The Hospitable Musician
**A Week-Long Intensive Program for Parish Cantors**

**Program Coordinator**

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

**Featuring:**

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

**NPM Members $395**

**COMPLETE PACKAGE-ONE PRICE**

Includes tuition, room, and meals.

**For free brochure, call or write:**

NPM SCHOOL FOR CANTORS
225 Sheridan Street, NW
Washington, DC 20011
(202) 723-5800

*Member discount applies to individual NPM members and to cantors whose parish is an NPM regular member. Advance registration for non-NPM registrants is $445. Advance registration must be paid three weeks prior to regional school. See Dates below. Commuter tuition is $295 for NPM members and $345 for non-NPM registrants. This does not include meals or housing. If registering on-site, please add $30 to above fees.*

---

**Regional Schools with a location near you:**

<table>
<thead>
<tr>
<th>Location</th>
<th>Dates</th>
<th>Advance Registration Deadline</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>OWENSBORO, KY</strong></td>
<td>June 12–16, 1989</td>
<td>May 12, 1989</td>
</tr>
<tr>
<td><strong>BOSTON, MA</strong></td>
<td>July 3–7, 1989</td>
<td>June 2, 1989</td>
</tr>
<tr>
<td><strong>ADRIAN, MI</strong></td>
<td>July 10–14, 1989</td>
<td>June 9, 1989</td>
</tr>
<tr>
<td><strong>LUBBOCK, TX</strong></td>
<td>July 31–August 4, 1989</td>
<td>June 30, 1989</td>
</tr>
<tr>
<td><strong>SEATTLE, WA</strong></td>
<td>August 14–18, 1989</td>
<td>July 14, 1989</td>
</tr>
</tbody>
</table>
Have Your Bells
And Play Them Too.

They're often stored away for too long. Sometimes seldom played, and sometimes even forgotten. Because your handbells should always be heard, Holsworthy & Company introduces the Holsworthy HandBell Carillon.

Now the joyous beauty of your handbells can be enjoyed always. At weddings, memorials, in weekly worship. The Holsworthy Handbell Carillon is a revelation in musical instruments. Able to play your present two or three octave handbell set from an organ-like keyboard. Individually or in chordal harmony. By just a single person. A beautifully handcrafted addition to any church, the Carillon not only plays your existing handbell set, but stores, protects and displays your bells. Providing easy access, and encouraging regular choir practice, instruction and performance.

For practice, absent choir members' bells can remain in the Carillon to be played by someone at the keyboard. As a teaching instrument, one or more ringer's bells can be removed and played while accompanied by the choir director at the Carillon.

Configured as an Organ Stop, the Carillon can also play your handbell set from your present church organ. While the bells remain easily accessible to the choir. Available in rich walnut or golden oak, the Holsworthy HandBell Carillon is a musical instrument that will provide years of service and beauty to your church. As simple to play as a piano, the Carillon's balanced expression pedal will add the artistic dimension of volume control to the music of your handbells.

Holsworthy & Company
HandBell Carillon Makers

For more information please call or write. A demonstration video cassette is also available.
124 Heritage Avenue, Portsmouth, New Hampshire 03801
(603) 431-8300

Enjoy your present handbell set like never before. As often as possible. For every celebration. And for a surprisingly modest investment.

The Holsworthy HandBell Carillon. Because your handbells should always be heard. And enjoyed.
Cathedral Music Press Presents

Children's Liturgy & Praise

An exciting, new collection of music for children of a variety of ages. The selections in this book were carefully selected in order to provide flexibility in various worship and liturgy celebrations and to provide meaningful songs of praise for children.

CHAPTERS INCLUDE: Musical Selections for Liturgy (including responsive alleluias and amens); Songs of Acceptance; Psalms and Scripture Songs; God the Father and Jesus the Son; and Songs for Celebration and Praise.

Products Now Available:
Children's Assemblybook (a spiral-bound text containing melody, lyrics, and guitar chords) $4.95
Deluxe Accompaniment Edition (a spiral-bound master accompaniment book containing keyboard, guitar, and choral parts) $12.95
Premium 3-Cassette Package (full-length recording of most selections performed by a variety of choirs—a joy to listen to!!) $24.95

"Excellence in Music"
Cathedral Music Press • P.O. Box 66 • Pacific, MO 63069-0066
Call Toll Free 1-800-325-9518
Visit us in Long Beach at Booth 136/137
We've just made the way you think about music in your church a whole new ballgame!

With the introduction of our instrumental system, you can now fill your total musical needs in a single, inexpensive package.

Here are just a few of the advantages:

You now have an unlimited supply of new sound possibilities, available in solo or in combination from a single instrument—true grand pianos, string orchestras, tympani, extensive pipe organ stops and mixtures, handbells, harpsichord, synthesizers, brass, etc....all timeless instruments to fit every musical style and taste! And being based on an open-ended 16bit sampling keyboard means that we have CD quality sound and a system that never becomes obsolete!

You also have complete portability- a keyboard weighs in at just 29 lbs.! Imagine being able to take it home to practice or using it for special events wherever or whenever you need it. No more buying pianos for every room that requires music!

Every church has different acoustical and musical needs, so we customize every system, with unprecedented support after the installation, including a quarterly newsletter and our 800# helpline. Any questions you have will be answered by someone who understands you and your special needs - church musicians.

A one keyboard configuration without sound system starts at just under $3500, and complimenting sound systems start at under $1000. Other configurations are available, including multiple keyboards, our own custom built 32-note AGO spec. pedalboard, and wood cabinet.

At this price and with the many new musical possibilities this system creates, you can't help taking a good look at unlocking the excitement in your music program.

See us at the NPM convention Booth #106 or call us toll-free 1-800-383-7155

Mystical Rose Music  PO Box 988 Lombard IL 60148
A Peter's Way Choir Tour... A plan for your choir... A plan for the future!

At the Invitation of the Vatican, your choir will participate in the singing of Sunday Solemn Mass at St. Peter's Basilica, and perform for the Holy Father Pope John Paul II and thousands of Pilgrims from around the world at the Papal Audience.

We, at Peter's Way, can assist you in obtaining the invitation from the Vatican and help you in planning your own Choir Tour to the Eternal City of Rome.

Left: St. Matthew's Cathedral Choir
Below: Cantores In Ecclesia Choir

Some of Our Past Choir Tours:
- St. Agnes Cathedral Choir
- St. Mary's Parish Choir
- Mission Basilica de Alcala Choir
- St. Cecilia's Church Choir
- St. John the Evangelist Choir
- St. Patrick's Cathedral Choir
- Guardian Angels Parish Choir

Some of Our 1989 Choir Tours:
- St. Anthony's High School Choir
- Church of the Presentation Choir
- St. Luke's Church Choir
- Cathedral of the Risen Christ Choir
- St. Catherine of Siena Parish Choir
- St. Thomas Choir Schola and Orchestra
- Metuchen Festival Choir

The 1990 Choir Directors and Directors of Church Music Congress
The Third International Congress of Directors of Church Music and Familiarization tour will be held:
February, 1990 • Rome, Italy • $800.00
All inclusive from New York (Land, Airfare, Meals, Sightseeing)
Fully refundable! • To participate please contact us.

Individually planned Concerts arranged in Cathedrals and sacred places in all major Choir Tour destinations throughout Europe, Britain and the Holy Land.

For more information contact:

Peter’s Way, Inc.
270 MAIN STREET, PORT WASHINGTON, N.Y. 11050 • (516) 944-3055
FAX (516) 767-7094 • TELEX: 283380 PWAY • 800-225-7692
FREE DRAWING* FOR A ROLAND MT-32 MIDI SOUND MODULE AND 50 PAPAL CHOIR RECORDINGS

The Papal Choir for the Pastoral Visit of Pope John Paul II Double Record Set
Frank Brownstead, Conductor; William Beck, Organist featuring the Rodgers Oxford 925 organ.

Register to win in Rodgers NPM Convention Exhibit Room, THE CABRILLO ROOM (meeting room area). Rodgers electronic and pipe organs will be on display in the Cabrillo Room daily during this year’s National Association of Pastoral Musicians Convention in Long Beach, California, June 26-30. Please come by to hear or play the exciting new Rodgers organs.

*Ten record winners posted each day in the Cabrillo Room. The Roland MT-32 MIDI Sound Module drawing will be held during the MIDI Showcase Event in the Cabrillo Room at 11:00 a.m. Thursday, June 29.
In This Issue...

We explore the hospitality of music and pastoral musicians. Somehow in the pre-Vatican II liturgy, with the ritual in Latin and strongly oriented to the ceremonial, everyone who attended Mass was a stranger, in awe of God’s house. We came with hat in hand or demurely on head, bowed, uncertain of what was taking place, but certain that it would be the same as last time. As the changes of the Second Vatican Council sink in, it becomes clearer and clearer that being welcomed as a member of the worshiping community is an essential component of our common prayer.

In the vision of Vatican II, the purpose of the entrance rite is “that the faithful coming together take on the form of a community and prepare themselves to listen to God’s word and celebrate the eucharist properly” (GIRM #24). The purpose of the entrance song is “to open the celebration, intensify the unity of the gathered people, lead their thoughts to the mystery of the season or feast, and accompany the procession of priest and ministers” (GIRM #26).

The historical practice of a “stational” procession accompanied by a song and concluded by a prayer perhaps served these functions well. But is it bold to ask if our present practice of presider with ministers entering in a truncated walk down the aisle is “processional,” or for that matter, does it fulfill any of the functions envisioned in the General Instruction of the Roman Missal? The emphasis of welcome should be on the assembly gathering for worship. Several parishes have developed a new model: The presider and other ministers are already in place at the liturgy’s beginning; the song is used to gather or, perhaps, to focus the thoughts of the assembly on one another, to lead their thoughts to the mystery of the feast or season more effectively than the walk down the aisle that misdirects the attention of the assembly to the ministers.

At yet a deeper level, our question is not whom should we include, but rather whom do we have the right to exclude? Who is not welcome at the Lord’s table? “Ritual” welcome and social hospitality are not the same thing. Social hospitality can be phony and cheap. Ritual welcome and its corresponding invitation to participate in covenant renewal with the creating God does not lend itself to “surface” social interactions.

Hospitality begins in the planning process (Smith) and, quite frankly, it often depends on the priest presider (Fater) serving as host. But as musicians, we must be aware that our repertoire (Bauman) and our ritual (Walsh) also create or fail to create a sense of ritual welcome. We can’t expect to be open to everything or to include everyone, every time (Weind). But we need to recognize the vast diversity of styles of welcomes that do exist in our parish communities (Vela) and ages (Berglund). Even our buildings are welcoming... or not (Ciferni). Finally, the ultimate model for hospitality is two disciples walking and talking with Jesus on the road to Emmaus. They were open to his story; they heard the Scriptures in a new a way; they invited him to a meal with them; and they discovered him in the breaking of the bread (Hansen).

This copy of Pastoral Music could be used by various members of the parish to evaluate the spirit and practice of welcome, hospitality, and openness in the whole parish. Perhaps you will first use it to examine your own ministry and repertoire and then pass it on to others: the ushers, the readers, and the clergy for their use. Maybe use it as a discussion starter at an upcoming parish staff meeting.

At Long Beach, musicians and clergy from all over the world will gather. The core reason for our gathering is to be with one another, to sing our songs, to share our stories, to feel the strong support that we get from those who know and care about our work the best. As we gather, let us do so in a deep spirit of hospitality—open to all, actively reaching out so that no one is a stranger among us. As Gene Walsh says, “To be hospitable means to go out of your way to invite people in, deliberately.” I welcome all of you. How can we keep from singing!
# Contents

<table>
<thead>
<tr>
<th>Letters</th>
<th>Association News</th>
<th>NPM Chapters</th>
</tr>
</thead>
<tbody>
<tr>
<td>9</td>
<td>11</td>
<td>17</td>
</tr>
</tbody>
</table>

## FOR MUSICIANS & CLERGY: PLANNING
### Planning . . . In the Right Spirit
BY F. JOSEPH SMITH

## FOR CLERGY: PRESIDING
### The Presider as Host: How to Welcome
BY GILES H. PATER

## Do They Sing My Song Here?
BY WILLIAM A. BAUMAN

## Fantastic Vision . . . But Did It Catch on?
BY EUGENE A. WALSH

## Hospitality: Don't Expect a 100% Success Rate
BY TERESITA WEIND, S.N.D.

## Hospitality for Children: A Vision of Kneecaps
BY MARY CATHERINE BERGLUND

## We Could Expect . . . Buildings That Say "Welcome!"
BY ANDREW D. CIFERNI, O. PRAEM.

## Hispanic Bienvenida: An Embrace and a Kiss
BY RUDY VELA, S.M.

## COMMENTARY
### The Hospitality of Emmaus
BY JAMES HANSEN

<table>
<thead>
<tr>
<th>Music Industry News</th>
<th>Reviews</th>
</tr>
</thead>
<tbody>
<tr>
<td>44</td>
<td>45</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Roundelay 2</th>
<th>MIDI Users</th>
</tr>
</thead>
<tbody>
<tr>
<td>49</td>
<td>51</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Hotline</th>
<th>Calendar</th>
</tr>
</thead>
<tbody>
<tr>
<td>53</td>
<td>55</td>
</tr>
</tbody>
</table>

Additional photographs courtesy of Michael Prendergast, Portland, OR.
DEMAND
THE SOUND
YOU'RE AFTER.

everyone in the world of choral
music knows of Roger Wagner's
reputation for demanding the right
sound at the right time.

But most organists don't know that
Roger Wagner actually studied to be a
concert organist. He studied organ in
Paris with Marcel Dupré. By age 14 he
was a Church organist, often substituting
for his father who was also an organist.

We were especially proud
when Dr. Wagner selected
the new Galanti Organ
as his official touring
instrument for The Roger Wagner Chorale for recital halls and
auditoriums where a proper pipe organ is not available.

If you dislike "electronic organs" and think they all sound
synthetic and contrived, investigate Galanti's new Sampled
Wave Processing™ system. It represents a breakthrough in genuine
pipe organ sound, without pipes. Galanti records actual pipe
ranks from Europe's most notable pipe
organs (e.g., Metzler, Cavaillé-Coll,
Clicquot, Harrison & Harrison, Willis, and others),
encodes this information on a chip, then plays it
back digitally - much like the principle of compact
disc players.

We don't even pretend to "compete" with pipes.
But some of the world's most demanding musicians,
like Roger Wagner, are singing our praises as the
next best thing to real pipes.

Start demanding real organ sound. Technology
has now made it possible. If you are
interested in receiving a demonstration cassette of Galanti's
amazing system, send $3.00 to:

GALANT/HOP DEMONSTRATION
15812 S.W. Upper Boones Ferry Road
Lake Oswego, Oregon 97035

GALANTI ORGAN BUILDERS, INC.
"No champion of electronic organs, I must admit this new
Galanti Organ forces one to take another listen. I hear pipes!"

ROGER WAGNER, DMA
Founder and Conductor
The Roger Wagner Chorale
Satisfied Customer
I want to thank you for running our ad for a Choir Director/Liturgical Music Director in your magazine.
The response has been overwhelming—we have had about twelve viable applications, and our Committee has selected one for the contract. He, I might add, is a member of [NPM].

We appreciate your assistance in our need, and we will be happy to recommend your service to others whom we know might have need of it.
Rev. Thomas J. Ryan
Sacred Heart Parish
Yankton, SD

About a Recent Marriage
Please pass on the following congratulations: Congratulations to David Haas and Jeanne Cotter on their marriage. May God bless them always!
Also, congratulations on the wonderful music for the RCIA, Who Calls You by Name. We found the music to be very exciting, easy to learn, and easy to carry out even for my small choir of 13 members. The assembly participated and found their parts simple as well...
Thank you, David and Jeanne.
Mrs. Barbara Leap
St. Paul’s Parish
Marion, IN

We want to express our most heartfelt gratitude and thanks to so many of you who over the past few months have granted and made known your gracious and loving support to us, surrounding the announcement and celebration of our marriage. Your good wishes, many phone calls and letters of love, prayer, and support have humbled us beyond words. And to those of you who were able to celebrate with us in person, your witness as church truly was sacramental and inspiring to us and our families, and still continues to nourish us, as we know it will throughout our life together.
We also want to express our love and thanks to Jim Moudry and to so many talented friends who served as ministers, who gave of their gifts for the wedding liturgy, which was a wonderful experience of worship and prayer for all. These people are heroes to us; they have called the two of us to be a more honest and faithful embodiment of God’s presence and mission for the life of the world.

We give thanks to our God at every remembrance of you.
It is right that we should think this way about you,
because we hold you in our hearts,
you who are partners with us in grace.
(Philippians 1:3-4, adapted)

God bless you all.
David Haas and Jeanne Cotter
St. Paul, MN

About Marriage
The church looks at marriage …
Through the eyes of the couple, the church looks forward with eagerness to the wedding day when “the two shall be as one.”
Through the eyes of the parents, the church looks with loving concern upon the bride and groom who promise “in sickness and in health, in rich and in poor, ‘til death do us part.”
Through the eyes of friends, the church looks at the coming fun times, the certain sad times, and the many times in between.
Through the eyes of grandparents, the church looks patiently, silently, hopeful-

ORDER TODAY!
An NPM WORKBOOK
By Virgil C. Funk
$10.00

Practical Help
Writing a Contract
And Job Description
FOR • pastors • dioceses • pastoral musicians

Recommended by NPM—Endorsed by the Board of Directors of the Director of Music Ministries Division

NPM Publications
225 Sheridan Street NW • Washington, DC 20011 • (202) 723-1254
ly, wishing the very best, prepared for any eventuality.

