, and one apprentice. Yet these were the forces for whom he wrote 266 of his 295 cantatas, the Magnificat in D Minor, the Mass in B Minor, and the Passions according to Matthew and John. What God gives us we should develop as fully as we can. Finally, we must listen to each other with special sensitivity as coworkers in the Lord. The stormy way Mozart parted from the Archbishop of Salzburg—each calling the other a "miserable wretch"—is not a model for pastoral collaboration, but it is too often the actual situation in parishes. According to M. Scott Peck, inclusivity, commitment, and consensus are the hallmarks of true community. Priests and musicians working together must model those characteristics if worship is to be offered "in Spirit and truth."

Help Us to Speak
Marie Kremer

As I was preparing for this presentation over the Fourth of July weekend, three things came together that caused me to laugh my head off driving down the highway after Sunday Mass. The first was the second reading for that Sunday: Paul describing himself as being content with weakness,
“for when I am powerless, it is then that I am strong.” The second was a description of the way St. Philippine Duchesne handled herself in a male-dominated world. Despite Bishop DuBourg’s reneging on promises and the gruff attitude of her Jesuit adviser, she used her “smarts” and through her determination accomplished remarkable things. Finally, I heard a replay of a “Lake Wobegon” episode, in which Garrison Keillor described a book called Beyond Being Nice. “It’s aimed at Lutherans,” he said. “They always eat too much cream sauce and everything they say is always nice. But there are those times when you just have to be a little sharp, to let some anger out.”

Those are the examples that we have to synthesize somehow: Paul being content with mistreatment, Philippine Duchesne cleverly dealing with those who got in her way, and Keillor reminding us that there are times when we have to go Beyond Being Nice.

Here’s part of what we did with all of that in St. Louis. For six months (November 1987-April 1988) we musicians went to deanery meetings to talk with priests about music in worship. This project grew out of a meeting of the Pastoral Musicians’ Chapter last spring that focused on job descriptions and salaries. In that discussion we decided that the most important issue was clergy-musician relations.

At the deanery meetings we described the work of NPM and spoke about a survey we had taken of the musicians. We also talked about job descriptions and salaries. When we asked for input, we didn’t get a lot of feedback. One priest told us that “musicians need to listen, too,” and another one spoke about the problem of getting substitute musicians. Other topics included replacing incompetent musicians sensitively, choosing hymnals, music for weddings and funerals, getting people to sing better, better education for musicians in rural areas. One priest voiced the opinion that different ministries were fine and all, but the fact is that you only really need the priest to have Mass.

During dinner after the meeting we were made welcome, and it became clear then that music in worship is important to most priests. They were quite interested in the idea of budgeting for worship, but admitted that most of their budgets go to the parochial schools. We reached almost 250 priests and deacons with these meetings, but though they were quite successful, we realized that we have a long way to go. We have to come up with further means of opening the lines of communication.

One thing has become clear to me: We can’t wait around for somebody out there to solve this problem for us. No one is going to pop up and say, “Oh, look at all these wonderful musicians! What can we do to give them support?”

We have to do some things ourselves. We need to speak out by improving our image, our competence, lines of communication, and our support for one another.

We need to improve our image as lay ministers. Why do titles such as “DRE” and “pastoral associate” seem to carry so much more weight than “pastoral musician”? The need for competency and qualifications in those ministries is clear, but not in ours. While the ministries may seem on a par on paper, in fact many more parishes have qualified and well-paid DREs as staff members than have qualified and well-paid musicians, and the “in” thing now is to hire a qualified pastoral associate. Those ministries are so clear that one can define and measure them far more readily than ours.

In one of my favorite articles, Robert Hovda writes:

One of the curiosities of these otherwise encouraging first decades of our broad, profound and soundly based twentieth century church reform is the obvious fact that beauty and the arts still fare so badly ... We have proved ourselves willing to suffer the crowd's disapproval for freedom, for justice, for peace, for important things ... but never for beauty and the arts, never for play, never for the festivity that belongs to liturgical celebration ... So liturgy remains on the outside, at the tail end, unrecognized, on the level of luxury rather than of necessity—even though it is an indispensable and major source of all theology ... A respect for competency in the arts connected with liturgy is a right of the Church, a right of the people of God.6

We need to improve our image; at least our names should be printed on the parish bulletin. During the Week of Prayer for Christian Unity this year, our eighth graders visited churches and synagogues in the area. When they reported back, every one of them had been given the name of the church or synagogue musician as a member of the staff. Would that happen to us?

We need to improve our competence; we must be qualified to do our job and do it well. We have to have at least a bachelor’s degree in music or its equivalent and be trained in understanding liturgical principles. We need to keep abreast of current developments, and we need to be people of prayer.

We need to work on lines of communication. We have to work for better training and experiences for the clergy, especially in the seminary, in liturgics and liturgical music. We should develop and accept any opportunity to work with the clergy toward good musical worship. Even if we can’t get funds to attend workshops and meetings, we should at least let our pastors know that they are happening and that we want to attend them.

We need to support one another—one obvious way is through our Association, attending conventions and being active in our local chapters. Perhaps we should learn to respect one another more. For example, we should respect the parish wedding guidelines and the role of a musician in another parish to which we are invited for a particular wedding. Sometimes we just need to talk to another musician about things that only musicians can understand.

We can’t expect all of this to happen without effort and tension, but sometimes tension is necessary; without it we can get complacent and stale. Somehow we need to learn to balance Paul’s acceptance of tribulation, Philippine Duchesne’s ways around authorities, and Garrison Keillor’s call Beyond Being Nice. We need to come to the point where liturgy is clearly not a luxury, but an indispensable and major source of life, and where we all respect the right of the people of God to experience competency in the arts connected with liturgy. Ultimately our service to people will be richer because of it.

Nicholas Schneider

One Friday evening I took our confirmation class to worship with a congregation of Reformed Jews at Shaare Emeth Temple. Rabbi Jeffrey Stifelman and Cantor Edward Fogel worked so well together in sharing their leadership responsibilities that several younger asked me after the service which was the rabbi and which the cantor.

Two weeks later we celebrated confirmation at our parish. The choir and can-
tor were brilliant; they stated the mystery with clarity and grace. For the presiding bishop fell terribly short of their example in his homily. For thirty-five minutes he described the goings-on in the Upper Room from Holy Thursday to Easter Sunday. (We were glad he stopped there; we were afraid he would go on to Pentecost!) Though dreadful in the pulpit, he was marvelously warm and friendly at the reception following the eucharist.

These two events brought home to me again a very important fact: Presiders and musicians are partners in proclamation. To take up Rosemary Haughton's imagery: Presiders proclaim “Mother Church” and musicians proclaim “Holy Wisdom,” and both are necessary to proclaim the full message of God as truth and beauty. We need John Spaldings and Fulton Sheens, but we also need J. S. Bachs and Christopher Walkers. God is truth and God is beauty, and both of these must be told over and over again. To neglect either is to portray only half of the divine mystery.

The stranger on the road to Emmaus used the law, the prophets, and the psalms to show that the messiah must suffer and die and rise again. Presiders and musicians are partners in proclaiming “that gracious word of his which can enlarge you” (Acts 20:32). James Empereur demonstrates in Exploring the Sacred the liturgical rhythm between proclamation and response. Most of the sung parts are described as response in his list of fifty-one proclamation items (thirty-six of them in the liturgy of the eucharist), but without them the proclamation would be incomplete. Presider and musician have to work on this dialogue together, especially because of the variety of options open to the musical side.

The dialogue of proclamation and response reveals what the church is. Empereur offers five models of the living Body of Christ: institution, mystery, community, sacrament, and process. Singing and playing help us “personify” those models.

Cantors, choirs, leaders of song, organists, cellists, and guitarists express the multiformity of gifts within the church as institution. Advent anthems, Christmas carols, penitential pleas, Passion reproaches, Easter alleluias, and Pentecost sequences all proclaim the church as mystery. Gregorian chant, the music of Taizé, and Christopher Walker all offer us splendid settings of the “Veni, Sancte Spiritus.” Choosing which one to use depends on and expresses the needs and aspirations of our worshipping community. The choice is a response to the perennial question: Is it good for this assembly? Does it fit their requirements? Will it work in their behalf as real prayer?

From the sacramental viewpoint, the church's music is cantus ecclesiasticus, “ritual music.” Who will sing the Exsultet and which version they will use are extremely important items in planning the parish's celebration of the Easter Vigil. We can no longer tolerate a poorly-prepared and vocally-deficient priest or deacon mutilating this glorious announcement that “Jesus is risent!” Sacramental prayer formulas change inanimate things (bread, wine, oil, water) into God and grace, but they especially change people. One of my students wrote, in a paper entitled “The Cantor's Gait”:

Consistently bad direction, poor song selection, uncharismatic rapport, and a virtuoso attitude will cause congregational singing to suffer, while a smile, a nod of the head, and clear, unflamboyant hand signals, timed to bolster congregational self-confidence will assure the people they are welcomed worshipers in song.

Finally, the model of the church as process is an expression of the Body of Christ as beautiful, as in the vision of the Song of Songs (4:1): “Ah, you are beautiful, my beloved, ah, you are beautiful.” Unfortunately, as Empereur says, “Beautiful is not the adjective that most readily describes the Sunday morning experience.” Why not?

Perhaps we proclaimers, partners in dialogue, do not work hard enough at our task. The true artist—writer, painter, sculptor, musician, or preacher—creates something new each time, not just the same thing over and over. For Bach or Michelangelo or Picasso or YoYo Ma, each work or performance was a fresh encounter with beauty, and so it must be with us. I have had experiences of singing that gave me a new insight into what Tolstoy meant when he wrote:

Music makes me forget my real situation. It transports me into a state which is not my own. Under the influence of music I really seem to feel what I do not feel, to understand what I do not understand, to have powers which I do not have.9

Here is where the musician transcends the presider, where “Mother Church” is overtaken by “Holy Sophia,” where the world of emotion is more powerful than the world of thought, for in the last analysis, beauty is more moving than truth. I remember precious little of what was preached at the Christmases of my youth, but “Silent Night” and “O Come, All Ye Faithful” will forever ring in my heart, and through them I came to understand the love of God made flesh for us. At St. Rose Philippine Duchesne's canonization in Rome on July 3, her virtues were extolled in the homily, but it was the singing of “Here I Am, Lord” that gave the people there a chance to respond to God's call as she did.

As Rosemary Haughton has so strikingly written:

In every age voices from high places have called, and those who hear have assembled to celebrate the joy at the heart of reality in a thoroughly Catholic way with everyday food, with music and poetry, with ancient symbols and modern interpretations, with wordless awareness of the presence of divine wisdom, and with very precise words both old and new.

The splendid of saints, the glory of cathedrals, the courage of reformers, the strangeness of myth and marvel, the soaring ecstasies of mystics and sorrows of the poor—all these are the home of the Catholic enterprise. It begins wherever we are, it continues according to our capacity, it is celebrated as well as we can follow its movements and find its definition in those feasts which are, if we could see properly, the universal bridal supper of the human race and its lover.5

It is our blessed role to help people experience this in word and music each time we gather for the eucharist.

Liturgy and preaching are at the heart of priesthood, lay and ordained. Music is so much a part of this that I am not sure which is the kernel and which the shell, but neither can stand without the other.

2. “Anyone who sings prays twice.”
4. Evelyn Underhill, Mysticism, p. 76.
5. Ibid., p. 78.
8. Lev Tolstoy, The Kreutzer Sonata, XXIII.
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Be Not Afraid (Dufford)
Blest Be The Lord (Schutte)
City Of God (Schutte)
Come To The Water (Foley)
Easter Vessels (Foley)
Glory And Praise To Our God (Schutte)
Here I Am, Lord (Schutte)
One Bread, One Body (Foley)
Sing A New Song (Schutte)
Sing To The Mountains (Dufford)
The Cry Of The Poor (Foley)
Though The Mountains May Fall (Schutte)
You Are Near (Schutte)

WESTON PRIORY
(Gregory Norbet)
All I Ask Of You
Bread That Was Sown
Come To Me
Hosanna
Peace
That There May Be Bread
The Goodness Of God Cries Out
Whenever You Go
Yahweh

DAMEANS
Beattitudes (Balthoff/Ducote)
Look Beyond (Ducote)
Remember Your Love (Balthoff/Ducote/Naigle)
Sing Alleluia, Sing (Ault)
We Praise You (Balthoff/Ducote/Naigle)

ST. THOMAS MORE CENTRE
All Praise Be Given (Inwood)
Amen (Walker)
Because The Lord Is My Shepherd (Walker)
Bread Of The World Broken (Walker)
Bread Of Life (Farrell)
Celtic Alleluia (O’Carroll/Walker)
Center Of My Life (Inwood)
Coventry Acclamations (Inwood)
Eucharistic Acclamations (Farrell)
Eucharistic Acclamations (Inwood)
Evening Hymn (Inwood)
Father Almighty (Walshe)
Give Us, Lord, A New Heart (Farrell)
Glory To God (Jones)
Great Is The Lord (Inwood)
Holy Is God (Inwood)
I Will Praise You, Lord (Inwood)
Lead Me, O Lord (Walker)
Let My Prayer Rise Before You (Inwood)
Litany Of The Spirit (Shaw/Inwood)
Lord, We Share In This One True Bread (Walker)
Magnificat (Walker)
O Blessed Are Those (Inwood)
O Lord, Our God (Sandi)
O, My Soul, Bless The Lord (Walker)
Pontifical Rite C (Inwood)
Praise To You, O Christ, Our Savior (Farrell)
Proclamation Of Light (Inwood)
Rejoice In The Lord Always (Walker)
Remember Your Spirit, O Lord (Inwood)
Send Forth Your Spirit, O Lord (Walker)
Send Us As Your Blessing, Lord (Walker)
Sing Of The Lord’s Goodness (Sandi)
Sing Praises To The Lord (Walker)
Sing To The World (Lee/Sandie)
St. Augustine’s Gloria (Walker)
Taste And See (Dean)
The Bread That We Break (Dean)
Unleas A Grain Of Wheat (Farrell)
We Believe (Walker)