Through the eyes of the world, the church looks at marriage as a challenge, daring the couple to keep their faith, honor their vows, respect each other and all with whom they meet, give help and receive help, share their goods and time when convenient and inconvenient.

Through the eyes of Jesus, the church looks with understanding and a readiness to embrace the struggling marriage, the troubled marriage, the time-tested weathered marriage.

Wayne Wyrembelski
St. Mary Cathedral
Gaylord, MI

Religion & Politics

Tom Conry’s rambling political diatribe, “The Last, Best Hope” (Pastoral Music, February-March 1989), belongs in your “Letters to the Editor” column.

Mr. Conry is entitled to his views of the contemporary U.S. political and U.S. Catholic scene. However, I fail to see why you allot his opinions on these topics space in a periodical which is aimed at assisting pastoral musicians in the performance of their professional duties.

Mrs. Kay Battis
Diablo, CA

Scorelessness Revisited

Recently you ran a letter from a musician in Saco, Maine, regarding “Scoreless Instrumentalists.” I, too, have been strung along by publishers regarding material, and I am very well acquainted with phone calls not being returned, etc.

However, the reason I am writing to you is [this]: If there are instrumentalists out there who are interested in St. Louis Jesuits arrangements—I have them! After many telephone calls with Bob Dutford, Dan Schutte, Roc O’Connor, and John Foley, S.J., we have decided to try to put together a book of arrangements.

This is an undertaking of incredible magnitude! New arrangements . . . have to be reviewed, old ones removed, lost ones replaced. . . . In the meantime, if you need to have an arrangement for something—brass, strings, winds, SATB voices, etc.—I have them . . . at a cost of $0.25 or $0.50 per part, depending on what it is you desire . . .

If you are interested in instrumental parts for St. Louis Jesuit music, please write: Scott J. Randall, East 3828 Twenty-Fourth Avenue, Spokane, WA 99223. Send a list of which parts you need and how many copies.

I will also be doing a showcase for Resource Publications in Long Beach . . .

By the way, how many of you heard the anvil in the “Steadfast Love Collection”? It is in one of the pieces—see if you can find it.

Scott J. Randall
Spokane, WA

Letters Welcome

We appreciate letters from our readers. Shorter letters have a better chance of publication than longer ones, and because of space demands we cannot promise to publish all the letters we receive. We are open to criticism, but, of course, we encourage positive criticism rather than negative. All letters are subject to editing. Address your letters to: Editor, Pastoral Music, 225 Sheridan Street, NW, Washington, DC 20011-1492.

New children’s music by
Mary Rice-Hopkins

Big Steps for Little Feet
Fingerprints

Joyful, upbeat melodies featuring a variety of musical styles and rhythms. Songs such as Great Big God I Know, My Pout Can’t Come Out, and Little Is Much will set toes tapping and hands clapping as children listen to and sing along with these lively tunes and easy-to-learn lyrics.

12 songs on each cassette

Big Steps for Little Feet
KC011 $9.98

Fingerprints
KC012 $9.98

(Please include $1.50 for postage and handling.)
Combined songbook ready summer ’89

Mary Rice-Hopkins will give a showcase on children’s music at the NPM Convention in Long Beach, CA, on Tuesday, June 27, at 12:30 p.m.
Member News

National Convention Memo

As the Convention draws closer, the excitement about holding it in California is increasing. The response to the Member’s-Only Breakfast has been excellent, and a special seminar with Gelineau for the members of the DMMD looks to be most interesting. Equally exciting are the plans for the round table discussion with Gelineau, Deiss, Taule, and Walsh. This session, open to all, will discuss what these leaders in the liturgical movement—and especially in the musical section of that movement—have learned from their twenty-five years of experience following the Council. It is designed to be a frank and open discussion. While the three foreign participants will speak in French, Genevieve Noufflard will provide a translation.

SOME NOTES ON THE WORKSHOPS. The workshop entitled “How Can We Keep THEM Singing,” led by Gordon Truitt, will follow this pattern: It will draw on the experiences of the participants to identify some major approaches to congregational singing. Then the group will discuss those particular approaches in order to sketch some general strategies that can be applied in various situations. It is not for first-time people who want to know how to get a congregation to sing, but it is the beginning of a long process designed to collect information about the techniques of congregational singing that can then be made available on a more popular basis.

The workshop entitled “Stress Management” (Part 1 and Part 2), led by Eileen Gupton should be most interesting. Eileen was responsible for designing the questionnaire that went to seminaries several years back. She gives the stress management workshop to military personnel on a regular basis, and because she is serving and has served in many parishes as a pastoral musician, she sees how her professional work and her “avocation” come together. This looks to be a dynamite session.

TODO EN ESPAÑOL. A special flyer is available for the NPM Hispanic Musicians Day, July 1, at St. Anthony’s Parish in Long Beach. Contact the National Office for further information.

A MOMENT, PLEASE. A questionnaire will be included in each member’s packet, and we encourage everyone to cooperate with our desire to get accurate information about your needs.

NEW COMPOSITIONS. New invitations have been written for morning prayer by Christopher Walker, and a number of other new compositions will have their première at the Convention.

THE ADVANCE REGISTRATION DEADLINE was May 26. If you have not yet registered for the Convention, but do plan to attend, please do not mail in your registration at this point. Register on-site at the Long Beach Convention and Entertainment Center. Convention Registration opens at 9:00 A.M. on Monday, June 26. Registration for the remainder of the week opens at 7:30 A.M. We hope that by now you have made your air reservations and that many of our California members are spreading the word locally about the Convention.

HOTEL RESERVATIONS should be made by May 25. If you have not sent in your reservation yet, please call the hotel directly to reserve a room. The NFM Housing Director in Long Beach will not handle our reservations after May 25.

RESERVATIONS FOR THE MEMBERS-ONLY AWARDS BREAKFAST at the National Convention (Friday, June 30, 8:30-10:00 A.M.) can be made on-site as long as there is room. The cost is only $8 per person. The program includes prayer, some humor, a short talk, remarks by NPM’s President, Rev. Virgil Funk, and the presentation of awards: NPM Scholarships, Life-Membership Award, DMMD Distinguished Service Award, Outstanding Chapter Award, and Outstanding Music Industry Sponsor Award.

RESERVE YOUR VOICE for the world première of Joseph Gelineau’s new setting of Psalm 107 (Friday, June 30). Father Gelineau has composed this piece for narrator, cantor, choir, assembly, and instruments.

MORE EXHIBITS AND SHOWCASES. Thirty publishers and instru-
The new rates are figured as follows. Subscriptions to Pastoral Music (without membership) will be increased to $24 a year ($27 for libraries). But for members, subscription to the magazine (included in membership fees) will remain $18 per year per member, and for group members beyond the first two, the cost of the magazine is reduced to $16 per year.

The membership fee is made up of two parts, membership dues to the Association and the member’s subscription rate. The major increase is going to be made in membership dues. Individual membership dues will go to $20 per year, which, when added to a magazine subscription, will make the total individual membership fee (membership dues + magazine) $38 per year. Parish membership dues will go to $30, which, when added to a magazine subscription, will make the total parish membership fee for one person (membership fee + magazine) $48. For two persons—two “regular” memberships—two magazine subscriptions the cost will be $66. Additional parish group members will add only $16 for each additional magazine subscription.

Further, we are suggesting that larger parishes voluntarily pay higher parish membership dues, namely, $40 for parishes with an annual income over $300,000, and $50 for parishes with $500,000 or more annual income. (These are called “Level” 1, 2, and 3 on the fees chart, below.) Subscriptions to the magazine are added to these dues to complete the membership fees. These “levels” of membership are completely voluntary, but we are hoping that those parishes that can afford to make a greater contribution to our work will do so.

The new fees, effective June 1, 1989, are as follows:

**PARISH MEMBERSHIP**

Regular (two persons: clergy and musician)

Level 1: $66; Level 2: $76; Level 3: $86

Groups of 3 or more, to a limit of 9 members, should add to this basic figure an additional $15 for each member.

Parish: One Member

Level 1: $48; Level 2: $58; Level 3: $68

**SPECIAL MEMBERSHIP**

Single Member: $38; two years $74
Single Member, Sustaining: $75
Single Member, Contributing: $150

Keep in Mind

Rev. Christopher Willcock, SJ, composer and longtime friend of NPM from Australia, was planning to be at the Long Beach Convention. We have received word that he was in a very serious automobile accident in April, in which his mother was killed and he was seriously injured. Please pray for them. “Help us, Lord, to receive and understand your gospel, so that we may find light in this darkness, faith in our doubts, and comfort for one another in your saving words” (from the Rite of Funerals).

Summer Options

If you have decided not to travel to California for the National Convention, don’t forget about the various NPM training programs located throughout the U.S. this summer: Cantor Schools in Massachusetts, Michigan, Texas, and the state of Washington; Choir Director Institutes in Minnesota, Florida, Indiana, and Vermont; the Guitar School in Illinois; and the Organ School in Ohio. Complete information is available from the National Office: (202) 723-5800.

**MAGAZINE SUBSCRIPTION ONLY**

Library Rate: $27; two years $53
Individual: $24; two years $46

Foreign postage charges remain the same: $3.30 per member/subscription for Canada and $8.00 for all others.

A portion of the membership dues is returned to the local NPM Chapter to assist in the work at the Chapter level. A reminder about the distinction between the benefits of parish membership and the special (single) membership. Our goal is that every parish in the United States have a parish membership. Once a parish membership is acquired, then all the benefits of the Association are applicable not only to the persons listed on the parish membership, but to every member of that parish. Therefore, for instance, an entire parish choir could come to the Long Beach Convention at the members’ discount rate, if the parish has a parish membership in NPM. The special single membership benefits are not transferable; they apply only to the person whose name appears on that special single membership.

**Meetings and Reports**

**Pope John Paul on the Liturgy Constitution’s 25th**

On Friday, December 2, 1989, Pope John Paul II addressed the participants in the advisory meeting of the Congregation for Divine Worship. This is part of his address on that occasion, as published in the Bishops’ Committee on the Liturgy Newsletter (January 1989, XXV:1-2):

1. . . . I greet all present . . . on the occasion of the 25th anniversary of the publication of the Constitution Sacrosanctum Concilium. This document marks a milestone in the history of the Church, rediscovering the profound Christian tradition in the liturgical field. True, there have been unlawful interpretations, but it is indisputable that its beneficial influence has stimulated a new impetus in community prayer. The fruits which it has given to the Church are many . . .

2. The twenty-five years which separate us from that day tell us that the situation in the Church, and also in society, has been subjected to change. New generations have arrived, and they are now taking on their responsibilities.
even in the field of [the] liturgical apostolate. This involves the necessity to evaluate the Church’s liturgy more and more deeply, and above all to live it and make it live according to the spirit and the letter, genuinely interpreted, of the important Conciliar document.

The work which now occupies you is to put into practice its profound statements, when it says that the liturgy is the most important manifestation of the life of the Church... [expressing] trinitarian energy in an intense way.

The liturgy lives by drawing from this source: in fact, in it is celebrated the paschal mystery of Christ, ever present and working in the center of all liturgical actions. It celebrates the praises of, and gives thanks to, the “fountain-like” love of the Father (see Ad Gentes, 2). In it also the Church invokes the Holy Spirit because she wishes to express her awareness of not acting according to human capacity but doing what only God’s grace can do.

3. To arrive at the spiritual depth of the liturgical celebration, it requires the “theological, historical, spiritual, pastoral and juridical” formation of which Sacrosanctum Concilium speaks in no. 16. It is what the Constitution Pastor Bonus established by reuniting in one single Congregation all the activity proper to the sanctifying office...

It is not a question of two different things, the liturgy on the one hand and the sacraments on the other, but of one single reality, the liturgy of the Church; within this the sacraments, of which the Eucharist is fundamental, have their place. Indeed, it is in the sacraments that the work of redemption is especially perpetuated and participated in by all the members of the Mystical Body, to the glory of God and the salvation of the world.

... As Sacrosanctum Concilium has already stated, and the 1985 Synod of Bishops reaffirmed, “in order that the liturgy may be able to produce its full effects it is necessary that the faithful come to it with proper dispositions, that their minds be attuned to their voices, and that they cooperate with heavenly grace lest they receive it in vain. Pastors of souls must, therefore, realize that when the liturgy is celebrated, something more is required than the laws governing valid and lawful celebration. It is their duty also to ensure that the faithful take part, fully aware of what they are doing, actively engaged in the rite and enriched by it” (Sacrosanctum Concilium, 11).

4. The reference which is made to pastors in the Conciliar text introduces a particularly important aspect, namely that of assisting diocesan bishops so that they may guide their faithful to participate more and more actively and spiritually in the sacred liturgy (see Pastor Bonus, art. 64, 1). The restoration to the bishop’s authority of the power and office of regulating the liturgy in his own particular Church: this was one of the great achievements of Sacrosanctum Concilium (see arts. 22.1, 41).

The Congregation, as an organ of the Petrine ministry, has the task of serving ecclesial communion between the Church of Rome and the local Churches throughout the world. In this matter also it is necessary to study attentively the ways of personal collaboration and of seeking the spiritual and pastoral needs which appear in the whole Church.

On all sides, the liturgical reform has caused a great and generous commitment. It must be continued, maintained and, when necessary, purified. Here also

---

CUSTOM BUILT PIPE ORGANS

St. Jude’s R.C. Church, Ceres, California

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

WICKS

Pipe Organ Craftsmen Since 1906
Phone (618) 554-2191 • 1100 5th street • Highland Illinois 62249
the presence of the Congregation will prove useful as a means of liaison and help which does not suppress, but throws into greater relief, the original characteristics of each body ...

... And on Lay Ministry

On December 30, 1988, Pope John Paul II issued his post-synodal apostolic exhortation Christifideles Laici, on the vocation and mission of the lay faithful in the Church and the world. This brief excerpt describes the distinction between the ministries exercised by virtue of baptism and those properly belonging to the ordained. It stresses the importance of rooting certain tasks in the fact of baptism as well as the unique contribution that people can make to the Church's work precisely because of their baptism—not just because they are "permitted" to perform certain tasks by those who are ordained. The full text of the exhortation is in Origins (18:35, 9 February 1989: 561-93).

21. The Second Vatican Council speaks of the ministries and charisms as the gifts of the Holy Spirit which are given for the building up of the Body of Christ and for its mission of salvation in the world. Indeed, the Church is directed and guided by the Holy Spirit, who lavishes diverse hierarchical and charismatic gifts on all the baptized, calling them to be, each in an individual way, active and corespondible ...

22. In a primary position in the Church are the ordained ministries ... The ministries receive the charism of the Holy Spirit from the Risen Christ, in uninterrupted succession from the apostles, through the sacrament of orders: from him they receive the authority and sacred power to serve the Church, acting in persona Christi Capitis (in the person of Christ, the Head) and to gather her in the Holy Spirit through the Gospel and the sacraments.

The ordained ministries, apart from the persons who receive them, are a grace for the entire Church. These ministries express and realize a participation in the priesthood of Jesus Christ that is different, not simply in degree but in essence, from the participation given to all the lay faithful through baptism and confirmation. On the other hand, the ministerial priesthood, as the Second Vatican Council recalls, essentially has the royal priesthood of all the faithful as its aim and is ordered to it.

For this reason, so as to assure and increase communion in the Church, particularly in those places where there is a diversity and complementarity of ministries, pastors must always acknowledge that their ministry is fundamentally ordered to the service of the entire People of God (see Hebrews 5:1). The lay faithful, in turn, must acknowledge that the ministerial priesthood is totally necessary for their participation in the mission of the Church.

23. The Church's mission of salvation in the world is realized ... also by all the lay faithful; indeed, because of their baptismal state and their specific vocation, in the measure proper to each person, the lay faithful participate in the priestly, prophetic and kingly mission of Christ.

The pastors, therefore, ought to acknowledge and foster the ministries, the offices and the roles of the lay faithful that find their foundation in the sacraments of baptism and confirmation, indeed, for a good many of them, in the sacrament of matrimony.

When necessity and expediency in the Church require it, the pastors, according to established norms from universal law, can entrust to the lay faithful certain offices and roles that are connected to their pastoral ministry but do not require the character of orders ... "namely, to exercise the ministry of the word, to preside over liturgical prayers, to confer baptism, and to distribute holy communion in accord with the prescriptions of the law" [Code of Canon Law, canon 230.3]. However, the exercise of such tasks does not make pastors of the lay faithful: in fact, a person is not a minister simply in performing a task, but through sacramental ordination ...