JOHN MICHAEL TALBOT
Come, Worship The Lord
Only In God
Taste And See

BOB HURD
Alleluia
As The Deer Longs
Be It Done Unto Me
Be With Me, O God
Come Unto Me
Create In Me
Each Time I Think Of You
Flow River Flow
From My Mother’s Womb
I Am The Vine
I Want To Praise Your Name
If You Belong To Me
In The Breaking Of The Bread
Mass
O God, Hear Us
Return To Me
Shelter Me, O God
Song Of Blessing
Unleas A Grain Of Wheat

MARTY HUGEN
Canticle Of The Sun
Eye Has Not Seen
 Gather Us In
God Of Day And God Of Darkness
We Are Many Parts
We Remember
We Walk By Faith

DAVID HAAS
All The Ends Of The Earth
Blest Are They
He Is My Lord
I Am The Living Bread
Jesus, Come To Us
Send Us As Your Blessing
To Be Your Bread
We Have Been Told
We Were Again
Where There Is Love

TOM CONRY
God Of All That Lives
Hold Us In Your Mercy
I Will Lift Up My Eyes
I Will Not Die
Now Comes The Day
Psalm 23
The River Will Rise
We Shall Not Be Silent

BERNARD HUISBERGS
As A Servant
City Of My Heart
Hold Me In Love
Maybe, Now And Then
One Who Gives
Song Of All Slaed
Song To Jesus Christ
The Day Is Near
What Is This Place
What Is Your Name
Why Stand Staring
You Are My God

JAMES HANSEN
General Intercessions
Litany For Giving Thanks
Litany For Reconciliation
Litany Of Mary
Litany Of The Holy Spirit
The Great Sunday Entrance Litany

MICHAEL LYNCH
Bread, Blessed And Broken
Father Of Peace
Glory To God
In The Land There Is A Hunger
One Bread
We Stand In Need

MICHAEL JONCAS
As The Watchman
Be With Me, Lord
Canticle On Eagle’s Wings
This Is The Day
When We Eat This Bread

ROBERT KREUTZ
All The Ends Of The Earth
Be Merciful, O Lord
Come, O Lord
Gift Of Finest Wheat
Glory To God
Happy The People
If Today You Hear His Voice
Let Us Rejoice
Lord, Send Out Your Spirit
Lord, You Have The Words
Our Daily Bread
Remember Your Love
Taste And See
The Hand Of The Lord
The Lord Is My Shepherd
The Lord’s Prayer

OTHERS
A Living Hope (Jones/Reagan)
Alleluia No. 1 (Fisher)
Be Like The Sun (Fabling)
Beloved (Hillert/Beaufait)
Bless The Lord (Vieau)
Bless The Lord, My Soul (DeBruyn)
Blessed Are You, Lord (Mastricht)
Christ Is Our Light (Alsott)
Church Of God (Stoller/Daily)
Come And Praise The Lord (DeBruyn)
Come, lift Your Hearts (DeBruyn)
Comfort My People (Mastricht)
Est This Bread (Alsott)
Father Of Mercy (Alsott)
Festival Canticle: Worthy Is Christ (Hilbert)
Festive Gloria (Alsott)
Festive Hymn Of Praise (DeBruyn)
Fill My Cup, Lord (Blanchard)
Gather Us Together (Alsott)
Gentle Shepherd (Colgan)
Gift Of Love (Trupia)
Glory To God (Hummer)
Glory To God (Hilbert)
Good Shepherd Mass (Alsott)
Gospel/Memorial Acclamation A (Alsott)
Grafted On The Vine (Jeblin)
Grant Them Eternal Rest (Alsott)
Grant Us, O Lord (Alsott)
Great Is The Lord (Toukan)
He The Grange (Plofrock)
Holy Spirit (Alsott)
How Good You Are, God (Thiel)
How Great Thou Art (Hilbert)
How Lovely Is Your Dwelling Place (DeBruyn)
I Am The Bread Of Life (Toukan)
I Am The Light Of The World (Hayakawa)
I Am The Resurrection (Anderson)
In Perfect Charity (DeBruyn)
In The Abundance (Alsott)
Jesus, Lord (DeBruyn)
Keep Me Safe, O God (Olsaski)
Lead Me, Lord (Becker)
Let The Heavens Be Glad (Felden)
Let There Be Peace On Earth (Miller/Jackson)
Lord Of The Dance (Carton)
Lord, Send Out Your Spirit (Olsaski)
Mary’s Song (Roth)
Mass (Hilbert)
Mass (Olsaski)
Mass Of Our Mother Of Perpetual Help (Gallucci)
May God Bless You (Van Vlasten)
My Soul Rejoices (Alsott)
O Bless The Lord (Michaels)
O Holy Mary (Alsott)
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Angels We Have Heard On High (Gloria)
Ashes (Conry)
Born Of Peace (Conry)
Christ, the Lord is Risen Today (VICTIMAE PASCHALI)
Come To Get Up Free (Farrell)
For Us A Child Is Born (inwood)
Forty Days And Forty Nights (Heinlein)
Hail, Holy Queen (SALE VEC REGINA COLUMBIA)
Happy Thos Who Hear the Word of God (Nordet)
Hark! The Herald Angels Sing (MENDLSSOHN)
Hark! Hark! The Herald Angel's Sing (Emmanuel)
Holy, Holy, Holy (MICHAEL)
Immaculate Mary (LUDERIAN HYMN)
In Deepest Night (Hutcheson)
In Christus Jesus Is Risen Today (EASTER HYMN)
Jesus is Risen Today (ST: FLAVIAN)
Jesus, Lamb Of God (inwood)
Joy To The World (ANTIQUE)
Let All Who Istand Through These Forty Days (ST: FLAVIAN)
Manna from Heaven (Schulzauer)
No Greater Love (Schroenbach)
Now Thank We All Our God (VINN DANKET)
O Come, All Ye Faithful (ADVENTS FEST)
O Come, O Come, Emmanuel (VONBRIEM)/EMMANUEL
O Little Town of Bethlehem (ST: LOUIS)
Palms Sunday Processional (Taber)
Pentecost Processional (Walker)
Praise To The Lord (LABRE DEN HERREN)
Reach The Way (Hurd)
Save Us, O Lord (Hurd)
Silent Night (STILL NIGHT)
Sing, My Tongue, The Savior's Glory (ST: THOMAS)
Take Up Your Cross (ERHARL UNS HEHN)
The First Noel (ST: GEORGE'S WINDSOR)
The Glory Of These Forty Days (ERHALT UNS HEHN)
Veni Sanctus Spiritus (Walker)
Wake From Your Sleep (Schroenbach)
We Gather Together (ST: CATHERINE)
We Three Kings (KINGS OF ORIENT)
Were You There?
What Child Is This (GREENLEEVED)
When I Survey the Wondrous Cross (HAVARD)
Wonderful Counselor (Taber)
Wood Of The Cross (Altstot)
Ye Born And Daughters (O FILI ET FILIAE)

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Reviews

Westendorf

Hear Us, Lord: Hymns of Faith, Hope, and Love


This collection of forty songs contains a few pieces intended for RCIA use, such as special verses for catechumens that reflect our baptismal heritage, a joyous Easter Vigil song for new church members, and a song of welcome to the newly baptized. Composers include Michael Joncas, Robert Kreutz, Eugene Engler, Noel Goemanne, Russell Woolen, Gerald Phillips, Edwin Fissinger, Donald Reagan, Robert Schaffer, Jerry Brubaker, and John Hopkins.

Omer Westendorf’s words, mostly based on Scripture, work well most of the time, although a few cases of sudden, current, purely topical references with strictly contemporary significance might jar one’s sensibilities in the course of a song. A few long prose texts are set to long, roving melodies that weaken the text’s impact. The music varies widely in style and quality, from an easy-going pop sound to a quite sophisticated tonal style, which probably exceeds the average congregation’s musical abilities. But there is a core of many useful items. Some of the songs are on borrowed folk melodies; others sound as if they were, which says much for the singability of those items.

This book might supplement a basic parish liturgy aid in the pew, but I see it functioning much more effectively in an educational setting, with catechetical use in the parish school, PSR, RCIA, or other similar parish functions.

Choral Series

World Library’s Westendorf Choral Series has been expanded with the publication of Series VII (WLP 7976-7981) and Series VIII (WLP 7983-7989). The following are especially noteworthy:

Our Blessing Cup. Beverly Mortensen. SATB choir, cantor, keyboard. $0.95. WLP 7977. A very musical and useful setting of the responsorial psalm for Holy Thursday.

Communion Rite. Robert Kreutz. SATB choir, cantor, congregation, organ. $1.50. WLP 7983. Interesting as an attempt to unify with music the entire communion rite from the Lord’s Prayer through, at least, the beginning of distribution. Commissioned by NPM and used at the 1983 Convention in St. Louis.

Turn Ye. Arranged by Jerry Davidson. SATB choir, oboe, keyboard. $0.95. WLP 7987. An easy and appropriately simple setting of an American folk hymn. Good for penance service or Lent.

A Season of Light. Paul Lisicky. SATB choir, cantor, congregation, two trumpets, keyboard. $0.95. WLP 7988. Easy and powerful setting of verses based on Psalm 53. Good gathering song on occasions of supplication for peace, enlightenment, guidance, or similar intentions.

Creator of the Human Race. Becket Sencur, O.S.B. SATB choir, melody instrument, keyboard. $0.95. WLP 7989. A simple and joyful piece of praise and thanksgiving for any occasion. The refrain text is “Deo Gratias.” This piece can be performed without a choir.

Robert J. Neidlinger

Peoria: Choir rehearsal
Choir

Descants for Christmas
This compilation of five traditional Christmas carols in standard harmonic settings has newly composed descants by James Chepponis. Although not unprecedented or extraordinary, these descants are pleasing and quite easily singable. The five carols are “God Rest You Merry,” “Joy to the World,” “Lo, How a Rose E’er Blooming,” “The First Nowell,” and “Hark! The Herald Angels Sing.” Each is scored for SATB choir and descant but may be sung with unison choir, since the descant seems particularly to complement the melody line.

One favorable feature of these descants is that the text for all verses is set below the descant line, making it possible to select any or all verses for performance with the upper part. Often in a hymn of four verses, only verses two and four have texts for the descant, which makes it impossible to end on the third verse in full harmonic splendor.

The descants would also function well as instrumental performances. There are page turns involved, however, in two of the five carols, making it impossible simply to hand the music to the instrumentalists for performance. A caution about the texts, also. If you are using the Peoples Mass Book, the words coincide exactly, but there will be slight differences in other sources.

The Hail Mary
This is an expressive setting of a greatly treasured devotional prayer of the church. The arrangement begins in unison and unfolds into SATB harmony to color appropriately the words “bless is the fruit of your womb, Jesus.” The second part of this song/prayer returns to unison, employing tempo changes to call attention to the text concerning Mary’s intercession for us now and at the time of death. The accompaniment is supportive, usually containing the melody line in one voice. It also features some embellishments and counter lines, which adorn the piece tastefully and make it interesting enough to perform as an organ or piano solo.

Although the piece is designated for choir and cantor, congregations would do well with it and enjoy it once they learn it fully. We will surely hear this composition used as an alternative to the already existing settings of this familiar prayer.

Hymn to the Holy Spirit
Maybe you feel that Gregorian chant could not be improved on, but here is a radiant new setting of the “Veni, Creator Spiritus” that employs Latin and English texts while skillfully using an array of vocal practices. The arrangement has four sections, which are equal in length and introduced by a brief organ statement. Sections one and two use the original chant melody, while section three uses an unaccompanied canonic device. The final section is scored in standard four-voice harmony and is measured, although a chant-like feeling is retained. The concluding “Amen” is polyphonic, with soprano and tenors sharing the chant line.

The nature and elegance of this piece make for wide use as music for a prelude or the preparation of gifts on the feast of Pentecost, or as a celebration of confirmation, particularly for those moving through the RCIA. It also lends itself for use at an ordination or religious profession. Randolph Currie must be credited for his creative treatment of this stirring chant. He has effectively used a variety of musical styles to enkindle a glow in an already powerful classic.
David J. Cinquegrani

Choral Expansions on the Danish Amen and Dismissal Chant. Richard Proulx. Congregation and SATB. G-3072. $0.80. Included are four different endings for the Danish Amen, which itself is given different SATB settings, and two endings for the dismissal. These are not, easily within the grasp of most parish choirs, and they would greatly enrich the standard Amen and dismissal.

Acclamations for Eucharistic Prayer III. Charles E. Conley, President, choir, congregation, and organ. G-3992. $0.80. This “Holy” is simple and strong; it should wear well. Optional acclamations are provided to be interspersed through Eucharistic Prayer III.

Lord, You I Love with All My Heart. J.S. Bach, ed. Ed Klammer. SATB. G-3035. $0.70. This Bach chorale harmonization of a melody from Bernhard Schmid’s Orgelbuch (1577) is in the Ars Antiqua series. Translation of the text is by Catherine Winkworth. The second verse, alluding to death and Christ’s reappearance, makes it useful for the end of the church year.

Let Songs of Praise Fill the Sky. J.S. Bach, ed. Ed Klammer. SATB, violin, cello, continuo. G-3003. $0.80. From Cantata 103, this Pentecost piece would be very effective with a small group; it can be done unison or SATB, but it needs the violins.

Litany for the Church. Richard Proulx. Baritone solo, SATB, congregation, eighteen handbells, organ. G-3061. $0.90. A wonderful litany for any time the focus is on the universal church. The Kyrie, eleison response is from Gregorian chant Mass XI (“For Sundays Throughout the Year”). Much of the composition is based on this Mass. The piece is most effective with the bells, but it could be done well without them.

Bless the Lord, O My Soul. David Hurd. SATB, congregation ad lib, organ. G-3030. $0.90. A beautiful setting of Psalm 103, the congregational refrain is easily singable, but it requires a good choir, soloists, and organist.