The recent Synodal Assembly has manifested a deep appreciation for the contribution of the lay faithful, both women and men, in the work of the apostolate, in evangelization, sanctification and the Christian animation of temporal affairs, as well as their generous willingness to supply in situations of emergency and chronic necessity.

Following the liturgical renewal promoted by the Council, the lay faithful themselves have acquired a more lively awareness of the tasks that they fulfill in the liturgical assembly and its preparation, and have become more widely disposed to fulfill them: the liturgical celebration, in fact, is a sacred action not simply of the clergy, but of the entire assembly. It is, therefore, natural that the tasks not proper to the ordained ministers be fulfilled by the lay faithful. In this way there is a natural transition from an effective involvement of the lay faithful in the liturgical action to that of announcing the word of God and pastoral care.

In the same Synod Assembly, however, a critical judgment was voiced ... about a too-indiscriminate use of the word "ministry," the confusion and the equating of the common priesthood and the ministerial priesthood, the lack of observance of ecclesiastical laws and norms, the arbitrary interpretation of the concept of "supply," the tendency toward a "clericalization" of the lay faithful and the risk of creating ... an ecclesiastical structure of parallel service to that founded on the sacrament of orders ...

In the first place, then, it is necessary that in acknowledging and conferring various ministries, offices and roles on the lay faithful, the pastors exercise the maximum care to institute them on the basis of baptism in which these tasks are rooted ...

The various ministries, offices and roles that the lay faithful can legitimately fulfill in the liturgy, in the transmission of the faith, and in the pastoral structure of the Church, ought to be exercised in
conformity to their specific vocation, which is different from that of the sacred ministry.

RC Cathedral Musicians Meet

The Conference of Roman Catholic Cathedral Musicians (CRCCM) held their fifth annual conference January 2-6, 1989, in the Washington, DC, area. Its theme was “A Pilgrimage to Six Cathedrals.” In addition to the host sites—the National Shrine of the Immaculate Conception, Arlington’s Cathedral of St. Thomas More, and Washington’s St. Matthew Cathedral—the group also visited Washington Cathedral (the National Episcopal Cathedral of SS. Peter and Paul) and Baltimore’s two Roman Catholic cathedrals, the Basilica of the Assumption and the Cathedral of Mary Our Queen.

The fifty-one participants heard presentations on the past twenty-five years of liturgical development, music for ordinations, computer technology, and a panel discussion about the evolving musical and liturgical language of the mid-twentieth century (Russell Woolen, Robert Twynam, Theodore Marier, and Paul Salamunovich, chaired by Richard Proulx). They also heard each host cathedral choir and organist perform and were present for the premier performance of music for the Chrism Mass, a setting by Robert Twynam commissioned by the CRCCM. The group drafted statements on aesthetics in worship spaces, the need for guidelines for televised broadcasts of liturgical events, an information bank on selecting pipe organs, and working relations with musicians’ unions and similar organizations. Their next meeting is scheduled for January 2-5, 1990, in Corpus Christi, TX.

Organists against AIDS

On Saturday, May 6, the New York AGO Chapter presented an all-day marathon performance at St. Peter’s Church, Citicorp Center, featuring twenty-two organists. The audience was asked to make a $10 donation at the door plus a tax-deductible contribution. All services were contributed, and funds were donated to an AIDS research and treatment program in New York. We know that music has healing properties; such a work makes that healing visible. Shakespeare wrote (in The Merchant of Venice), “Such harmony is in immortal souls/ But whilst this muddy vesture of decay/ Doth grossly close it in, we cannot hear it.” Such services help us to hear the music of our lives and of the lives of our brothers and sisters afflicted with this disease.

Lutheran Placement Service

A placement information service is available for musicians seeking part-time or full-time employment in Lutheran churches. There is no charge for Lutheran churches to list openings, nor is there any charge for members of the Association of Lutheran Church Musicians (ALCM) to receive monthly mailings. Contact: Norma Aamot-Nelson, 15044 Parkside Avenue, Oak Forest, IL 60452. (312) 687-2246.

Also available free to ALCM members is an “Annotated and Selected List of Professional Concern Resources” such as job descriptions, compensation guidelines, and the like for church musicians and personnel committees. Contact: Delores Bruch, School of Music, University of Iowa, Iowa City, IA 52242.

For more information about ALCM contact: ALCM, 5101 Sixteenth Street, NW, Washington, DC 20011.

Proposal: Multi-Parish Musicians

Dr. Wayne Earnest, Director of Music Ministries at St. David Lutheran Church, has proposed for consideration by Lutherans and other churches a new music position: Multi-Parish Church Music Director (MPCMD). Such a director, after sufficient training, would be appointed to oversee the music programs of three or more smaller churches. This musician would operate from one larger church as home base and serve there as organist/choirmaster, but would assist other, smaller churches in the selection of music, giving organ lessons for amate

Christian Performing Artists

The Christian Performing Artists’ Fellowship is a five-year-old ministry of almost three hundred classical musicians and dancers with an evangelistic goal—to proclaim the Gospel at every performance—touching the group that Dr. Patrick Kavanagh, the group’s Executive Director, calls “the Kennedy Center crowd—the thousands who are attracted by the performing arts, but are often completely unreached by churches and ministries today.”

Their spring season culminated on May 21 with a fully choreographed performance of Mozart’s Requiem at the Kennedy Center Concert Hall in Washington, DC. The Fellowship has also prepared a fifteen-minute videotape (VHS format), “Changing Our Culture for Christ.”

For more information, contact: The Christian Performing Artists’ Fellowship, 106 Battle Street, SW, Vienna, VA 22180. (703) 255-LIFE.

Liturgical ministers include . . . those who prepare, catechize, and care for the liturgical life of the people outside the moments of actual celebration . . . They are the servants of the assembly.

Gilbert Ostdiek, OFM
Catechesis for Liturgy
The people who walked in darkness have seen a great light.
Isaiah 9:2

As A RIVER of LIGHT

Musical Excellence
Textual Energy
Spiritual Richness

Just one or two would be enough.
But the subject matter demands all three.

Live Digital Studio Recording.
Compact Disc or Cassette.
Printed music for study or performance.

A Contemporary Musical Drama based on the Gospel of Luke
Music by John Foley, SJ
Text by Michael Dennis Browne

Compact Disc, full performance, $16.98
Cassette, full performance, $9.98
Cassette, music only (no speaking parts), $9.98
Choral Edition (all sung parts, rehearsal piano), $4.95
Complete Performance Package (string quartet, two flutes, piano, organ, chime, conductor's score), $19.95
Piano accompaniment (keyboard reduction of full score), $7.79

Epoch Universal Publications, Inc. * North American Liturgy Resources
10802 N. 23rd Avenue, Phoenix, AZ 85029
1-800-528-6043 In Arizona (602) 864-1980
Although local NPM Chapters meet on a regular basis, Chapter officers from throughout the country can only meet annually at Conventions. This Chapter Coordinator is anxiously awaiting the opportunity of gathering with other Chapter personnel in Long Beach this June. Please plan to attend the meeting(s) focused on your role:

**Monday, June 26:**
10:00 A.M.-12:00 noon, Directors of Permanent Chapters; 1:00-2:00 P.M., Directors of Temporary Chapters; 2:00-3:00 P.M., How to Form a Chapter; 5:00-6:00 P.M., Reception (Cash Bar);

**Tuesday, June 27:**
1:00-2:00 P.M., Chapter Officers Meeting;

**Thursday, June 29:**
1:00-2:00 P.M., How to Form a Chapter (repeat).

See you there!

Rick Gibala
National Chapter Coordinator

**Fairfield County, Connecticut**

One hundred thirty clergy and pastoral musicians attended the first two meetings of the temporary NPM Chapter in Fairfield. The first meeting, in January, dealt with introducing new music to the congregation, and the March meeting concerned psalmody.

David Tate
Temporary Director

Candy Wilson
Chapter Director

Graham, Associate Director of the Office of Catholic Education, presented a program on the format of morning and evening prayer, especially to help parishes where a daily eucharistic liturgy cannot be celebrated.

Susan Graham
Chapter Coordinator

**Hartford, Connecticut**

January’s Twelfth Night meeting found us snowless. After a brief prayer service, a discussion on service playing was held. In February and March, the Chapter members discussed the NPM Workbook by Fr. Virgil Funk.

Joan Laskey
Chapter Director

**Gaylord, Michigan**

The annual meeting of the Gaylord Chapter took place on Saturday, April 8, from 10:00 A.M. to 1:00 P.M. in the parish hall of St. Mary Cathedral. Susan Graham, Associate Director of the Office of Catholic Education, presented a program on the format of morning and evening prayer, especially to help parishes where a daily eucharistic liturgy cannot be celebrated.

**Indianapolis, Indiana**

A “Night” at the Roundtable was held on Friday, March 10, at the Catholic

---

**Announcing...**

**NEW TRAINING PROGRAM...**

**NPM School for Organists**

**JULY 24-28 • CLEVELAND, OHIO**

**FACULTY:** Dr. James Kosnik, Sr. Theophane Hytrek, Sr. Mary Jane Wagner

**MASTER CLASSES** in Hymn Playing and Service Playing (beginner, intermediate, advanced groupings)

**ALSO...** Liturgy Classes, Repertoire Sessions, Time to Practice

For more information, contact:

National Association of Pastoral Musicians
225 Sheridan Street, NW • Washington, DC 20011 • (202) 723-5800
Center Assembly Hall. The evening included a discussion on acclamations, responsorial psalmody, and why NPM was started.

Larry Hurt
Chapter Director

and Still Choose the Better Part (finding the balance between music ministry and prayer). Sr. Diane Szubrowski, R.S.M., led the evening program on April 23: Different Gifts but the Same Spirit—discovering our particular gifts and talents.

Peter Cebulka
Chapter Director

Metuchen, New Jersey

On February 26, Sr. Catherine Patten, R.S.H.M., conducted a program: Martha and Mary: How to Be Busy at Many Things

Nashville, Tennessee

This Chapter began about five years ago as a branch of the Chattanooga Chapter. Following the dissolution of that group, the Nashville members voted to apply for Chapter status. Workshops have been conducted by James Hansen and David Haas, whose workshop drew an attendance of 350 people.

Larry Wilson
Chapter Director

New Orleans, Louisiana

On February 21, Ms. Barbara Budde and Rev. Ken Hedrick presented Liturgy of the Eucharist Part 1 at St. Francis Xavier Church. On February 25, a Day of Prayer for Musicians was conducted by Rev. Dominic Braid, O.S.B.

Pierre Dosogne
Chapter Director

Orange, California

Christopher Walker conducted two evening events for Chapter members in January, one for cantors and one for choir members.

Jan Stanakis
Chapter Director

Pittsburgh, Pennsylvania

Chapter members attended the eleventh annual Boar’s Head and Yule Log Festival at St. Paul’s Church, Butler, on Sunday, January 8. Donal Rasley is the Music Director at St. Paul’s. Neighborhood meetings for parish musicians were held in sixteen deaneries in January, hosted by various parishes.

John Romeri
Chapter Director

Scranton, Pennsylvania

In February, Michael Yasenchock led a showcase on the psalms at St. Aloysius Church. In April, Florence Wester Simon presented a program on children’s liturgies: choirs and liturgical planning.

Paul Ziegler
Chapter Director

Sioux Falls, South Dakota

The April meeting was a choral workshop featuring Bonnie Faber-Phillips from the Minneapolis area. This program was co-sponsored by the Chapter with the support of Bishop Dudley.

Jeanne Ranek
Chapter Director
The New
ICMI-Heyligers
Electronic Organ

St. Jude's Church
Cedar Rapids, IA
II - 28 Stops - 35 ranks
32 Channels - 60 + Speakers

Send for your new comprehensive
newsletter, color brochure &
cassette ($10.00)

1200 Ferris Road
Amelia, Ohio 45102
(513) 752-4731

Visit our booth #142 at
the Convention!

<table>
<thead>
<tr>
<th>Pedale</th>
<th>Recit (Expressif)</th>
<th>Grand Orgue (Expressif with Pedale)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Contrebasse</td>
<td>Bourdon</td>
<td>Violon</td>
</tr>
<tr>
<td>Soubasse</td>
<td>Viol de Gamba</td>
<td>Montre</td>
</tr>
<tr>
<td>Contrebasse</td>
<td>Voix Celeste</td>
<td>Flute Harmonique</td>
</tr>
<tr>
<td>Montre</td>
<td>Prestant</td>
<td>Flute Celeste</td>
</tr>
<tr>
<td>Flute</td>
<td>Flute-Cheminee</td>
<td>Prestant</td>
</tr>
<tr>
<td>Bombarde</td>
<td>Octavin</td>
<td>Flute Octaviante</td>
</tr>
<tr>
<td>Trompette</td>
<td>Cymbale II</td>
<td>Doublette</td>
</tr>
<tr>
<td>Clairon</td>
<td>Basson</td>
<td>Cornet</td>
</tr>
<tr>
<td>Grand Orgue to Pedale</td>
<td>Hautbois</td>
<td>Fourniture IV</td>
</tr>
<tr>
<td>Recit to Pedale</td>
<td>Clairon</td>
<td>Trompette</td>
</tr>
<tr>
<td></td>
<td>Tremblant</td>
<td>Tremblant</td>
</tr>
</tbody>
</table>
Cathedral Music Press Presents

Music for Catholic Worship

A comprehensive and innovative new master collection of music for parish worship. Sections include: The Gathering; Entrance Songs; New Music for Liturgy; Responsive Alleluias; Choral & Congregational Responses; Psalms & Canticles; Music for Holy Communion; and Closing Songs.

Music for Catholic Worship Products:

*Assembly Book. .$.5.95
(Spiral bound, melody, lyrics, guitar chords)

*Premium 4-Cassette Package . .$.29.95
(Has full-length recording of every musical selection found in Music for Catholic Worship on 4 premium-quality cassettes. Features cantor Scott Smith.)

*Deluxe Accompaniment Edition . .$.15.00
(Spiral bound, full keyboard and choral scores.)

"Excellence in Music"

Cathedral Music Press • P.O. Box 66 • Pacific, MO 63069-0066
Call Toll Free 1-800-325-9518

Visit us in Long Beach at Booth 136/137
For Musicians & Clergy: Preparation

Planning . . . in the Right Spirit

BY F. JOSEPH SMITH

The ancient world into which Jesus the Christ was born was oppressive; civilizations were ruled by despots and tyrants who not only had hordes of slaves but even referred to their own people as slaves. Among the various peoples only two nations were notable in their struggle for freedom and a more decent way of life: Greece and Israel.

From Israel we have received the unifying concept of one deity, something important not only for theology, but also for anthropology, because it suggests the unity of all nations and stresses the bonding of diverse peoples into one. From Greece we have inherited the ideas and words for democracy, philosophy, theology, and mathematics, among many other concepts and words still in use today. The ideals of unity and freedom have been with us ever since; they appear in the New Testament and have become part of our liturgy. The liturgy is meant, by its nature and history, to be a liberating experience. Those preparing it should bear this in mind, and as liturgists and music makers we should let music serve as a liberating agent for the musicians and for the people their music supports.

The liturgy is a kind of oasis, though not an escape from the everyday, workaday world; it is a font and source of courage and spiritual refreshment for our sometimes battered spirits. We musicians should be a freeing factor in the lives of those our music serves and influences, for music envelopes the liturgical words in sound and lift word, symbol, and liturgical act into a new dimension. Songs, preludes, and instrumental interludes should all be chosen carefully by competent people who are not imposing their tastes and preferences or meddling where they do not belong, but rather are inspired by a genuine care and concern for the community they serve. Musicians must make such choices democratically and weigh both professional and communal concerns in their choices.

It is really not the task of a liturgy committee to choose music; the musician as a member of the committee is qualified to make such choices on grounds of musical judgments and community input. A ministry, as well as solid professional opinions and leadership provided by the music ministers. But a music minister, once hired to lead the community, should not be hamstringed in his or her work with musicians and nonmusicians to produce quality liturgy. Where good faith and good will are at work, the interrelationships of the various ministries can be worked out. Music is not a threat, except to those who are insecure in their own ministries, whatever they might be, clerical or lay.

The Right Kind of Involvement

If we are going to contribute not only to a general philosophy of musical liturgy, but also to its concrete structure, we have to address the practicalities of planning and preparation for worship. The first fact is that in the post-Vatican II church, the people are meant to be involved at every meaningful stage. Unlike the Tridentine liturgy, which was set and determined to the letter (and the letters were all in Latin), the modern liturgical drama requires the input of people with various active competences and talents. Our own language, songs, and instruments are added to the traditional ones, building on that tradition and updating it. And the vehicle for this immediate preparation and planning seems to be the liturgy committee in each parish.

The liturgy committee is only one way of preparing and coordinating talents, one that seems to be problematic today, probably because we are experiencing growing pains. The committee's members should be drawn from those who have a significant role to play in worship. While intense schooling, such as might be required of a professional musician or a member of the clergy, may not be necessary for all members, the people involved should know what they're 21
doing, and they should have solid experience in doing it, or at least the talent to learn. All the committee members should reflect the perceived needs of the congregation whom the liturgy serves; none should be a mere representative of a faction or a parish in-group. The liturgy committee is not an arena for power plays, nor is it some sort of control group, but rather a working group that facilitates the operation of the various ministries involved. Misunderstandings about the proper role of such committees seem to be at the heart of many of the difficulties and even disasters one hears about. Whenever possible, the more competent and saner elements of the parish should be on these committees!