Alleluia! Sing to Jesus (Concertato). Ed Nowak. SAB, congregation, organ, optional brass and percussion. G-2999. $0.90. This arrangement is very well written for a choir short of men. The good keyboard accompaniment is worth looking at as an alternative accompaniment for straight hymn singing. The brass and percussion parts are available, but are not notated in this copy.

God of Grace and God of Glory (Concertato). Sam Batt Owens. SATB, congre-
Here Am I, Lord. Ralph Verdi. Cantor, SATB, congregation, organ, optional C or Bb instrument. G-3021. $0.90.
Come, Follow Me. John Leavitt. SAB, organ, oboe. G-3028. $0.80.

Marie Kremer

Books

Funeral Resources

Twenty-five years ago the Constitution on the Sacred Liturgy called for the revision of the funeral rites, saying they "should express more clearly the paschal character of Christian death" (no. 81). In 1971 Catholic parishes in the United States began to use the revised funeral liturgy known as The Rite of Funerals (RF). Pastoral experience and further theological and liturgical research led to the development of The Order of Christian Funerals (OCF), a document that is still awaiting final Vatican approval. Once approved, the OCF will serve as the normative rite for celebrating funerals in the Roman Catholic Church.

While the OCF is by no means a radical departure from current practice, its expected promulgation calls for our attention once again to the important place of funerals in parish life. Since the cover date of this issue includes the month of All Saints and All Souls, we chose this time to look at five resources that address death and funerals in the Christian context. Our guest reviewers are Richard Rutherford, who has studied the funeral liturgy extensively, and Paul Rouse, whose experience includes liturgical and musical leadership at the parish and diocesan levels in the Boston and Saginaw dioceses.

Paul Covino

Parish Funerals


Continuing LTP's quarter-century of helping shape Catholic funeral practice in the U.S.A., Parish Funerals is a collection of Liturgy 80 articles that guide parish musicians, clergy, funeral directors, and liturgy committees through the revised OCF. It serves as a first introduction to the OCF, and all who have used Marchal's articles in pastoral catechesis, as I have, will appreciate this more widely accessible booklet. Furthermore, Pastoral Music readers will applaud his exemplary integration of appropriate musical emphasis throughout.

The text retains its easy readability. Only an occasional disjunction endemic to the book's origin remains (e.g., pages 25-27), and what may be the only paginal cross-reference in the text unfortunately misses its mark (on page 17, the reference to page 37 should be to page 43). On the other hand, Marchal's very thorough knowledge of the OCF is particularly commendable; his introduction of the various rites in comparison with those of the RF will illustrate the OCF's continuity with current practice (colloquial references to the "new" order notwithstanding). His pastoral interpretation, however, is the booklet's weakest suit.

Marchal's interpretation of the OCF will serve more often as an invitation to further discussion than as an adequate commentary. For example, his treatment of the final commendation strikes me as a quick and incomplete interpretation. Although pastorally sensitive, thorough, and well-documented, it nevertheless seems to diminish the important symbolic roles that the eucharist at death and the church (with its cemetery) played in the very structural development to which he appeals. Likewise, to suggest that the purpose of the revised final commendation is "to help the mourners experience a turning point in their grieving" is an exaggeration unwarranted by contemporary bereavement research.

The appendix on cremation seems to misrepresent the heart of a significant issue in liturgical pastoral theology. Religious rites with "cremains" in the church is not the point (page 72); clouding the distinction between the "cremains" and the physical body of the deceased is, particularly in rituals where the body of the dead Christian has traditionally been a primary symbol. The author will also want to correct his dating of the canonical option for Catholics to request cremation to read 1963 (page 69).

While refinements of initial interpretations and corrections of some hasty inaccuracies are often the risks of breaking new ground, the value of pioneering
work itself far surpasses the risk. That is especially the case with an author such as Michael Marchal, with his keen pastoral sensitivity to the elements of funeral reform most in need of further ritual development.

The book's pastoral value is manifest from its introductory chapter, with its emphasis on an attitude toward death as a mystery to be lived, rather than a problem to be solved, and that value extends to the practical appendices on cremation and funeral choirs. The opening of Chapter 4, with its historical comparison and its location of the OCF in current sociocultural reality, would have added an important dimension to the first chapter.

Chapter 2, on the ritual leadership of the church community, clearly articulates the "broader sense of ministry" envisioned by the post-Vatican II ecclesiology of the revised order. "Holy Signs" (Chapter 3) alerts the reader to the principal signs and symbols of the OCF, as those are presented in the order's introductions. In this context, Marchal's documented critique of the funeral lectionary, with the proposed list of readings to be added (pages 18-20), and his explanation of models for the intercessions (pages 20-22), among other examples, command more than comparative interest. Some greater attention to the Psalms, especially the Lament Psalms, would have been appreciated. Chapter 8 on music and the appendix on funeral choirs might also have fit well here.

Chapters 4 to 7 take up the adult rites of the OCF in particular, offering practical suggestions to guide pastoral deliberation in local parishes; Chapter 9 briefly reviews the rites for children in the same pastorally sensitive manner. Here, too, however, the reader requires greater knowledge of current bereavement understanding than this booklet can be expected to provide. Better than anyone else I have read, Marchal has clarified the structure of the OCF by his emphasis on the "rites" as "plural" (Chapter 4).

The OCF is the normative liturgical expression of Catholic faith at death, with its various rites providing explicit rituals for use in particular circumstances. An ideal is set forth and models provided. In time this understanding of the OCF will undoubtedly lead to even further critical evaluation of cultural patterns currently taken for granted (e.g., mortuary facilities and practices, cemetery priorities, expectations of Catholics as consumers vis à vis funeral service agencies). Perhaps Parish Funerals applies the OCF too readily to these accepted structures and the demands of our antirelitualist society. Nevertheless, by articulating so well the ecclesial transformation that the OCF calls the church to embrace, Michael Marchal has given us a pastorally valuable introduction to the Order of Christian Funerals and a challenge to vital liturgical praxis in the Catholic care of our dead and bereaved.

Funeral Liturgies


During his many years as editor of the Canadian Catholic Conference, Patrick Byrne mastered the art of presenting often highly complex liturgical history and pastoral commentary in a pithy, exactly-to-the-point manner. Bulletin No. 84 is a superb example of that contribution to liturgical renewal in North America. This issue is divided into two principal parts. "Resurrection and Life" summarizes traditional Roman Catholic theology of death and eschatology in contemporary language. "Celebrating Funerals" reflects on ten years of practical experience in Canada with the Catholic Funeral Rite (1973).

In Part I, Byrne summarizes the images of death in the New Testament and traditional theology and liturgy, thus making available to the funeral homilist a helpful collection of biblical metaphors. He describes New Testament eschatology principally as readiness to meet the Lord; contemporary eschatology offers a greater differentiation of Catholic teaching, with further interpretation of biblical images and metaphors. The "otherworldly" emphasis of this short summary requires greater theological balance, but it finds adequate ritual balance in the larger context of the author's treatment of funeral liturgies and ministry to the dying and bereaved. This initial summary includes a concise, exceedingly practical list of ways the whole community can be involved in ministering to the dying. Equal attention to the bereaved would fill out the spectrum of pastoral care. A timely, well-researched set of examples of "helpful reading" includes texts from the magisterium and patristic and contemporary theology.

In nine compact pages, also in Part I, Byrne surveys the history of religious funeral ritualization from Jewish and Greco-Roman customs to the present. This is a valuable assistance to serious pastoral study, a must for every course on the Christian funeral. A similar study of "praying for the dead" concludes Part I.

Part II takes full advantage of Byrne's twenty years of experience with post-Vatican II funeral renewal. He places the OCF in a succinct history of that renewal and identifies the renewal's baptismal spirituality. His analysis of the threefold funeral liturgy uses a "time frame" analysis similar to the "periods" of the RCIA to identify the continuity in ritual practice. His analysis remains functionally practical and describes examples of morning and evening prayer in a funeral context, the funeral homily, the final commendation and farewell, and cremation options. Equally practical notes on the special needs of the bereaved and on celebrating Mass as a way to remember the dead (including the question of stipends) conclude the work. Frequent suggestions for "helpful reading" demonstrate the author's commitment to pastoral education.

Despite its publication date of 1982, this issue of the Bulletin is theologically and pastorally applicable to the OCF. Funeral catechesis preparing for the OCF in the U.S.A. can find no more informed companion than Patrick Byrne's summary of essential history, theology, and pastoral praxis.

Richard Rutherford, C.S.C.

Funeral Liturgies for Children


This small volume is "a springboard for pastoral ministers in their attempts to give comfort and ease the pain of the family" on the sad occasion of a child's death. While (gratefully) such experiences do not happen regularly in parishes, this neatly arranged compilation of references would be extremely helpful to have in reach when ministers are challenged by the death of an infant or a child. The contents, designed in light of the OCF, draw appropriate prayers and options from it and capture its welcome spirit in the sections on "Theological-Pastoral Perspectives," "Insights to the Process of Bereavement," and "Sample Homilies." An excellent list of appropriate music from various hymnals and collections, including different styles
and expressions, is a valuable assistance to the parish musician.

Planning the Funeral Liturgy
Carol Luening, St. Anthony Messenger Press, 1986. 44 pages. $2.25.

This is not a work I recommend for pastoral use. It is designed as a step-by-step guide for families (a good idea), but, regrettably, insists that liturgical decisions be made apart from the personal contact with and professional advice of the priest and parish musician who will be involved in the funeral. The author includes a planning sheet on which the family’s “final decisions” are to be written. Evidently the priest’s responsibility “to lead the community in prayer and worship” (p. I) begins after he receives the planning sheet. In contrast, the OCF suggests that planning of the funeral rites begin “during the visit of the parish priest (pastor) or other minister at some appropriate time after the death and before the Vigil Service” (no. 17).

Luening suggests that the family borrow the parish songbook or missallette to choose the music rather than contacting the parish music minister, and any reader of Pastoral Music would recognize the inappropriateness of some of her suggestions, e.g., expanding the “four hymns” to include a song at the sign of peace (p. 16), approaching the “mystery in awe-filled silence” at communion (pp. 17-18), and welcoming the assembling funeral party before Mass with an instrumental rendition of “Climb Ev’ry Mountain” (p. 23).

Planning the Funeral Liturgy leaves the impression that the priest and parish musician should do what they are told by the family—this is a flight waiting to happen! Toward the end of the book we read: “You have finished tailoring the liturgy of the universal Church to your personal needs; you have invited the rest of the Church to join in your prayer” (p. 33). I suggest a return to the tailors; this theology is inside out.

Paul Rouse

The Death of a Christian: The Rite of Funerals

A filmstrip that I often use for parish liturgy workshops traces the development of the Mass from its ritual roots in the Jewish seder meal to the reforms promulgated by Vatican II. Though twenty years old now, it still elicits astonished responses from cradle Catholics who never knew that communion from the cup and the sign of peace were practiced before the twentieth century. It goes a long way toward overcoming the assumption that “we’ve always done it that way.”

The Death of a Christian is a similarly eye-opening resource, beginning with an excellent discussion of the ways Christians have ritualized death through the centuries. Rutherford demonstrates how the earliest Christian burial customs were shaped by the hope of resurrection and life after death, and traces the changes in funeral practices (e.g., the gradual elimination of the very important procession) in response to changes in culture and theology.

This historical overview is of particular value to pastoral ministers as it illustrates how well-grounded in tradition are the revisions of the funeral liturgy. Rutherford notes where past practices might shed some light on effective contemporary practice and shows how the development of the revised rite (and the U.S. version of the Rite) led to the inclusion of options rarely used in the United States but culturally familiar elsewhere.

The book examines each element of the Rite in detail and offers an understanding of funerals that moves beyond a single rite of farewell to encompass “all the rituals with which human death is surrounded from the time of death itself until the last leaving-taking and Christian consolation are completed” (p. 113). Pastoral ministers are strongly encouraged to work with funeral home counselors to help families integrate their faith into the critical times of dying and death; parishes are challenged to build communities of genuine support if the Rite is to be truly effective. “Empty ritualism,” the book declares, “is far less due to the failure of the Rite than to the failure of Christians to have a faith life to ritualize” (p. 132).

Happily, many of the book’s liturgical suggestions are already the practice in a growing number of parishes: funerals scheduled at a time convenient for people to attend; the use of assembly music and encouraging the assembly to participate musically through the services of cantors and funeral choirs; celebrating wake services and other opportunities for community prayer. A thorough bibliography and five appendices conclude the book. Though written before the OCF, the book is well written, easy to read, and full of historical and pastoral insights to stir the imagination and shatter any assumptions that the standard fare of American funerals is “the way we’ve always done it,” or the most effective way to ritualize Christian death.

Paul Covino

About Reviewers
Mr. David J. Cincquegrani 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. Paul F. X. Covino is book review editor for Pastoral Music.

Dr. Marie Kremer is music review editor for Pastoral Music.

Dr. Robert Neidlinger is professor of music at St. Louis University and parish musician at All Saints Church, St. Louis, MO.

Rev. Paul Rouse is director of the Office of Worship of the Archdiocese of Boston.

Rev. Richard Rutherford, C.S.C., chairs the theology department at the University of Portland, OR.

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The meeting in Portland brought together almost fifty people with the assistance of Joe Pionko of Phoenix. Those who joined the discussion were highly in favor of a survey of all NPM members on the use of MIDI in liturgy and were interested in sharing the MIDI Users membership list. A local music store representative was present to provide some hands-on experience for people in the exhibit hall.

In Boston Tom Kendzia shared some details of his most recent recording efforts for NALR. All present agreed that NPM should encourage publishers to make available any technical information they have about synthesized sounds used on current albums of liturgical music. In the discussions about future events, one member suggested that NPM plan a “Bring-Your-Own-Synthesizer” School for the summer of 1989. Perhaps the Cantor, Choir Director, and Guitar Schools have set a good precedent for our interest group!

During the Buffalo meeting, the MIDI users were in the majority of those attending the special MIDI session. The level of expertise was high, and the participants began to design a room full of MIDI work stations for the 1989 National Convention. Most of those present were willing to assist in staffing such a room, if instruments were supplied by the industry. Robert Winkler assisted with the meeting and helped to facilitate a good exchange among those who need to know more about MIDI with organs, especially the new technology that allows retrofitting older organs with a MIDI unit. It really is possible!