A Recipe for Cooperation

The liturgical drama mixes sight and sound with ritual gesture and word to make up its liturgical content and execution, and all those who have something to contribute to this mix ought to be involved, somehow, in its preparation. But we always have to bear in mind the old saw: Too many cooks spoil the broth! We need direction and talent (and professional training helps a lot), even though the product should remain a "work-of-the-people," which is what the word "liturgy" conveys.

The best way to guarantee success is for everyone to stick to their own last even as they pool their resources. Of course, we are talking about quality liturgy here, on whatever scale, even with modest resources. If we hire professionals to build the church building or repair the plumbing, we can do the same for what happens inside the building. Members of the clergy, liturgists, and musicians are all professionals who, through mutual respect and good faith, can provide the necessary leadership and skills to bring the liturgical event off to the advantage of the people involved and for the benefit of the whole congregation. A couple of professional or semiprofessional musicians are enough to bring together the parish's other musical forces, but a music minister should combine musical and liturgical training and achievement.

Some ministers involved in preparing the event may not actually appear on the scene as the drama is enacted, and much of the preparatory effort may be invisible. Art work, for instance, does not appear by magic, but through effort and long hours spent in planning. Readings require preparation by lectors, and the dialogue between the spoken and sung word demands the combined efforts of all involved. Representatives of these and all the sectors that liturgy requires are called to the sedulous planning of a good liturgy. This is a cooperative work by everyone, with each person lending his/her best strengths and insights, or at least general good will and support. The goal is a quality liturgical act in which all the skills and arts combine to produce the religious drama that celebrates freedom and life.

In a sense, the structure of a liturgical planning group is clear and simple, and its tasks are obvious. But in practice, building a really good liturgical committee is a matter of sensitive recruitment, practical skill, good will, and generous amounts of courage, forbearance, and humor. The present reality of existing liturgical committees is a mixed phenomenon. In situations where music is feared or becomes only the vehicle for subjective theological emotions, there is a problem. Where in-groups are trying to control things, rather than building good liturgical practice, matters can get out of hand. These problematic realities are part of the human situation, however, and there will always be problems where two or more human beings get together about anything. Cooperation and mutual respect between musical and clerical personnel (and among the other ministries as well) are essential; where these fail one usually finds a liturgical program in disarray, since leadership is either split or misunderstood. There are plenty of such horror stories, but there are success stories as well.

Integrating Ministries

If the vision of Vatican II is to become a reality, we are the ones who must bring it about, building on the quality experiences we have already had, making full use of everyone's skills and talents, hobbling no one and not "muzzling the ox that treads the mill." With leadership the people can come together in planning, and the people themselves benefit from the completed liturgical drama and the celebratory setting in which God's grace and presence can happen. The simple supper of Christ and his disciples is the clear, basic model, but we can enhance that model from the storehouse of our various traditional and contemporary arts and skills.

Although we have to work together to build good structures for preparing liturgy, specific and separate work is also an obvious necessity. Thus the music ministry is "separate," but its work is integrally dovetailed with the liturgy committee's tasks. The music minister sits on the committee ex officio, and because of training and experience, he or she is the group's consultant for music. We don't hire noncooks to run our kitchens, after all; our best bet is a good chef. Likewise the best bet for making good musical liturgy is a good musician! All the music ministers I know are open to the real and perceived needs of the liturgy committee and the congregation, but they do have to lead in matters of good taste and performance.

The practical modalities for the relationship of musicians with other ministers has to be worked out in each case at the local level. The music ministry itself may have to be subdivided and structured if there are several performing groups or ensembles. A good music minister knows enough not to hobble the efforts of natural music leaders in such groups but to work with them. Each ensemble may have its own active leader, ordinarily the most competent musician able to hold the group together and produce a good sound. Ideally the music minister will play with all the groups, even if he/she is not the actual leader of each group. My own practice has been to direct choirs but to serve as a keyboard performer on organ, piano, or synthesizer—a recently developed skill—for instrumental groups.

Relationships with education ministers such as the DRE and ministries like the parish school have their own set of problems, because the educational ministers must come to recognize the equality of the music minister. Here we open the proverbial can of worms. Where a humane and decent relationship develops between the music and education ministers things can go smoothly and cooperatively. But again, most parish scenes reveal a mixed situation. Still, the "autonomy" of the music ministry is increasingly respected in progressive parishes, and music is not treated like a mere adjunct of general education. One ministry need not threaten another if the spirit of ministry is genuine in each and if serving the best interests of the people is the goal in practice, not just in rhetoric. All these problems need to be shaken out and discussed realistically. But for the moment, the place to begin might be with the general principles and practical guidelines suggested here.
NEW FROM J.S. PALUCH COMPANY

REJOICE
An essential collection of classic, enduring liturgical hymns and songs
Music people know and cherish

Now you can put the best known and most loved Catholic hymns and songs into your people’s hands. In one book, REJOICE gathers the liturgical music experience of the American Catholic church since the inception of the new liturgy. Here are the songs your congregation has grown with during 25 years of liturgical renewal. Music your people know and cherish. Music people love to sing by Deiss, Westendorf, Vermulst, Engler, Kreutz, and Mifflin, to name just a few of the composers represented in REJOICE — plus recent and popular compositions from Marchionda, Chepponis, Haas, Joncas, Lisicky, Ward, and Toolan.

Designed to fit the varied needs of Catholic parishes, REJOICE is suitable for use as a “stand alone” parish hymnal and is an ideal companion to all existing missal programs (use the coupon to reserve your free examination copy and for details on special prices for Seasonal Missalette and We Worship subscribers). With over 300 titles, REJOICE covers the entire liturgical year and includes selections such as: All Creatures of Our God and King; All the Earth; Christ the Lord Is Ris’n Today; For All the Saints; Gift of Finest Wheat; Priestly People; Where Charity and Love Prevail; and How Great Thou Art.

PLUS
REJOICE features 70 seasonal songs for Advent, Christmas, Lent, Holy Week, Easter, and Pentecost, along with 2 complete and updated Masses — Vermulst People’s Mass and Marchionda Mass in Honor of St. Dominic, plus 40 recent World Library titles and more than 20 selections of the most requested J.S. Paluch titles.

Check out the newest and most complete collection of classic cherished Catholic hymns and songs available today.

Yes, send me a free examination copy of REJOICE (People’s Edition) with further details including ordering information.

Name 
Title 
Please print or type
Church 
Address 
City State Zip Code 

J.S. PALUCH COMPANY
3825 N. Willow Rd.
P.O. Box 2703
Schiller Park, IL 60176-0703

Wa54
For Clergy: Presiding

The Presider as Host: How to Welcome

BY GILES H. PATER

At the top of the list of challenges and exhilarating opportunities for the presiding celebrant of the liturgy today is the expression of the communication of a genuine welcome to this gathering for this particular occasion. From this perspective the presider has a unique and indispensable role in making happen the actual gathering in, the molding into one, of the disparate and scattered members of the congregation.

Integral to the realization of this awesome role is the music that rises as the song of the assembly. Just as a rich, or even adequate, celebration is unimaginable without song, so a welcome to the liturgical assembly devoid of music or its effect does not compute. The presider may not actually sing his opening lines at all; to be sure, that performance practice is not regularly recommended. But there are important ways in which the presider’s effective and genuine “gathering in” is enabled by his involvement in the music of welcome.

To begin with, the wholehearted involvement of the congregation in a rousing entrance song presumes a host of important factors that can only be put into place if the pastor/presiding celebrant also presides over the process for preparing the liturgy. Such factors include: a repertoire of sung prayer that engages a large portion of the congregation and expresses a Catholic spirituality; musical leadership (cantor/animators and accompanists); effective teaching of new materials and sufficient use of them that the songs will be appropriated by a sizable portion of the assembly; printed materials available as needed. The attentive pastor will not rest content until these provisions are in place.

Shared Growth

As the long and sometimes arduous formation of a congregation that sings its prayer is underway, the pastor will be growing with his community: Their song will be his song. In various situations—retreat and renewal weekends, devotional services, liturgies with schoolchildren, parish meetings, anniversaries, and other special occasions—he will be learning how to find in the sung repertoire a wonderfully expanded vocabulary for prayer.

Thus, when a well-chosen gathering song is announced and intoned, the presider’s spirits will be lifted by the power of a precious prayer text finding the breath of life in musical expression. His movement in the procession will be a kind of dance to the song. His bearing—the way he carries himself, holds his head, and moves forward—will match the music in a kind of choreography. The more familiar the song, especially when a refrain-verse form is used, the more his eyes will be free to scan the congregation as he moves down the aisle.

Citing apt phrases from familiar hymns in the homily helps the congregation to recognize their song as an expression of faith, both prayer and teaching.

Rev. Giles H. Pater is pastor of St. Agnes Church, Cincinnati, OH, and a consultant to the Worship Office of the Archdiocese of Cincinnati.
animation of his face will beam a message of individual welcome to those whose eyes he catches.

All this implies that the celebrant has been fully involved in the musical experience of the opening song. He is on the same wavelength as the more involved members of the congregation. As the music continues, his greeting will echo the excitement of the song just completed. Most likely this greeting will be spoken, but its animation may well be expressed in a kind of elevated speech. More importantly, after the official greeting it will be very natural for the presider to use a phrase or two of the song just sung as a bridge for his introductory comments. In this way he can subtly “suture” or pull together the different units of the liturgy as they unfold.

Moreover, the poetry of the opening song (and the liturgy’s other songs) often provides a delightful alternative to the sometimes deadly prose of the announcement of the “theme for today’s celebration.” Our Sunday gathering does not need explanations, nor does the assembly need instructions, at this moment; people are yearning for an invitation that is truly evocative. They want to be called to prayer. Often the most effective words to do this are those drawn from prayer, i.e., a verse of the psalm, a line from the hymn, the responsive psalm’s refrain, or a line from the Gospel.

Our suggestions for this crucial moment of greeting and introductory comments also apply in a modified way to other places in the liturgy at which a presider’s responsibility to make connections is crucial—from the penitential rite to the Gloria, and from the Gloria to the opening prayer; from the preparation of gifts and its accompanying song to the eucharistic prayer, and from the eucharistic prayer to the Our Father; from the song during or after communion distribution to the prayer after communion. Often it will suffice for the celebrant to have a sense of one important moment coming to a conclusion and a new one beginning. What this sense involves, especially if the prior item is musical, is a respect for the (brief) silence after the last note has sounded, a silence that belongs to the total experience of the music.

There are occasions, however, when a brief echoing of a phrase from the hymn just sung will aptly expand the phrase “Let us pray” or “Pray, brothers and sisters.” Such attention to the sung prayer of the congregation elevates it and draws the people ever more surely into the total action. Is this not also a part of hospitality?

A Creative Opportunity

For obvious reasons the major area of creativity for the presiding celebrant is the homily, in those celebrations at which he preaches. In a way different from the one suggested above for the introductory comments, the homily provides an opportunity for enabling the congregation to grow in a sense of wholeness regarding the musical portions and the rest of the liturgy. If the preacher and the musicians work closely together, they will find several ways of incorporating music into the total homiletic experience.

For instance, a refrain could be sung periodically throughout the homily as each section is developed to expand the Gospel story or unfold the homily’s message. The refrain “If today you hear [God’s] voice, harden not your hearts” could be used, for example, to highlight the “voice of the Lord” in the sequence of Gospel scenes or in the challenge that the homilist issues to the congregation.

In another approach, the homily might build toward a climax that breaks into the singing of a well-known song that expresses the point of the sermon. This practice is quite common in the traditional black church and in some African American Catholic congregations. What makes it exciting (and makes enthusiastic singing almost inevitable) is the gradual introduction of accompaniment during the final portion of the spoken homily and the preacher’s rhetorical use of some phrase from the hymn that is being hinted at by the instrumentalist. Those who are gifted singers as well as preachers sometimes make a more substantial use of the song in the course of their homily. The results can be electrifying.

At the very least, the homilist can comb the texts of the congregation’s songs and hymns for memorable phrases that aptly capsize a point he is making. Citing such phrases when apt has the happy effect of helping the congregation to recognize their song as an expression of faith; it is both prayer and teaching. The parts of the liturgy performed by the assembly are important, and they fit in admirably well.

Finally, under the rubric of hospitality, the presider might think again about the value of singing parts of the eucharistic prayer. The choice of melody and the manner of performance are crucial, of course. Solo singing that is intended to serve as prayer for a whole group of people must be done with great skill and artistry. The song becomes a vehicle for expressing profound truths and aspirations; there is a power of invitation and communication possible in the musical rendition of some parts of the prayer that is simply unavailable in the spoken version. In the singing, therefore, we are all welcomed into the prayer more effectively.

How do we sing “Welcome”? We do it by recognizing the full potential of the ministry of music for the gift that it is, and we allow it to lift up our feeble efforts to soaring heights of inspiration, communication, and hospitality by God’s Spirit.
The Hospitable Musician
Do They Sing My Song Here?

BY WILLIAM A. BAUMAN

The locations was Bethlehem—the chapel down under the ancient Church of the Nativity. Centuries of sand had accumulated, forcing us to walk down a somewhat inhospitable, steep, narrow stairway. And there at the bottom, gathered around an altar, was a group of Spanish pilgrims singing familiar Christmas carols in their native tongue. Smiling, they offered us Americans sheets with the Spanish words printed on them. They sang my song there, and I felt welcome and warm on that hot July morning.

Pastors and people together care deeply these days about warmth and welcome and hospitality. But no matter how well the welcomers and ushers and pew occupiers exercise their ministry of hospitality, there comes that moment when the sounds of music strike the always open ears of every parishioner, of every visitor, at the day’s worship. And if “they sing my song here,” I will indeed feel welcome. Other articles in this issue touch many sides of the meaning of hospitality in music. I will focus on the question of repertoire—what we sing—and how we form a repertoire that is itself welcoming and hospitable.

The Art of Repertoire

Repertoire—the body of known and familiar songs the people sing—is both an art and a ministry. It is reflected in comments like these: “We have a beautiful set of music in our parish.” “It’s like reaching into a treasure bag and pulling out just the right song to sing as we pray.” “Aren’t the songs a lot more interesting and appealing today than a few years back?” Good repertoire seldom just happens; someone has to put her/his mind to the task, listen openly to many people, and be professionally alert to those compositions that round out and lead forward.

The church musician shares with the pastor and other liturgical ministers a care for the symbols of the people. In every parish some particular words, songs, objects, and gestures take on the heightened value of a symbol. They recall the past; they pass on the meaning of life and faith; they are ours. Ask the people in a survey for the “two most prayerful moments you experienced here last year” or for the “three things in our worship you hope we never change.” In one parish people described their Easter rock garden; in another their Lenten entrance processions. Another parish named the moment the choir sang “Adoramus Te” on Good Friday; still another, the adult baptisms by immersion; and yet another, the Christmas decorations. In the twenty-five years since Vatican II those parish communities who have taken renewal seriously have probably built up several real symbols in their music choices, unless they carelessly moved away from their choices just as symbols were taking shape.

These symbols are the core of “at-home” music in any community: fittingly beautiful songs that have been used at deeply moving prayer moments and repeated a number of times. Everyone picks up the book and sings these songs now. Everyone has memories and flavors that enrich the present. This can happen by itself—an occasion, a good choice, repetition of that choice, growth, slight variations, more growth.

More often the growth of a symbol is deliberate. When I go to a convention or a special liturgy and experience a new and exciting piece of music, I don’t rush home and crowd it in. Instead I wait for an opportunity to succeed; I wait for a deeply spiritual and moving occasion. When I have prepared the organist, guitarist, cantor, or choir to do the piece very, very well (and I don’t practice it with the people if I can avoid it), then I have the cantor sing the refrain and the choir do the piece very well, and then the people sing it when it is well in mind. We repeat the selection a second and third week, 27
take the fourth off, and repeat it the fifth week. Then we save the new gem for times when it can be rich in meaning.

Suppose I want to help a community celebrate Advent year after year. I might choose “O Come, O Come, Emmanuel” as a piece of music with undisputed quality and beauty. Intrinsically and musically it can carry the weight; it has melodic flow, modality, free rhythm; the music is fitted to the text; it has expressive potential; it sings itself (i.e., it is hard to go off in some other direction at any point); it is rich in the imagery of the “O Antiphons”; in its a-a-b structure the “a” cries out from powerlessness with great directness, and the “b” is filled with consequent joy and hope.

Next I get my musical act together: the tempo, the introduction, consistency in the held notes and breathing places, the right key, and an appropriate accompaniment. Finally, I get my liturgical act together. I might use an introduction like: “Loneliness, oppression, brokenness in our lives and families: We feel so powerless! Let us kneel and cry out for the coming of our Savior. Hymn number XX, ‘O Come, O Come, Emmanuel.’” I might surprise the people by carrying incense, by a slower processional pace, by kneeling and incensing the altar (or the book, or the Advent wreath). I would use the song four times in this first Advent; in subsequent years, two or three times might do. I would repeat the gestures (incense, slow pace, kneeling) on each First Sunday of Advent. In five or six years you would have a symbol, reminiscences, meaning, and a moment to say, “They sing my song here!”

**Repetoire’s Building Blocks**

Building a repertoire involves three important steps:

1. Plan and choose with great sensitivity; 2) Evaluate often, and question how your ideas are working out; 3) Repeat abundantly and intelligently.

*Prepare and choose with great sensitivity.* Beware the committee process of hymn selection. It can become the enemy of familiar repertoire. If eight people meet to choose the songs for a given liturgy, each person will likely come with an interest in one or two selections of personal taste. Politeness will demand that no one be left out. There will be a certain give-and-take, mainly giving away repetition and taking every opportunity to get one’s own choice in. The process will not lead to hospitable repertoire; it undermines the possibility of any composition becoming a symbol.

But dictatorship is not the only alternative. Try instead to focus your group on the bigger choices to be made: not the songs for “this liturgy”; rather, the choices of the five new songs to learn this year, the list of songs for this parish, or the five songs to be discarded this year. Form your committee of people sensitive to the parish’s spirituality, the vision of the human journey, the most loved scriptural images, the way people like to pray, the best songs being written this year. Think in years and sets of five years. Choose the songs, then tell the music director to be sure each song gets a proper introduction and three to five uses a year.

Most songs need four uses a year to remain familiar. Some songs from the past are so much in our blood that they seem to get by on two uses (“Holy God, We Praise Thy Name” or “Come, Holy Ghost”). Some die of boredom with five or six uses; others flourish. If songs are heard on popular radio in a particular season, they can get by on fewer uses in church. “O Come, All Ye Faithful” will be with us in the twenty-first century even if we only use it once a year, on Christmas—or even if we don’t.

Refrains and psalm responses are exceptions to this rule. If the cantors can handle the variety, these can be revived by their manner of performance: Repeat after the cantor. Yet even here, prayer will be enhanced when a given parish community, in addition to the fifty or so whole songs and hymns that it knows, has twenty or thirty refrains that evoke instant, strong response.

The choice to drop a song from the repertoire can be as hard as choosing which puppy to leave out in the bitter cold. Most of us have a few “old favorites” that we seldom use anymore because they are “sort of dull,” but would we put them out? No; it is much better, we think, to let them die around the house by using them only once or twice a year, and some years not at all. But when the repertoire is full (60 holy days and Sundays times 3 songs equals 180 opportunities to sing a song each year; divide that total by 4 uses of each song, and 45 is your limit for the number of songs), the issue is where the old favorites will die, not whether.

*Evaluate often, and question how your ideas are working out.* The second step in forming hospitable repertoire—or any kind of repertoire, for that matter—is evaluation. Much evaluation, unfortunately, is done by the very people who did what was done. Our egos and self-images get involved. Especially as musicians, we need to feel that we are doing well, so we tell ourselves we are doing well. We tell each other we are doing well: The committee gets together after the liturgy and affirms each other. Meanwhile the people go home hoping against hope that “they won’t try that again.”

---

**We tell each other we are doing well.**

**Meanwhile the people go home hoping against hope that “they won’t try that again.”**
was. Cultivate people who love you and care for you, who can say to you at times, "Not a really good choice." Occasionally—annually perhaps—go to the people at large for evaluation in a survey of some kind.

Such tools need to be carefully designed, however. I once warned a liturgy group that if they used a particular survey, they would all quit when they got the results. They insisted and used it (in a neighboring parish). The twenty per cent of the congregation who didn't like change combined with the twenty per cent who didn't like to sing, and they combined with the twenty per cent who didn't like the music choices, combined with the twenty per cent who liked all of the above, but who didn't think the music was performed well. The liturgy group all quit. Who wouldn't, if only twenty per cent of the congregation liked your work?

In twenty-five years, previous generations rarely learned or found five new songs; we have built a whole repertoire and then rebuilt it three times!

Repeat abundantly and intelligently. The third component of building repertoire is perseverance, repetition. It is amazing how far we have come in twenty-five years. In twenty-five years, previous generations rarely learned or found five new songs; we have built a whole repertoire and then rebuilt it three times! Keep a notebook listing everything you sing and when you sing it. Write down every item that could possibly be on the way to becoming a symbol. Check yourself often to be sure you repeat good songs often enough.

The Ordinary Is Special

The ordinary chants of the Mass—Gospel acclamations, the Holy, the acclamation of faith, the Great Amen, the Lamb of God—take on a special note of hospitality. An astounding number of congregations in the United States sang the Holy last Sunday—as high as ninety per cent, according to the Notre Dame Parish Study. How many people who were away from home remembered that they were Catholics at a Catholic church when they came to that part of the Mass? An incredible number. Just as "Holy God, We Praise Thy Name" was once a kind of "Catholic anthem" that gave identity to Catholics from coast to coast at the conclusion of Benediction in the 1950s, so today the sung Holy is giving identity and at-homeness across our land.

And I would venture to guess that seventy per cent of these parishes sang one of the five most common melodies for the Holy. I refer to the Jan Vermulst "Mass of Christian Unity," the Vermulst "People's Mass," the Bob Dufford setting, Richard Proulx's "Community Mass," and Marty Haugen's "Mass of Creation." I was recently with forty-five priests from all over the country at a sabbatical program at the University of Notre Dame. More than half of them knew each of the above settings. They always went well when we used them, but more striking to me was the fact that no one even came up with a sixth setting that anyone else knew at all. We don't need more settings of the Holy; we need more availability for these five. They are proven, known. The Bishops' Committee on the Liturgy ought to buy the copyrights, place them in the common domain, and let them flourish. Of course, there must be a process for continuing creation, but creativity will always be somewhat at the expense of hospitality.

Settings for the acclamations of faith suffer from multiplicity. Most of us feel welcome at Masses where they use the Danish "Christ has died" or "Dying you destroyed our death," Joe Wise's "Christ has died, alleluia," Lucien Deiss's "Keep in Mind," or Eugene Englel's "When we eat this bread." The text "Lord, by your cross" has not settled in at all. Proulx and Haugen have popular acclamations in their Mass settings, and there are parallel Great Amen. Settings of the Great Amen that always work include the Danish and those by Goemanne and Dufford, and perhaps the Dresden Amen. The Lamb of God setting by David Isele has found its place as well. I would be the first to suspect that my assessments are somewhat provincial, but I doubt that they are far off. The development of such consistency is an opportunity for hospitality—if we seize it.

We still face some problems in hospitality that are bigger than we are. Copyright sharing continues to be a big problem. This means that the creative work that flows into Worship III, the publications of Oregon Catholic Press, Peoples Mass Book, Glory and Praise, and the missalettes simply cannot be available universally, even if the material is superb. One has to choose among options, and our choices rule out excellent and familiar music.

Another problem that continues to plague us is variant song texts. Totally distinct translations and versions of the same hymn make the tripping singer ill at ease. And if one improves the inclusive language of texts for hospitality's sake, one inhospitably causes parishioners to stumble and fall over the unfamiliar words.

Another problem is infrequent repetition of hymns. Missalettes can lure you into learning a fine new song, only to leave you hanging for eight or nine months until that song appears again. Even "All Glory, Praise, and Honor" won't work on Palm Sunday if it is not used more than once a year!

The creative outpouring of the '80s has been unprecedented in the history of music, church, or world. And so much of what we receive is excellent, useful, prayerful! Accept the challenge of using it well; accept the challenge of hospitality. By the turn of the century, we hope, the vast majority of Catholic people—those who worship only in their own communities and those who travel—can say happily, "They sing my song here!"
HOW CAN WE KEEP FROM SINGING

CELEBRATE! PRAY!

... Major Speakers ... Liturgies ... Exhibits ...
NATIONAL CONVENTION
JUNE 26–30, 1989
Long Beach, California

for Musicians, Clergy, Liturgists, and all Leaders of worship in the North American Church

Concerts . . . Tours . . . Workshops . . . Meetings . . .
Fantastic Vision . . . But Did It Catch on?

BY EUGENE A. WALSH

Vatican II gave us a new and exciting vision of the church. At the heart of this vision is the image of a hospitable church that reaches out to all people, like Jesus did, to touch them and invite them in. A fantastic vision, but it seems like it never caught on. We of the Roman persuasion still have the reputation of being the least hospitable of all Christian denominations. It is a hereditary disease, and we are all infected.

Didache has killed kerygma. Our simple Gospel story of God’s all-consuming love is lost in a web of catechetical complications. Our life-giving symbols have been swallowed up and rendered lifeless in a mess of word-pottage. Instead of a hospitable gathering before Sunday Mass, we get the stifling pall of silence. We still generate more death than life.

To be “hospitable” means to “go out of your way” to invite people in, deliberately. It means to “take the trouble” to seek them out, to make sure they are included.

Hospitality’s Key

The key to hospitality in our music is ritual. Ritual alone can release the powerful symbols that carry the life-giving energy of our sacramental life. When you

Do it with a touch of class . . . And while you are enjoying it, please inform your face and body!

like Jesus did. Hospitality does not just happen; it takes place only when we do it “on purpose.”

To be “inhospitable” obviously means to ignore people, to leave them outside, not to bother about them. Lack of hospitality says to people that they are not really important. It doesn’t make any difference whether we are deliberately inhospitable or not. The signs do their devastating work whether we intend it or not. You get musical hospitality when the music reaches out and invites people in. You get musical inhospitality when the music cuts people off, ignores them and their needs, prevents them from entering in and taking their rightful part.

Rev. Eugene A. Walsh, S.S., liturgist, author, clinician,
lives in Columbia, MD.
My advice to all music ministers would go something like this: When you get up there, please know what you are doing and why you are doing it. Put your whole self into it. Work with the team. Do it with a touch of class. Enjoy it! And while you are enjoying it, please inform your face and body! Ritual knowledge, competence, and discipline make for hospitable music. Ignorance, incompetence, and lack of discipline—or what I call “hostile takeover”—make for inhospitable music. When music ministers are ignorant of the demands of ritual, they let loose lots of disruptive behavior.

For instance, ritual requires that all members of the celebrating team understand the structure and the dynamic of Sunday Mass. Fidelity to ritual requires that the music ministers take the trouble, through their music, to reveal this structure and this dynamic. That’s the only way they can invite the people to enter in and take their part. Music ministers who are ignorant of this demand of the ritual, and therefore who do not submit themselves to its discipline, often wind up doing what I call a “bland blob” of music programming and performance: no obvious pattern, just one song after another. They couldn’t, if they tried, find a more effective way to slam the door on the people and leave them outside...and bored stiff in the bargain.

Practice, not good will and piety, is the only thing that brings ritual to life.

An example: The quite secondary entrance rite, bulging with more music than it deserves, comes out looking far more important than the liturgy of the word. The people deserve better than that.

Ritual’s Requirements

Ritual demands lots of personal presence from all the ministers of Sunday Mass. It demands that music ministers take the trouble to set up a working relationship of personal presence between themselves and the assembly. Music, by itself, does not have the power to make this connection.

Music ministers have to make this connection with recognizable body signs: face, eyes, body all alive with excitement and enthusiasm. Such personal presence is the essence of leadership; it is the essence of sacramental action. It says we are doing this with you, not for you. Failure to make such personal connection tells the people they are not worth bothering about.

Ritual action demands that music leaders do not suppress, steal, or take away those songs that belong by right to the people. If you don’t know what those songs are, you obviously don’t know ritual. You need to do some more homework.
Personal presence is the essence of leadership; it is the essence of sacramental action.

Ritual action likewise demands competence. Incompetence breeds its own share of musical inhospitality. When music ministers do wrong notes, poor tempo, sloppy introductions, they are “including the people out.” Song leaders who are incompetent in the use of the microphone generate lots of inhospitality. Their often strident screaming serves to muzzle the assembly as effectively as tear gas or a fire hose. Incompetence is always destructive. Practice, not good will and piety, is the only thing that brings ritual to life.

Ritual behavior is violated most frequently by what I call “hostile takeover.” “Hostile takeover” happens when music ministers, instead of willingly submitting themselves to the discipline of the ritual, impose their personal and narrow tastes on a captive assembly. Some examples: stubborn allegiance to the outmoded “high Mass” syndrome; similarly, uncritical allegiance to the “hymn tradition”—the triumphalism of the saved, archaic language, and worst of all, exclusive language. Such hymns are museum pieces; they no longer have the power to speak to our time and our culture. (We need to listen to Tom Conry talk about this.)

Ritual demands that music ministers seek out the healthier songs that are emerging today, songs with the kind of “horizontal” lyrics that help bind us together into a hospitable community. Examples: Huub Oosterhuis’s “What Is This Place,” Tom Conry’s “I Will Not Die,” Marty Haugen’s “Gather Us In.” Incidentally, black “spirituals” and gospel songs are wonderfully hospitable.

Often those engaged in a hostile takeover do a kind of “force-feeding,” constantly imposing new music, with no time for the people to take ownership of their songs. Examples: a different responsorial psalm every Sunday instead of seasonal ones; restless introduction of new acclamations. Such behavior is an offensive violation of ritual, because one of the most important demands of ritual is that its behavior be expected and familiar. Music ministers generate all kinds of inhospitality when they are not patient with the time it takes for people to learn most of their refrains by heart.

The list of violations goes on. How about all the ways in which the choir is set up to rob the assembly of its place in musical center stage: the continued use of choir robes, choir risers up front that dwarf all the other spaces, persistent use of the “choir gallery” for music, when things could be arranged otherwise? Nothing new here. We have been saying this for the last fifteen or twenty years. But it hasn’t caught on yet.

Until music ministers do their ritual “homework,” they are going to continue messing up the Sunday scene and holding the people as captives of inhospitality. Why not do something about it . . . now! For your “homework,” read my From Rubrics to Ritual: Celebrating the Difference or Austin Fleming’s Preparing for Liturgy: A Theology and Spirituality.

1. This booklet is part of a recently published series of mine entitled The Life-Giving Parish: Vision and Practice. It is available from Pastoral Arts Associates, 642 N. Grandview Avenue, Daytona Beach, FL 32018 (904) 255-5161.
Hospitality:
Don’t Expect a 100% Success Rate

BY TERESITA WEIND, S.N.D.

Wings... are my hope.” This little bit of hymn text was incomplete and required more searching, “Can you tell me more?” I asked. The woman offered a few more words, seemingly unrelated. That skimpy start finally resolved itself into Bob Hurd’s text, “Shelter me, O God; hide me in the shadow of your wings. You alone are my hope.”

This song is being used in a parish in the Joliet diocese. Apparently it was selected as the responsorial psalm for the season of Lent. It wouldn’t have been my first recommendation for wedding music, but its impor-

When no thought can steady our weak knees, firm our ankles, or straighten our burdened backs, we find courage and strength to move forward in our songs.

tance grew out of the worship experiences of the bride-to-be and her family. Even though she couldn’t pull all the lyrics together in her first attempt at recall, she was able to talk around the text and share how much this song had inspired her during the first half of Lent.

Once we had identified the song, I wondered if she and her fiancé would want the third verse: “Though I walk in darkness, through the needle’s eye of death, you will never leave my side.” I handed them the full text, and the couple read through the verses; they decided that all three verses would be appropriate and fitting for their wedding ceremony. They both spoke to the reality of death and darkness, and they bore testimony to a faith that would need to embrace these realities in their married life. As I listened to them, I realized that they

Sister Teresita Weind, S.N.D., a Pastoral Associate at St. Catherine of Siena-St. Lucy Parish in Oak Park, IL, is also active in retreat ministry and spiritual direction.
were approaching their married life with the adult faith that has its roots planted securely in the God of hope and love.

The song’s lyrics connected with their internal vision and aspiration. The song became a vehicle of expression for a faith they wanted to celebrate in the sacrament of matrimony. They had taken the song from the liturgy, lived with the lyrics, remained inspired by the melody, and now wanted to bring all this meaning to the sacred and solemn celebration of married love. They were trying to say that they wanted their bond sheltered in God’s

**Ongoing formation and religious education, for most people, comes from and through liturgy.**

wings. This couple had strengthened my faith and drawn me into their community of hope.

This couple is one example of the many believers I have met, shared with, and grown to admire. Some of the deepest and most intimate Christian communion I have had the opportunity to experience has been evoked by the lyrics of sacred music. In trying times in our parish, we have had the strength to hold on and hold out by remembering how Jesus loved us to his death, celebrating that gift, and believing that this risen Christ has drawn us into his glory. Our struggles and suffering push us up to the edge of endurance; God’s amazing grace saves us from destruction and despair.

**Places Words Cannot Reach**

Our parish phrased our Lenten theme this year—*Remembering, Celebrating, Believing Our Amazing Grace*—from the refrain of Marty Haugen’s “We Remember.” The song has been a community favorite since 1983. We brought it back this year with the intention of keeping a triple focus on grace. Our efforts were to pray about grace, preach about grace, share our faith experiences, and encounter grace in the multiple happenings and occurrences of everyday life. We hoped that the music would reach those areas of human consciousness and awareness that words cannot reach. We hoped that the music would penetrate the unconscious and lead out the verbally inexpressible gifts of our assembly. Long after the strains of the song have vanished, we anticipate that the remembering, celebrating, and believing will bring grace to an influential place in the ways each person interacts with others to free and liberate our human community.