In Peoria we had the luxury of two experienced leaders. Sally Daley of Chicago has been using MIDI in her work and compositions for a long time, and Ron Wallace of Peoria, who gave a workshop during the convention, was available for questions during the meeting. The midwesterners agreed with members at other conventions that the National Office should ensure that some of the liturgical accompaniment at the National Convention be MIDI-based, so that NPM can hear and sing and pray with it during their own celebrations. This recommendation is being forwarded to the National Liturgy Committee for Long Beach.

Survey of MIDI Users
All those who signed in with the MUSIG during the Minneapolis National Convention (1987) or any of the six Regional Conventions of 1988 will be receiving a survey form from the NPM Western Office. It is very important that all those who receive a survey respond as early as possible. The information gathered will make all the difference in the world in planning for the National Convention and in providing advice to the industry representatives who are being invited to exhibit. If you are interested in participating, just write the Western Office, 1519 S.W. Marlow, Portland, OR, 97225. Or call: (503) 297-1212.

More Resources
Computer Musicians Cooperative is a new service place for MIDI users nationally. For information about their work and the Computer Musicians Source Book write the Cooperative at 3010 N. Sterling Ave., Peoria, IL 61604. Or call (1-800) 342-5246.

MIDI and the Modern Guitarist is a free guide written for users at all levels of expertise. Write: Mark Rice, 641 Massman Drive, Nashville, TN 37210. Or call: (800) 444-2766.
Roundelay

BY FRED MOLECK

It has been a scant one hundred and fifty years since the powerful Nebular Association of Pastoral Musicians (NPM) first assembled its membership in an obscure human settlement in the upper central tier of North America (Earth). Now in the year 2128, that same organization has just celebrated nearly a century and a half of conventions, cantor schools, choir director schools, seminars, magazine publishing, T-shirt weaving and hymn singing.

The time had come to convene the first annual intergalactic convention of pastoral musicians serving in the Galactic Conference of Believing Catholic/Christians and Ministry Freaks (Galcon BelCaMin). The site of the conference was the university campus of Ultima Thule. Its remoteness from the major ecclesiastical pods seemed to create no difficulty for the constituency; apparently the dollars the members saved by staying in college dorms and eating foil-covered food pellets freed up some money that could be used to pay the fares demanded by the pricey spacecraft companies. Besides, the official travel agency provided a special rate to those traveling more than twenty light-years to the convention.

The Association (NPM) had wisely secured in 1999, in an “end-of-the-millennium sale,” some obsolete but still running space travel contrivances from a salvage company, Canaveral Alternatives. The Association generously rented these craft to the travel agency and generated a little more revenue for the convention. As an added bonus, the travel agency made available to its convention customers a wonderful deal on a special three-day papal audience on December 23, 24, and 25 for all choir directors interested in having their choirs sing for the Holy Father/Mother in the papal chapel of the Galactic Conference of Believing Catholic/Christians and Ministry Freaks (Galcon BelCaMin), presently situated in Red Bank, New Jersey (Earth).

When the big registration day came, excitement gripped the campus. As the conventioneers approached the registration desks, they were greeted by a squad of volunteers whose rose-tinted bubble helmets displayed their names along with the convention logo: “How Should I Know?”

Roving musicians milled around the registration area, supplying comforting, colorless sounds from tiny synthesizers embedded in their sternums. This miracle of an electronic and surgical breakthrough has made it possible for musicians to have perpetual music wherever the musician is working. What an improvement over the previous century’s primitive restriction of carrying one’s own instrument in a separate case or—worse yet—depending on the church community to supply the instrument for music at the liturgy. Now at the musician’s fingertips and lung chamber is a self-contained and custom-designed sound source. Thanks be to God/The Force/The Really Significant Other (GOFORSO) for this intervention in applying modern technology! Once more NPM is on the cutting edge.

That first night a special event heralded the beginning of the convention: the Barbarella Five (B-5) performed cuts from their recent album, HyperSong: The Ultimate Experience of G Sharp. The group had perfected the antiquated twentieth-century technique of minimalism to treat the convention to three and one-half hours of G sharp. It was the quintessence of mantra. That same Barbarella Five were scheduled to be the special music ministers at the closing liturgy. The Association had commissioned the transplanetary composer Hermes of Mercury to construct the music plan for the event. His six-and-one-half measure composition built on B-5’s talents, utilizing one G sharp and a G natural; it was the musical flesh of the liturgical texts for the entire celebration. In fact, it was hailed as a watershed piece for the rest of the millennium. The fee paid to Hermes for his composition amounted to approximately six thousand earth dollars for each note (adjusted for inflation to standard 2010 dollars)—a veritable bargain for the Association and a great gift from “ole Hermes.”

The keynote address on the first full day of the convention was presented by the extremely popular pilgrim abbess Ethera, whose topic was “How I Got My Congregation to Sing My Four Hymns at My Mass.” Her presentation had been widely hailed at the last ninety-four regional conventions (2127), and it looked like a sure hit. In the breakout sessions, Lothar, the Jupiterian abbot, conducted his always effective, sure-fire demonstration of guitar techniques in the postasteroidal age. Coupled with these two mainstays of pastoral music leadership was the discussion of pastor and employee relations conducted by our leader and founder, VCF. (Because of the great reverence the Association holds for him, the trigrammaton, always written without vowels, is never pronounced. In public readings, some members add four vowels to the trigrammaton and say, “VoIeCEof,” but this is not intergalactic practice.)

The entire convention consisted of these presentations. That streamlined scheme was an experiment this year. The NPM Intergalactic Office felt that providing only one keynote and two workshops would give conventioneers more time to share and shop. Should this experiment be as successful as the first convention was one hundred and fifty years ago, then the Association (NPM) is well on its way to yet another era of conventions, cantor schools, choir director schools, seminars, magazine publishing, T-shirt weaving, and hymn singing. New frontiers will be crossed; new tunes will be forged; new galaxies will be explored. In the whole universe, perhaps a new G sharp will be discovered. In the meantime, prepare for blastoff: 5 . . . 4 . . . 3 . . . 2 . . . 1 . . .

Fred Moleck is director of music ministries at St. Bridget Church, Richmond, VA.
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WASHINGTON
November 10
Open Hearing to form a Washington Chapter of NPM. Place: St. Michael Church Auditorium, Silver Spring. Write: Office of Worship, Archdiocese of Washington, Archdiocesan Pastoral Center, PO Box 29260, Washington, DC 20017. (301) 853-4594.

November 14

SAN DIEGO
October 10-13

SAN JOSE
October 27-30

CALIFORNIA
LOS ANGELES
October 19-22
Liturgies of the RCIA Institute, sponsored by the North American Forum on the Catechumenate. Contact: Kathy Lindell, 1531 Ninth Street, Los Angeles, CA 90015. (213) 251-3262.

November 3-6

ORLANDO
November 9-11
Conference sponsored by the National Pastoral Life Center, directed by Philip Murnion. Write: National Pastoral Life Center, 299 Elizabeth Street, New York, NY 10012.