The majority of Catholic Christians have had neither the time nor the energy to devote to theological studies or comprehensive spiritual development. Their ongoing formation and religious education have come from

and through liturgy. Music has been and continues to be a positive and integral component of liturgical celebration. In many ways, the vernacular has been a major influence in spiritual formation and growth. It’s important to acknowledge, however, that there are many active and committed Christians whose inspiration and impulse vibrate with *Panis Angelicus*, *Ave Maria* and *Pange Lingua*. These worshipers’ adherence to this sacred music give us pause to consider the power behind our ministries. Contrary to what we might think, many of our services do not flow from clearly thought out, rationalized, and controlled insight. Many of our services and action for others flow from a movement in the heart that we cannot always define. We testify to the presence of mystery and the gratuitous love of God that we experience right here, right now, within our reach and beyond our grasp. It is the love of God that draws us forward into a reality bigger than ourselves, a reality that often we can neither understand nor explain. Latin and Gregorian chant still hold the power for many Catholics to “send them and mission them for others.”

In those moments when no theological thought could steady our weak knees, firm our ankles, or straighten our burdened backs, we find courage and strength to move forward in the conviction that “[w]e will run and not grow weary, for our God will be our strength, and we will fly like the eagle, we will rise again.”

Some music from the ’60s retains this same influence. I can remember what clear direction for service came from “Whatever You Do” By Willard Jabusch (1967). With an air of sophistication, many of us pastoral
musicians have left compositions like that in reserve, but the text's value is affirmed by the fact that we recall these selections and still include them in some special liturgical celebrations today. Though simple, the text is sound, and the integrity of the message remains formative.

Communicating the Gospel

It takes an awful lot to be a faithful disciple of Christ. No one style of music, literature, or art answers every need or appeals to every spirit. The nature of hospitality is to reach out and strive to meet each person where he or she is in the journey of faith. We know that we cannot expect a one hundred percent success record in this effort. But we strive to be faithful by offering a wide variety of compositions that communicate the core of the Gospel in a simple, artistic, and beautiful mode. Even then the spirit of hospitality must yield to the truth that beauty is in the eye of the beholder. For this reason, a hospitable spirit promotes a variety wide enough to enable every eye, ear, and heart to behold some beauty and every spirit to receive some inspiration. This is an awesome responsibility. Every minister of hospitality senses this, and we who minister through music are not exempt.

A review of current compositions indicates that some church composers are publishing intentional music, with obvious themes of social justice, healing, initiation, reconciliation, and affirmation. The pastoral musician will want to be selective and careful in introducing and including songs or hymns from this category. We all want to be inspired by music and moved gently to conversion; we never welcome moralizing or that subtle "guilting" provoked by someone saying, "They need to hear this!" We also prefer lyrics that are crisp and memorable, lyrics that echo in our being and continue to challenge us way into the week. This is a difficult balance to strike, but it is an essential goal toward which to strive. It won't happen, however, without prayer-filled wisdom and the discernment of the pastoral musician who is "leaning on the everlasting arms of the Lord."  

Serving the church for the sake of bringing in the kingdom of peace and justice is a ministry that flows from the mission of Jesus Christ. Pastoral musicians who draw from the well of grace bring life, wisdom, direction, and guidance to the assembly. Their actions flow from the prayer: "Lead me, guide me, along the way, for if you lead me, I cannot stray, Lord, let me walk each day with thee. Lead me, oh Lord, lead me."  

2. See the text of "We Remember" by Marty Haugen, © 1980, GIA Publications, Inc.
3. Refrain of "We Will Rise Again," © 1985, David Haas.
5. Text and tune of "Lead Me, Guide Me" by Doris M. Akers, © 1953 by Hill and Range Songs, Inc.
Hospitality for Children: A Vision of Kneecaps

BY MARY CATHERINE BERGLUND

This article is not an attempt to convince anyone of the value of attending to children at Sunday worship. Children are members of our parish communities, and they deserve the generous hospitality we would extend to all who join our liturgical celebration. This essay is, rather, an attempt to encourage Sunday liturgy planners to keep in mind the musical needs of children as they and we encounter God together in our eucharistic liturgy.

A familiar hymn is like a good friend; we are happy and comfortable in its presence. For children, for whom so much of our liturgy is unintelligible and inaccessible, familiar music is a gentle invitation to participate happily and comfortably in the prayer of the assembly. If they gather with us frequently for liturgy, children will know how to sing the acclamations and other repeated Mass texts, but they will not know how to sing many of our hymns. It is not necessary for children to know all the hymns the adults sing, but liturgy planners might include every week at least one hymn that the children of the assembly know. A good choice would be a hymn related to the day’s Scripture readings or the liturgical season that the children have learned in religion class or at a separate liturgy of the word.

But not just any song related to the readings or the season will do. “Santa Claus Is Coming to Town” may perhaps instill in children certain dispositions appropriate to Advent, but somehow it fails as an Advent recessional! The lyrics of Bruce Springsteen or Madonna may stimulate a fruitful exchange in a youth religious education class, but their songs are not communion mediation material.

Many other less striking examples of music may be suitable for catechesis, but inappropriate for liturgy. A primary criterion for the choice of music for children’s worship, then, is that the music exhibit good liturgical taste. This is not the place for a reasoned definition of good taste or for a diatribe against bad taste, but this is a handy maxim relevant to liturgical taste: If there is reasonable doubt as to whether a particular selection is in good taste, omit it.

Music That Abides

In our culture of prolific publication and cheap writing materials, we do not commit much to memory. If we want to remember something, we write it down or buy it. What we sing repeatedly, however, works its way deep into our consciousness, sometimes never to leave. I do not know the words of Psalm 91, but I do know the thoughts of that psalm from Michael Joncas’s “On Eagle’s Wings.” I cannot read in Isaiah 55 the Lord’s gracious invitation to feed on God’s word and receive life without singing in my heart Michael Connolly’s beautiful “All You Who Are Thirsty.”

Those who teach music to children bear the awesome responsibility of being able to write indelibly on the hearts of their trusting young charges. We must choose liturgical music for children with the greatest care, knowing that the music we teach them may abide in their hearts for ever, to serve them in good times and bad.

Though complex music may be beyond the range of ordinary groups of children, children’s music need not be dull. The leader should search for texts that speak intelligibly to children and for good music that they enjoy singing. The leader should also strive to include a reasonable variety in children’s music. While kaleidoscopically changing music disorients children, hearing the same selections continually for months, even for years, invites children to relegate those selections to the rich and bulging tombs of the no-longer-noticed. Many of our traditional hymns and chants, even in Latin, are within children’s capabilities. Knowing our traditions enriches the musical repertoire of children and unites them with the praying community spread across the ages.

Echo and gesture can also help children join in the singing. Echoing a leader, for instance, affords children ready access to music, and gestures augment the attention of younger children. Older children often respond favorably to using the sign language of the deaf or of native Americans. Leaders should not be afraid to experiment, nor should they be dissatisfied with building a repertoire slowly. The best preparation for planning music for children’s worship is a knowledge and love of children combined with a knowledge and love of liturgical music.

Observant readers have noticed that in speaking of the musical needs of children, we have also touched the musical needs of a much wider community. Familiarity with the music invites us adults, too, to participate more fully in our celebrations. We adults, too, deserve music that meets the highest standards of musical and liturgical taste. We, too, depart from our assemblies with bits of lyric and melody reverberating in our minds and hearts. We, too, need a healthy variety of music, and we, too, seek comfort in our traditional music and challenge in our contemporary music. Perhaps the reason why the musical needs of the child and the adult merge so effectively is that the child in each of us still lives. I hope so.
We Could Expect... Buildings That Say, "Welcome!"

BY ANDREW D. CIFERNI, O. PRAEM.

In her novel Beloved, Toni Morrison paints this picture: "Shivering, Denver approached the house, regarding it, as she always did, as a person rather than a structure. A person that wept, sighed, trembled and fell into fits. Her steps and her gaze were the cautious ones of a child approaching a nervous, idle relative (someone dependent but proud)" (New York: Knopf, 1987, p. 29).

Sunday after Sunday, we approach buildings that, like persons, welcome us in or seem to shut us out. Perhaps we've never thought of them as Denver thought of her house, as a host or hostess who welcomes or rebuffs us. If we did, though, what might we expect of a hospitable place of worship?

Since we are invited together to celebrate our reconciliation in the risen Christ, we could expect that the arrangement of exterior spaces, especially the parking lot (where one is needed), would be designed in such a way that negotiating our way in, and from our cars to the main entrance, would not be the kind of experience that demands a concluding penitential rite.

Since we have been called together to celebrate our union with Christ in one church, we could expect one clear and visually inviting entrance into one of the most privileged places where we celebrate that union. We could expect that it would be easily accessible for all, especially for those confined to wheelchairs. We could expect that we would enter a clean, well-lighted, spacious, and uncluttered gathering space where we can begin to "re-member" ourselves with other members of the community.

Since we gather to hear the word and share the bread and cup, we could expect that the seating configuration of the worship space itself would be so arranged that we would experience ourselves to be community. That is, we could expect that, like any family engaged in storytelling at the table, we would find ourselves seated in some face-to-face arrangement whose focal center would contain the chair of the presiding guest, the ambo for the proclamation of the word, and the table of the kingdom meal.

Since we come together to give fullest expression to our common life in Christ, we could expect that every aspect of this house's design would foster expansive celebration. We could expect, therefore, that the acoustics of the space would be of a quality that would enable us to hear well the proclamation of the word. These same acoustics would have the sort of resonance that encourages our song and creates a voice particular to the community that gathers in this space.

We could also expect that the space's visual aspects would give everyone a clear sense of what is most important in our celebration. First things would be first; secondaries second. The presider's chair, ambo, and altar would be in a harmonious relationship of design with one another, and each of these appointments would stand free and untrivialized by decorations that weaken their impact.

Since we know ourselves to be a pilgrim people who celebrate rituals of procession (entrance, offering, communion, exit), we could expect wide and clear aisles for these processions, open and barrier-free spaces for the giving and receiving of bread and cup.

Since we are sent forth to do in other houses what we have celebrated in this house of the church, since we already anticipate being called together again to celebrate what we shall have done in Christ's name, we could expect that, as we depart this house, we would feel a certain bittersweet reluctance for having to leave such a person of hospitality and grace.
Hispanic Bienvenida—An Embrace and a Kiss

BY RUDY VELA, S.M.

I remember when I first arrived at St. Mary of the Assumption Parish in Fort Worth, Texas. This was my first parish assignment as a newly ordained Marianist priest. I used the kitchen door to enter the rectory, and Josie, the cook, looked at me in surprise. Smiling, she said, “You look too young to be a priest!” (I was already thirty-two years old!) Then she embraced me and welcomed me to St. Mary’s with a “holy kiss,” announcing that she would call me “Mijomí hijo,” “My son.”

This was my welcome—mi bienvenida—to a community in transition. St. Mary’s, once a predominant and prosperous Anglo central-city parish, was now a mostly Hispanic inner-city parish. Yet I was the only Hispanic (Mexican-American) priest on a six-person parish team: a Polish-American pastor, a German-American Marianist brother, a Slovak-French-American brother, an Irish-American DRE, and a “Heinz 57” American school principal. I am proud to say that I was the only team member fluent in the language of my ancestral nationality.

Hospitality is a crucial virtue in this kind of mix, and it was probably one of the binding factors in our team composition that fostered effective ministry in the parish. Josie’s bienvenida, on the other hand, was the epitome of a Hispanic welcome that encapsulates the essence of the “Mi casa es su casa” spirit characteristic of Hispanic hospitality. Common elements in the cross-cultural understanding of hospitality are that it begins in the home and is an act of charity. Within Hispanic culture, however, extending hospitality also implies extending the family bond. The extended family grows and is created through symbolic and sacred moments of liturgy, blessings, fiestas, and despididas—farewells. These are moments of color, song, dance, and ritual.

If I am asked, “How does the Hispanic culture welcome people?” I would answer, “Con un abrazo y un beso [kiss].” If you have ever attended a Hispanic baptism, first communion, penance service, cumpleanos (birthday party), quinceañera, confirmation, wedding, funeral, or prayer service, you know what I am talking about. And if you have had the opportunity to experience liturgical moments of popular religious devotion—the feast of Our Lady of Guadalupe (December 12), for example, the Posadas (a pageant play in which Mary and Joseph seek shelter and hospitality), or any of the other scriptural or Marian devotions that highlight a particular Hispanic nationality—you were probably greeted reverently with a hug and a kiss, and then you were invited to participate.

It strikes me that Hispanic hospitality embraces the Hebrew Bible’s notion of desert hospitality, a necessity for survival. Any guest in the desert was entitled to hospitality from any host. What is more interesting and truer for Hispanics is that if the host and guest are at odds, the acceptance of hospitality involves a reconciliation. Once the host has extended a welcome, the guest is sacred and must be protected from all danger.

A challenge to today’s American church is to begin celebrating the ministry of hospitality in such a way that ethnic diversity can be enhanced as a positive appreciation of cultural giftedness. Let us welcome one another with that true spirit of Jesus’ love that no longer permits us to be strangers and aliens. Let us educate one another and model the art of hospitality as an invitation to greet one another with open hearts. In its document on racism released in January 1989, the Pontifical Justice and Peace Commission stated that it is the church’s vocation to be “people redeemed and reconciled with God and among themselves… The church has the sublime vocation of realizing, first of all within herself, the unity of humankind over and above any ethnic, cultural, national, social or other divisions in order to signify precisely that such divisions are now obsolete, having been abolished by the cross of Christ.” This statement is a call to respect and preserve cultural integrity, especially in terms of extending hospitality.

I frequently return to two of my favorite New Testament quotations to highlight the significance of Hispanic hospitality for me: “Do not neglect to show hospitality, for by that means some have entertained angels without knowing it” (Hebrews 13:2), and “Be mutually hospitable without complaining” (1 Peter 4:9).
Digital sampling brings you the right sound at the right price for a home practice organ. The D. H. Baldwin D-912

With this organ you will hear and sense the inspiring sound and proper speech characteristics associated with the “King of Instruments.” Independently voiced stops have their own harmonic color and scaling characteristics, offering tonal flexibility unusual for organs in this price category. The D-912 provides many other important features, including crescendo pedal, MIDI in/out capability, programmable memory with presets, and toe pistons, all in a beautifulAGO lighted drawknob console.

See the D-912 and other fine Baldwin instruments in the Sequoia Room. Come in for a demonstration and receive a complimentary copy of a full-color poster on “The Evolution of the Organ.” If you won’t be at the convention and would like more information on Baldwin organs, write Baldwin Piano & Organ Company, Box 310, Department PM 69, Loveland, Ohio 45140-0310.

Baldwin

Dedicated to musical quality since 1862
Breaking Bread '90

An annual book for Sunday Worship
If your parish wants a worship aid that does *not contain*

- Readings
- Eucharistic Prayers
- Presidential Prayers

**but does contain**

- Ordinary of the Mass
- Assembly Responses, with Music, for Every Sunday
- General and Seasonal Music

St. Louis Jesuits  Michael Joncas  Tom Conry
St. Thomas More Centre  Robert Kreutz  Bernard Huijbers
Dameans  David Haas  Gregory Norbet
Bob Hurd  Marty Haugen  James Hansen

*plus* a complete selection of traditional hymns

- Special Rites
- RCIA
- Evening Prayer
- Funeral Mass
- Communal Reconciliation

*then BREAKING BREAD is for you!*

Write or call for a free sample book and demonstration cassette.

**1-800-547-8992**

Oregon Catholic Press • 5536 NE Hassalo • Portland, OR 97213
Music Industry News

World's Largest

The world's largest digital musical instrument is about to be shipped from Allen Organ Company in Macungie, PA, to the Johnson Ferry Baptist Church in Marietta, GA. The five-manual instrument offers the equivalent of 123 stops in eight divisions, with specifications equivalent to over 8,000 windblown pipes, according to information supplied by Allen Organ. The audio system for this organ will use over 70 amplifiers and about 150 speaker cabinets.

Guitarist on Faculty

David Starobin, the first guitarist to win an Avery Fisher Artist Award (1988), has been named to the music faculty of The Mannes College of Music in New York City. Mr. Starobin has helped to expand the guitar repertoire through compositions written for him, and as the founder of Bridge Records he has made available recordings from Baroque through computer-generated music. He is a member of musical ensemble Speculum Musicae and has performed with many ensembles and orchestras, including the Chamber Music Society of Lincoln Center. Mannes College was the first conservatory in the country to offer a degree program in guitar performance and the first to name a guitar ensemble (the Newman-Oltmann Duo) as an ensemble-in-residence.

Historic Organ Tours

Organ Odyssey International offers two tours in August during which participants will be able to play some of the finest pipe organs in Europe. The tour of Germany and Scandinavia (August 1-16) includes visits to Benediktbeuern, Wurtzburg, the Thomaskirche in Leipzig, and many other sites. The tour of England and Scotland (August 18-31) includes visits to Stonehenge (no organ!), Wells, the Three Choirs Festival at Gloucester, Worcester, Holy Trinity Church in Stratford-upon-Avon, several churches in Glasgow and Edinburgh, York Minster, London, and Canterbury. For more information: Organ Odyssey International, 23010 Lake Forest Drive, Suite 302, Laguna Hills, CA 92653. (714) 364-6979. Or: Zehnder Travel Group, 1 (800) 941-5525 (in CA: 843-4499).

Copyright Help

Christian Copyright Licensing, Inc., has created a new service to bypass some of the frustrations involved in getting permission to print copyrighted music. They offer a blanket copyright service that brings together the music of over two hundred music publishers (over 100,000 songs) for an annual fee (varies between $75 and $300 depending on size of church attendance). For more information, contact: Christian Copyright Licensing, Inc., 7031 NE Halsey Street, Portland, OR 97213. 1 (800) 234-2446.

Sing the Blues

The Blues Foundation is a national nonprofit corporation dedicated to the preservation and perpetuation of the Blues, called "America's original indigeneous musical art form." This is the Foundation's tenth anniversary year and, to celebrate, they have established a toll-free national Blues hotline. So for everything you ever wanted to know about the Blues, but didn't know who to ask, call the Blues Foundation toll-free: 1 (800) 727-0641. The Blues Foundation offices are in the home of W. C. Handy, 352 Beale Street, Memphis, TN 38103.

Quiet Keys

The Quiet Keys Company has introduced a kit designed to fit all pianos except grands. It lessens the volume so that pianists can play or practice without disturbing the neighbors or family members. Older uprights had a mute, and newer models are including this feature, but for other uprights, the Quiet Keys kit can be installed without affecting the piano's pitch. For more information: Quiet Keys, Rt. 3, Box 179 MIB, Austin, MN 55912. 1 (800) 777-KEYS.

Organ Technical Guide

Wicks Organ Company has updated and revised its "Guide for Architects" booklet as the "Wicks Technical Guide." This booklet helps anyone involved in planning for a new pipe organ understand the various room environment conditions needed to create an ideal worship space for the spoken word and music. Some topics: proper organ size for the space, organ placement, acoustical considerations, technical requirements for winding and electrical work. Write: Wicks Organ Company, 1100 Fifth Street, Highland, IL 62249. (618) 654-2191.

Copyright © 2002 by the copyright holder - all rights reserved - printed in the USA - 22/24/01
Hymnal

Gather


At last the contemporary hymnal Gather, GIA’s companion to the third edition of Worship, has arrived! Musicians have waited for some time to examine this hymnal and to compare it to other contemporary hymnals on the market. One welcome sign with its appearance is the readiness of American Catholic publishers of liturgical music to share materials (although “one publisher was un-cooperative”). This opportunity to “gather,” in the editors’ words, “from all publishers and sources that which its editors deemed the best available” can only benefit American Catholics whose tastes are not limited to the materials from one publishing house.

Any review of a publication intended for use in worship has to answer several questions. Does the book provide materials for the rites that are ordinarily celebrated (in this case, for the Roman Catholic Church in the U.S.A.): Is it both a service book and a song book? How well is the material organized? Are there enough songs and service music to satisfy a regular congregation for the next five to ten years? Are the tradition’s official texts set to music, e.g., the Mass chants, baptismal acclamations, the commendation chants in the funeral liturgy, and so on?

Gather is intended to be a companion volume to the third edition of Worship, although it may be used by itself. Using both books, a parish would have a very large selection of service music and music for the liturgy at its disposal. Moreover, Gather makes available a healthy quantity of refrain music generally lacking in Worship. Such music is better suited to congregational processes, such as the communion procession, than hymns are.

Organizational. Gather is organized in the same way as Worship. Its first section contains the order of service for two different rites, the daily office (morning and evening prayer) and the Order of Mass. Presumably the editors expect the assembly to use Worship for other orders of service such as initiation, marriages, and funerals. A collection of psalms and parts of psalms is printed after morning and evening prayer, and a heavy dose of service music for the eucharist follows the Order of Mass, which is itself set to music. The second section of Gather contains several hundred songs arranged according to the church year, specific themes, and the church’s various rites. A number of well-prepared and useful indexes, similar to those in Worship, conclude this new hymnal.

Composers. Fewer composers and lyricists are represented in contemporary hymnals than in more traditional hymnals and service books, since the musical literature in the first covers a much briefer time period. Four composers are the major contributors to Gather: Haugen (with approximately 89 pieces), Haas (62), Joncas (41), and Berthier of Taize (22). Corry has about 11 pieces, and five other composers or groups each contribute about 7 items (Schutte, the Deaneans, Wise, Hurd, and Huijbers). Other composers represented include Ridge, Walker, Foley, Dufford, O’Connor, Mannion, and Landry.

Of the approximately 332 pieces in the book, 20 are traditional hymns, and about 252 are contemporary songs (189 refrain songs and 83 hymns). There are 60 pieces of service music. Thirty-eight of the items are also found in the third edition of Worship. The lack of “traditional” hymns is made up for in the companion hymnal Worship, but where such hymns do occur in Gather, it is quite often the case that the editors have included music and/or texts not found in Worship, e.g., Haugen’s tune for the hymn text “We Walk by Faith.”

Orders of Service/Service Music. A cursory examination of Gather will show that it far outstrips its competitors in providing music for the eucharist and the liturgy of the hours. Four complete Mass settings (two by Haugen and one each by Haas and Joncas) are included, as well as a miscellany of service music for the different parts of the eucharistic liturgy. GIA has continued the highly commendable practice, begun in the latest Worship, of printing the eucharistic acclamations in musically related sets of Holy, Holy, memorial acclamation, and Amen as an aid to liturgy planners in providing musical unity to the eucharistic prayer. With the service music from both Worship and Gather, parishes assemble have a goodly amount of ritual music to “grow into” over a number of years.

Gather provides a full setting of morning prayer (Haas) and evening prayer (Joncas), followed by a section titled “Psalter.” Unfortunately, the distinction between complete psalms for the hours and selected psalm verses for responsorial psalms and processional chants, where applicable, is not maintained in this section. In fact, only 11 of the 45 items can properly be called psalms; the rest are responsorial or processional texts, and one is a collection of scriptural verses from various sources. Also, it would have been most useful to have the Gospel canticles set as prose chants, not only as metrical hymns. Although I praise the editors for providing Catholic assemblies with a model for morning and evening prayer, I wish the “Psalter” had been edited more carefully.

Musical Quality. Each community will have to answer for itself whether or not Gather has achieved its aim of putting some of the best contemporary music into our hands. Part of that answer will depend on which contemporary composers a community has come to like—or at least grown used to. Certainly the cooperation among publishers evidenced here is of real service to the American church, for it allows different communities with different worship aids to learn the same music. But the fact that GIA has made a concerted effort to develop a large repertoire of well-written, contemporary music certainly makes Gather a song book that is a cut above all others on the market. One can always bemoan the fact that this or that piece of music is not included, yet one has to acknowledge at the same time the necessity of making choices.

All in all, I think that the editors have done a very good job. Because of its quality in musical selections, its attractive format, and its sensitivity to authen-
Contemporary

Do Not Fear to Hope
Mystery


The frustrations of choosing parish music repertoire are well known: hymn books more notable for what they omit than for what they contain; choices hamstrung by the unpredictable winds of publishing agreements; fear of being locked into one program; the search for that one elusive book that "has it all."

Surely there is no unluckier hostage to this situation among contemporary composers than Rory Cooney. Too late to be included in the ubiquitous Glory & Praise in its original three-volume incarnation, and unjustly ignored by the editors of Today's Missal and Gather, Cooney's music and poetry have found their way only into the music programs of those communities with the newest NALR anthologies (which, taken alone, require you to give up quite a bit in exchange for their use) or into the collections of those brave do-it-yourselfers who tread the routes of parish reprint licenses. Rory Cooney's music deserves a wider audience. Do Not Fear to Hope and Mystery blend the gifts of a composer at home with traditional and contemporary song forms with the sensibilities of a liturgist attuned to language and ritual.

Highlights of Do Not Fear to Hope include the lovely title piece, a contemporary setting of a Cooney text that discavows the theology of prosperity in light of a future of faith and hope; a liltting setting of Ebenezer Elliott's "Save the People"; the gathering song "Come to Us"; and lyrical, accessible settings of Psalms 33, 98, 103, and 128. Mystery's highlights include "Servant Song," a very singable song of commitment that employs an interesting twist of inclusive language; the eucharistic pieces "Bread of Life" and "As We Remember"; and "Up from the Earth," an up-tempo Easter anthem.

Most of the music contained in these two collections could find a home in communities used to contemporary repertoire. However, the vocal range, particularly on some verses, is quite wide. Psalm 98 features a vocal compass from F-flat below middle C to a high F, the same range as Suzanne Toolan's "I Am the Bread of Life." Also, Cooney's poetic texts, while striking a personal resonance, might sound self-conscious at times in community settings. Phrases like "windfall of waybread" and "bread of a God-people" will either illuminate or irritate, depending on your point of view.

The recordings feature the expressive singing of Theresa Donohoo, which is enough to recommend them by itself. The recording of Do Not Fear to Hope, however, often seems adrift on a teeming sea of synthesized strings, while Mystery has a more solid, human sound. Be aware, further, that the keyboard charts as recorded have little to do with the keyboard charts as printed. Also, the recording of Do Not Fear to Hope includes two pieces not in the songbook; examination of both book and tape failed to find an explanation for this.

Cooney's style includes refrains that are usually sixteen bars or more long, hence, teaching congregations this music without a printed aid would prove difficult, at best. Still there is plenty here to inspire those who haven't gone beyond what may already be in their pews—or those with underutilized reprint licenses—to discover Rory Cooney's music.

Martin Willett

Books

It should come as no surprise that an article by Eugene Walsh figures prominently in this issue on hospitality. No single person has done more to remind us that liturgy requires hospitable attention to others. At seventy-eight years of age and more than ten years into retirement from a career of seminary teaching, "Geno" is as active as ever. Almost every weekend finds the striking, white-haired figure leading a workshop or engaging a group in one of his no-holds-barred presentations on the liturgy. Much of the rest of the time he is busy at his computer, working on the text of another publication.

As we conclude this year's twenty-fifth anniversary observance of the Constitution on the Sacred Liturgy, it is fitting to focus
on some of Gene Walsh's written works. These books, along with his globe-trotting workshop circuit, have helped numerous parishes confront and implement the challenges posed by the Constitution and subsequent documents on the liturgy.

Two considerations must be borne in mind as one approaches Walsh's publications. First, it is easy, as his recent biography acknowledges, to be confused by the proliferation and occasional revision of his materials. True to his character, Gene is continually updating and making new connections. Second, major themes overlap in several of the publications, giving the appearance of repetition. It is probably fairer to say that a common message is being addressed to different audiences through different volumes, and newer volumes build on the insights of previous ones. With these considerations in mind, we will look at four of Walsh's books and at Timothy Leonard's biography of their author.

The Theology of Celebration
Pastoral Arts Associates. 1977. 21 pages. $1.25.

The Ministry of the Celebrating Community
Pastoral Arts Associates. 1977. 29 pages. $1.25

The immense popularity enjoyed by these small companion volumes has made them "classics" in Walsh's repertoire. They are two of the simplest and most intelligible books on liturgical renewal around. One need not be versed in theological jargon to unearth their riches. This is straightforward reading, designed to encourage all members of the assembly to work for liturgies that are truly experiences of the Lord's presence.

The Theology of Celebration is an attempt to explain the sacramental theology underlying the Second Vatican Council's reform of the liturgy. The reason assemblies often find the liturgy a "deadly shot of boredom," Walsh suggests, is that "we find ourselves in the awkward position of celebrating the new forms of worship with an inadequate theology" (p. 12). The "new wine" of sacramental theology—justifiably referred to as a return to an earlier and more traditional interpretation—is outlined in three points: sacraments are not things, but actions done by persons; all who celebrate are ministers of the sacraments; and sacraments are jointly celebrated by Jesus and the church. The book ends with a discussion of the signs and laws of human communication that are operative in liturgy. Other authors have written entire books on each of these points, but few tie them together with such succinct clarity.

The companion volume, The Ministry of the Celebrating Community, explores how this sacramental theology is expressed in ministry. Walsh suggests that the postconciliar rush to involve people in roles of special liturgical ministry only reinforced the notion that the majority of worshipers are relegated to a passive role. He proposes, instead of a focus on such specialization, that we look at the term "hospitality" to define the common ministry of all members of the assembly. This ministry involves paying attention to the other members of the assembly, to the activity going on outside yourself, and to what is going on inside you as a result of this attention. The last pages of the book provide several practical suggestions to enliven this concept of ministry.

Giving Life: The Ministry of the Parish Sunday Assembly

Gene Walsh's recent publications are a good deal broader in scope that the earlier ones. A good example is the booklet Giving Life, which places the discussion of Sunday Mass in the context of ecclesiology and the purpose of the parish. Citing Vatican II's Dogmatic Constitution on the Church, Walsh explains that the church is established to carry on Jesus' mission of living for others so as to give life. He briefly discusses how various models of church developed and bluntly critiques the inner-directed nature of much parish activity. A significant section of the booklet is devoted to how discipleship is reflected in the ministries and budget of the parish and how conversion is the necessary starting point for adults to live the Christian life authentically.

This ecclesiological foundation makes the booklet's discussion of liturgy pertinent to a larger audience than the liturgy committee or special ministers. Building on the sacramental theology of the earlier Theology of Celebration, Walsh presents liturgy as truly a work of all the people. Included in this section are his popular diagram of the Order of Mass and ample descriptions of the energies required of the entire assembly to make Sunday Mass the life-giving event par excellence: gathering, listening, responding. This booklet's broad appeal and the publisher's attractive bulk purchase discount have encouraged a number of parishes to distribute Giving Life to all parishioners.

Liturgical Chant at Westminster Choir College


Latin Chant

WESTMINSTER CHOIR COLLEGE - Hamilton at Walnut, Princeton, New Jersey 08540 • (609) 924-7416, Ext. 227.
Guide for Parish Readers of the Word
Pastoral Arts Associates. 1986. 52 pages. $5.00.

Effective proclamation of God’s word remains an elusive goal in many parishes. Joining the few resources that exist in print to prepare readers better is Gene Walsh’s Guide for Parish Readers. The book begins with a brief discussion of the importance that Vatican II placed on Scripture in the liturgy, and it acknowledges the difficulties that still confront parishes in restoring the word of God to this place of prominence. Rounding out the first half of the book are a theology of the word and a chapter on the communication between reader and assembly that makes up the liturgy of the word.

The book’s second half is devoted to two practical considerations: the skills of effective proclamation and choreographing the liturgy of the word. Walsh taught these skills to seminarians for years in his course on presiding. A similar kind of practicum is the most effective way to teach the arts and skills of reading; this book does not substitute for such a live session with readers.

Nevertheless the sections on cadence, deliberation, and inflection, and the suggestions for listening to tapes of one’s own reading offer advice well worth taking. Equally helpful are the proposals for choreography, which contain information for the assembly, musicians, and ushers. A well-written model for a “covenant-contract” between parish and readers is provided at the end of the book.

Geno: A Biography of Eugene Walsh, S.S.

Liturgical journals have devoted a lot of space this year to the stories of the “liturgical pioneers” who paved the way for many of the reforms in the past twenty-five years. The accounts of their scholarship, pastoral zeal, and perseverance in the face of an institutional church that frowned on their work provide hope and inspiration to those who minister to the church’s life of worship today. Timothy Leonard’s biography of Gene Walsh is an account of such a pioneer.

The book makes clear that Walsh’s contribution has been as a teacher. His biographer follows him through fifty years of teaching as a Sulpician priest, from seminaries, to The Liturgical Conference, to parish workshops. He is pictured as a demanding teacher, expecting adult behavior from his students and urging that they be treated as adults in return. Like other pioneers, he has taught seminarians and a growing body of lay “students” to “resist fundamentalist and anti-historical rigidities. In the same way, he led them to see that a thorough understanding of tradition involves a central openness to the future” (p. 144).

Geno acknowledges the ups and downs in Gene Walsh’s career and quotes some poignant critiques of the man, which makes this book far more honest than many biographies usually are. For those who have only come to know Walsh in recent years, the book helps to ground his liturgical work in his consistent belief that God’s will is for each person to be as fully Christian and as fully human as possible. It is an enjoyable account of a venerable pioneer in pastoral liturgy. I suggest taking Geno on vacation with you this summer.

Paul F. X. Covino

About Reviewers
Paul F. X. Covino, a staff member of the Georgetown Center for Liturgy, Spirituality and the Arts, is Pastoral Music’s book review editor.

Rev. Frank C. Quinn, O.P., is professor of systematic and pastoral theology at Aquinas Institute, St. Louis, MO.

Martin Willett is director of music and liturgy at St. Leo Parish Community, Omaha, NE.