ST. PETERSBURG
November 2-5
Re-Membering Church Institute, sponsored by the North American Forum on the Catechumenate. Contact: Deacon Jerry Crall, PO Box 340129, Tampa, FL 33694. (813) 968-1077.

GEORGIA
ATLANTA
November 9-12
Re-Membering Church Institute, sponsored by the North American Forum on the Catechumenate. Contact: Anita Willoughby, Jrude the Apostle Church, 7171 Glenridge Drive, NE, Atlanta, GA 30328. (404) 394-3896.

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November 14-15
Re-Membering Church Institute, sponsored by the North American Forum on the Catechumenate. Contact: Dawn Mayer, PO Box 1979, Chicago, IL 60690. (312) 751-8319.

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CHICAGO
November 16-19
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MUNCIE
October 15
Workshop: Building the Assembly of Singing Worshippers. Presenter: Dr. Fred Moleck. Place: St. Mary's Church and Parish Hall, Muncie. Sponsored by the Lafayette Diocesan Music Commission. Write: Rev. Larry Heiman, St. Joseph's College, PO Box 815, Rensselaer, IN 47978. (219) 866-7111.

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Liturgy/Music Ministry. Full-time position in midwest parish of Des Moines, Iowa. Member of staff team. Develop and coordinate music ministry, choir, cantors, etc. Favorable salary. Write: Search Committee, 510 East First, Ankeny, IA 50021. HLP-3802.

Organist. St. John of the Cross, Western Springs, Illinois. 3 Sunday Masses, 2 weekly choir rehearsals, 2 monthly choir rehearsals. Other responsibilities include weddings and funerals. Salary: $6,000 plus wedding/funeral fees. Contact Julie Munaretto at (312) 246-4404. HLP-3803.


Music Director. Full-time for suburban RC parish of 1,500 families. Includes: planning music at weekend and holy day liturgies; training music ministers; assisting elementary school liturgies. Salary open; benefits. Résumé/references to: Pastor, St. Robert Bellarmine, 11802 Pacific Street, Omaha, NE 68154. HLP-3805.

Coordinator of Liturgy & Music. Full-time position, previous experience as liturgist-music director for active 2,500-family parish. Submit letters/résumés to: Search Committee, Coordinator of Liturgy & Music, St. Paul Catholic Church, PO Box 270909, Tampa, FL 33689-0909. HLP-3806.


Music Ministries Director. Excellent keyboard skills and knowledge of liturgy required. Responsibilities: supervise choir director, cantors, folk group directors and instrumentalists, play organ for three liturgies per weekend, conduct seasonal children’s choir. Salary commensurate with experience. Résumé to: Music Search Committee, Holy Redeemer Church, 4902 Berwyn Road, College Park, MD 20740. (301) 474-3920. HLP-3808.

Worship Music Director/Campus Minister. Full-time for St. George Parish Newman Center. Team member, direct music ministry, coordinate worship services. MA preferred, liturgy or music. Experience in organ, guitar, choral conducting. Work well with volunteers/relate to congregation. Résumé & 3 recommendation letters to: Fr. Michael Chowning, 42 Calhoun Street, Cincinnati, OH 45219. HLP-3809.

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Director of Music/Organist. Several part-time positions open in Catholic parishes, Columbus, Ohio. Negotiable hours/salaries. Contact: Rev. Joseph Fete, Director of Liturgy, Diocese of Columbus, 197 E. Gay Street, Columbus, OH 43215. (614) 221-4640. HLP-3815.

Music Director/Organist. St. Francis of Assisi Parish, Oklahoma City, is searching for a music director with keyboard skills, ability to work with adult choir and train cantors, work with contemporary music group. Send résumé/references: Liturgy Board, St. Francis of Assisi, PO Box 60569, Oklahoma City, OK 73146. HLP-3816.

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Music Director/Organist. Duties include playing organ, leading singing at two Sunday Masses, training cantors, and guiding folk group. $12,000 per year. Contact: Fr. James White or Fr. Thomas McCarthy at (201) 664-6624. Our Lady of Good Counsel Church, 668 Ridgewood Road, Township of Washington, NJ 07675. HLP-3821.

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The major benefit I received from this NPM Regional Convention is; collaborative ministry... learning a lot about music and myself... a sense of myself as a pastoral musician... new music... how to deal with problems... inspiration and affirmation... awareness of musical variety... renewal... experiencing really good liturgy... information on and music for RCIA... sharing... a fresh approach... deepening of shared faith... listening to others' stories... rest... vision... support... the major addresses... being refueled... affirmation of what we've been doing... meeting outstanding musicians/composers... building my confidence... inspiration to go home and try harder... a sense of worth... courage... input on diplomacy in dealing with volunteers... learning new music... singing together... new directions... ecumenical opportunities... a renewed sense of awe... learning different ways to worship God... practical help... learning patience with errors and poor performance... caring people... exposure to ritual possibilities... recommitment to excellence... feeling of unity... the challenge to improve personally... a sense of reverent liturgy... reaffirmation of basic principles... hospitality... the presence of the Holy Spirit in the folks.

At future NPM Conventions we should have more: interest sessions for instrumentalists... gospel dramatizations... creative use of lighting... hands-on workshops... review of fundamentals... stretch breaks... repeated sessions... coffee, juice, and soft drinks available... knowledgeable people... theology of the assembly... handouts... familiar music at liturgy... new music at liturgy... guitar/contemporary music... success stories... women presiding... practical suggestions... cantor workshops... new speakers... workshops for nonmusicians... personal relationship skills development... MIDI workshops and showcases... ideas on recruiting young people as pastoral musicians... sharing between priests and music ministers... daily Mass... liturgical dance... welcome for strangers... workshops on liturgy with children... Taizé... exhibits... music and social justice issues... attention to one another... suggestions for volunteers... diversity of culture reflected in liturgies... guitar/contemporary ensemble workshops... inclusive language... events for DMMD and NPM Institute people... time to eat... free time... time to move between events... clergy attending... level 3 sessions... printouts of attenders and their affiliations... care for daily commuters... level 2 sessions... problem solving... suggestions for musicians' prayer... ideas for small or rural parishes... handbell sessions... liturgy and Scripture sessions... and less: long morning prayers... inconvenient practice times... playing with lighting during liturgy... awards... last minute changes in program... women presiding... showcases and special interest sessions... events that start late... late-night sessions for special groups... long addresses... confusion... scheduling conflicts... “performance” liturgies... selling... “muzak”... Latin... sameness in liturgical style... formality... Taizé... exclusive language... martial songs.

<table>
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<th>Convention Site</th>
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National Association of Pastoral Musicians
LONG BEACH, CALIFORNIA
JUNE 26–30, 1989
Major Speakers • Special Events • Liturgies
Meetings • Expo Day • Workshops • Showcases
Exhibits • And MUCH More . . . .

COME EARLY
or . . . STAY LATE
and enjoy Southern California attractions:

- Long Beach beaches
- The Queen Mary and Spruce Goose
- Disneyland
- Catalina Island
- Greater Los Angeles
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.

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.

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.