Publishers
GIA Publications, Inc.
7404 South Mason Avenue
Chicago, IL 60638

North American Liturgy Resources
10802 North Twenty-Third Avenue
Phoenix, AZ 85029

Pastoral Arts Associates
642 North Grandview
Daytona Beach, FL 32018

The Pastoral Press
225 Sheridan Street, NW
Washington, DC 20011-1492
Roundelay 2

BY BENET WELLMANS

Hospitality has pitfalls, and even the most hospitable people can make incredible gaffes. It happened to Charlemagne; it can happen to you. Consider the case of Charles the Great, Emperor of the Frankish Kingdom, indeed the Holy Roman Emperor. He sought to unify his lands by conquest, language (Latin), and common worship.

To aid in the last element, he wrote to Rome and asked for a copy of the books that the bishop of Rome used for worship. Well, the folks in Rome wanted to be hospitable to the Emperor, of course, but they misunderstood his request. They sent him a very elaborate and beautifully illuminated pontifical, the handsomest one they could find, but it was incomplete, a partial copy with large sections missing. Charlemagne recognized what had happened, but being a hospitable type himself, he did not want to suggest that the pope had idiots on his staff who misunderstood the imperial request, so he just had his scholars in Aachen fill in the missing parts by adding materials from the Gallican rite to make a complete book.

Of course, when this book eventually got back to Rome, the pope, still wanting to be hospitable, figured that it was the book that the Emperor used, so he adopted it for his own use, abandoning the ancient Roman rite for this new combined liturgy that came to be called “Romano-Gallican.” It was missing some of the favorite parts of the Roman rite, however, so the fun-loving folks at the papal court added to an already elaborate and overburdened rite what was “missing”—and that “corrected” book worked its way back into Gallican lands, to be adopted as the latest thing from Rome. And thereby hangs a tale.

In our time, hospitality does not excuse stupidity, any more than it did in the ninth century. Consider the fact that our hospitality is occasionally mis-

Dr. Benet Wellums is the pen name of several worthy NPM members whose contributions to this column are otherwise anonymous.
A Week-Long Intensive Program for Parish Choir Directors

Program Coordinator
OLIVER DOUBERLY: Director of Music at the Cathedral of Our Lady in Oklahoma City, organ recitalist, clinician, and member of AGO.

He will present the Choral Conducting sessions and moderate the Issues and Skills sessions.

Faculty includes: Elaine Rendler, Laetitia Blain, Joseph Koestner, Robert Strusinski, Thomas Boyer, Carol Perry, William Tortolano.

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

NPM MEMBERS Only $395
COMPLETE PACKAGE—ONE PRICE
Includes tuition, room, and meals.

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

*Member discount applies to individual NPM members and to choir directors whose parish is an NPM regular member. Advance registration for non-NPM members is $445. Advance registration must be paid three weeks prior to regional institute. See dates below. Commuter’s tuition is $295 for NPM members, $345 for non-NPM members. This covers tuition ONLY. If registering on-site, add $30 to above fees.

REGIONAL INSTITUTES with a location near you:
(Master Class)

ST. PAUL, MN
June 19–23, 1989
Advance Registration Closes
May 19, 1989

OKLAHOMA CITY, OK
July 10–14, 1989
Advance Registration Closes
June 9, 1989

TAMPA, FL
July 17–21, 1989
Advance Registration Closes
June 10, 1989

EVANSVILLE, IN
July 24–28, 1989
Advance Registration Closes
June 23, 1989

WINOOSKI, VT
July 31–August 4
Advance Registration Closes
June 30, 1989
Software Reviews from MC&S

NPM is grateful to the editors of MC&S (Music, Computers, and Software) for permission to excerpt from their software reviews in a recent issue. MC&S is a popular magazine available in the best computer and music stores or by subscription. Write: MC&S, Box 625, Northport, NY 11768.

PC DESK TOP STUDIO

The Roland PC Desk Top Music Studio is one of the more impressive offerings for the MIDI "one-stop shopper." Roland bundled their MT-32 tone module with an MPU-401 MIDI adapter and a sequencer called "EASE" for the IBM PC and it retails for $995.

The MT-32 has 128 factory patches in ROM and a 64-patch programmable bank. The factory patches cover some essentials: piano, organ, harpsichord, brass, synth, strings, guitar, bass, percussion. It has built-in stereo reverb, which is adequate for home recording.

The unit has a minimal user-interface, as Roland intends it either for the preset player or the programmer working with software control. Most of the interesting capabilities of the MT-32 are accessible only through MIDI commands.

The "EASE" eight-track sequencer offers the essentials of sequencing tailored to the MT-32. The 110-page manual includes a comprehensive index. It begins with a tutorial section, and its features are divided into three screens: Arrange, Control, Score.

The demo-songs are well done, and illustrate what can be done with the system. You'll be amazed at all the sound coming out of one tiny box. Even an accomplished MIDI musician can probably learn quite a bit from this setup. A local dealer may have this system set-up for your exploration.

If you are a MIDI beginner who already has a PC, look into this system! (Dan Moody)

AMIGA SOUNDSCAPE

"Soundscape" from Amiga is a modular program wherein the user picks and chooses among different functions, combining them into a single working environment. The modular concept is implemented by a window called "Patch Bay." Here, small pictures of keyboards, MIDI ports, speakers, mixers, clocks, etc. represent all the modular programs you have at your disposal. You simply draw "wires" between them to connect the modules and create the hookup you need. This hookup is called an "environment," and it can be named and saved as a file. Any software module you add to the system simply appears as another picture in the patch bay window.

Linking other manufacturers' programs through the patch bay as modules is simple, since several programs have integrated codes to link them to "Soundscape." The program functions in 512K, but serious musicians need to run at least two megabytes. Soundscape continues to grow in functionality as well as ease of use. (Chuck Fisher)

APPLE ALCHEMY

"Alchemy" from Blank Software (at $495) is the first piece of networking software specifically addressing the problem of sharing data between multiple, incompatible, samplers in the MIDI studio.

Using "Alchemy" is relatively easy once you become familiar with the palette of icons used to access its functions. To transfer sounds, simply install a "new instrument" for each of the samplers in your network and highlight its name to "get" or "send" samples from or to it. Each instrument has, as part of its setup, an assigned MIDI channel and serial port on the Macintosh, as well as patcher information in case your system includes a device. A one megabyte Mac will work "Alchemy" but any of the more intricate work will require more RAM and an accelerator card.

This software is not the answer to everyone's sampling needs. "Alchemy"s" objective was to create a sample editing program that is as universal as the hardware market will allow. In that context, it excels in offering some wonderful features. If your plans include two or more systems from different vendors, or you have friends with incompatible hardware to trade sounds with, then "Alchemy" is the way to go. (Bill Lewis)

ATARI MIDISOFT STUDIO

The MIDISOFT Studio Advanced Edition for the Atari ST will delight you if you're looking for a powerful yet inexpensive ($129) sequencer package that also happens to have an excellent manual. This package is primarily for the entry-level to intermediate user, although it does provide powerful features for its price. It's a straightforward, easy to use, feature packed piece of MIDI software.

The MIDISOFT Advanced provides the basics, but adds some impressive 51
touche. For instance, you have the ability to control MIDI volume, Transposi-
tion (3 octaves), Program Changes, and MIDI Channel settings for each track. So
what, you say? Well, the trick is that you can change any of these settings while
the song is playing! This is not a major programming feat, but it is a feature not
usually found in similarly priced packages. There are 64 tracks available with
each track being polyphonic if desired. Whatever is recorded per track will play
back as it went in.

An important feature for any contemporary sequencer package is the ability
to "edit" the data after it's been recorded. MIDISOFT Advanced provides an "Event
Editor" (which has become the de facto standard). You can edit and adjust
almost any data that exists on any 6 track or, if so desired, insert new information.
This feature is presented as a list of events and the user can choose which
events to work on. The MIDISOFT Studio Advanced Edition is, overall, an ex-
cellent value. While it lacks some of the sophistication of the more expensive
packages, it certainly gives the user a lot for their money. The MIDISOFT Ad-
vanced should be considered if you're in

the market for a mid-level, expandable
sequencing package. (Billy Arnell)

MUSIC PRINTER PLUS

Welcome "Music Printer Plus" (MPP) from Temporal Acuity Products (TAP),
offering an awesome "music processor" that is, at times, lost in its interface. De-
spite elements of the front-end, "MPP" succeeds in providing automation of
scoring practices.

Where most scoring packages com-
penate less powerful editors with se-
quencers, "MPP" converts paper to
tool and pen to cursor, allowing the
user easily to place notes, accidentals,
comments, markings, and text directly
on the screen. Furthermore, "MPP" pro-
vides professional MIDI performance
and probably the best dot matrix output
of any scoring program to date.

Installation and application should be
tried only after reading the "Music Print-
er Plus" manual. "MPP" is heavily copy
protected. With a sample file loaded, I
quickly forgot the disappointments of
installation because "MPP"s" greeting
was a beautiful manuscript in both print
and MIDI output. As with most func-
tions, the software provides an options
screen, in this case for printing. While
the printer chewed out my score, it
played the Goldberg Variations #5. Not
only was the performance absolutely
stunning, so was the subsequent print-
out.

Getting started with my own com-
position, I approached "MPP" much like
a word processor, at first dependent
on the handy flip charts and extensive online
help. Though the learning process
involved some work and practice, I was
ready to enter a four part S.A.T.B. choral
piece with piano accompaniment. As
notes immediately appeared with cor-
cert stems and flags, it was a pleasure to
ignore the picayune details of neatness
and alignment and get on to the real job
of notation. I loaded my arrangement,
added two more staves for keyboard ac-
companiment, then expanded the space
between the scores. I entered the text as I
would when word processing and made
use of the INSert key and using the text
block functions to align text to melody. I
was now ready to print and play.

I can say without reservation that
"MPP" does what it advertises. It forever
puts away the pen and pencil by auto-
mating the painstaking scoring process
and provides exceptional dot-matrix
and MIDI output. (Constantine Peters)

ESSAYS ON PARISH CELEBRATION

MUSIC AND THE
EUCHARISTIC PRAYER
Edward Foley & Mary McGann
An exploration of the Eucharistic Prayer and
why it should be sung. 32 pp.
$3.00

LAY PRESIDING: The Art
of Leading Prayer
Kathleen Hughes
Noted woman liturgist tackles the question
of lay people presiding. 48 pp.
$3.00

PENANCE: A Reform
Proposal for the Rite
James LoPresti
A creative approach: a ritual model based
upon RCA-proven concepts. Pastorally
viable. 32 pp.
$2.50

LITURGICAL PARTICIPATION:
An Ongoing Assessment
Frederick R. McManus
A positive but realistic evaluation of
liturgical reform: the goal in the wider
church, the actual situation, the future.
44 pp.
$3.00

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

MUSIG Meetings in
Long Beach

Don't miss the five workshops/skill
sessions scheduled for the National
Convention in Long Beach, and be sure
to join the other MUSIG members in our
organizational meeting on Thursday of
the Convention week! Important de-
cisions will be made for the evolution of
our special interest group for the future.
See you there!
Hotline is a membership service listing members seeking employment, churches seeking staff, and occasionally church music supplies or products for sale. A listing is printed twice (once each, usually, in Pastoral Music and Notebook) for a fee of $15 to members, $25 to nonmembers. Ads are limited to fifty words each; please allow two months from the time copy is received until it is published. (Information will be available by phone as soon as it is received.) The Hotline phone number is (301) 336-2493. Joyce Kister, one of our members, will answer your call; if she is unavailable, leave your name and phone number, and she will return your call. Mail your ads (include payment, please) to: Hotline Ads, 10901 Bennington Drive, Upper Marlboro, MD 20772.

Position Available

Music Director/Pastoral Associate. Full-time campus student center at University of Northern Iowa (11,500 students). Knowledge of liturgy, keyboard skills, train cantors, work with music groups. Three Masses per weekend. Position part of a three-person team includes other campus ministry duties. Contact: Rev. Donald Klein, Box 504, Cedar Falls, IA 50613. (319) 266-9863. HLP-3853.

Director, Office of Worship, Diocese of Austin. Full-time. Salary competitive. Requirements: degree in liturgy, sense of Hispanic and rural liturgy, willing to be on the road. Begins September 1989. Send résumé and references to: Rev. Leon Strieder, 103 Nagle, College Station, TX 77840. HLP-3854.


Liturgy/Music Ministry. Full-time position for a parish in the Diocese of Saginaw where liturgy is a priority. Keyboard a must, guitar a plus! Please send résumés to: Search Committee, St. Casimir Church, 2122 S. Jefferson, Saginaw, MI 48601. HLP-3857.

Liturgist/Music Director. Full-time for large parish. Two choirs; two organs; piano. Parish staff member responsible for directing one choir, planning liturgy/music throughout the year; developing all liturgical ministers, committee. $19,000+ depending on qualifications, experience; benefits. Contact: Fr. Thomas Doherty, St. Mary Parish, 313 E. Wall Street, Janesville, WI 53545. HLP-3858.

Minister of Music. 1,500-household, suburban, young, progressive, Spirit-filled parish seeking person with keyboard skills and choral background to work with choirs, cantors, and liturgy planners. Full-time. Salary negotiable. Send application and résumé to: Father Michael J. Iverson, St. Boniface Church, 8330 Johnson Street, Pembroke Pines, FL 33014. HLP-3859.

Director of Music. Part-time. Responsible for liturgical music program at a Roman Catholic seminary. Must have choral, organ, and liturgical competence. Contact: Rev. Thomas R. Hurst, S.S., St. Mary’s Seminary, 5400 Roland Avenue, Baltimore, MD 21210. HLP-3860.

Minister of Music. Roman Catholic parish community of 6,800. Bachelor’s degree preferred. Skilled organist with liturgical knowledge, possessing good interpersonal abilities, required. Salary commensurate with experience, training, and ability. Please send résumé with references to: Search Committee, St. Thomas More Church, 126 Fort Couch Road, Pittsburgh, PA 15241. (412) 833-0031. HLP-3861.

Director for Diocesan Office of Liturgy. Diocese of Norwich. Qualifications: M.A. in liturgy or its equivalent. Experience preferred. Responsibility: to work with the diocesan liturgical commission on the liturgical renewal in the diocese. Please send résumé to: Office of Liturgy, PO Box 1112, Old Saybrook, CT 06475. (203) 388-0169. HLP-3862.


Director of Liturgical Music. Full-time, Catholic campus center (7,000 Catholic students). 1987 Andover tracker action with 2 manuals, 23 stops. Plan music for liturgies; organist and choir director; supervise assistant organist; liaison with Department of Music at the University of Kansas. Send résumé/three references to: Search Committee, c/o Fr. Vince Krische, 1631 Crescent Road, Lawrence, KS 66044. HLP-3864.

Director of Music Ministry. Full-time position with 5 staff members in parish of 700 families. To facilitate liturgy, direct adult/youth choirs, train organists/cantors/contemporary groups for parish liturgies. Salary negotiable. Health insurance/other benefits. Contact: Father Donald Wallace, 209 S. Williams Street, Moberly, MO 65270. (816) 263-5243. HLP-3868.


Organist/Pianist. Three Sunday Masses plus some holy days and weddings. Work directly with folk group and company choir. Must be excellent sight-reader. Advanced organ students encouraged to apply. Contact: Betty Laut-
1989
NPM
Programs

January 15–18
Managing Pastoral Music
Washington, DC

June 12–15
Master Cantor
Owensboro, KY

June 19–23
Choir Director Institute
St. Paul, MN

June 26–30
NATIONAL CONVENTION
IN LONG BEACH, CA

July 3–7
Cantor School Boston, MA

July 10–14
Choir Director Master Class
Oklahoma City, OK

July 10–14
Cantor School ... Adrian, MI

July 17–21
Choir Director Institute
Tampa FL

July 17–21
Guitar School ... Rockford, IL

July 24–28
Choir Director Institute
Evansville, IN

July 24–28
Organ School
Cleveland, OH

July 31–August 4
Cantor School ... Lubbock, TX

July 31–August 4
Choir Director Institute
Winooski, VT

August 14–18
Cantor School ... Seattle, WA

Should not ministers of hospitality be welcoming persons who mirror the inclusiveness of the God who gathers us?

Gilbert Ostdiek, OFM
Catechesis for Liturgy

Minister of Music. Full-time. Choir director/organist, including ten hours weekly choral/music teaching in K-8 school of 280 children, 600-family member church. Salary $22,000 plus benefits. Send résumé to: Search Committee, St. Patrick’s Church, 500 N.E. Sixteenth Avenue, Gainesville, FL 32601. Home of the University of Florida. HLP-3875.

Coordinator of Liturgy/Music. As member of parish staff, coordinate liturgy program, including RCIA, in suburban Baltimore parish. Degree or experience in liturgy. Demonstrated knowledge of role of music in worship. Send résumé and references to: Mr. John Walker, St. Bernadette Parish, 801 Stevenson Road, Severn, MD 21144. HLP-3876.

Musician Available

Enthusiastic, Dedicated. Director of Music Ministries for parish/dioecese in warm climate U.S.; Master's degree. Lots of background in both liturgy and music. Available immediately or will wait for the right position. Résumé available on request. HLP-3865.

Pastoral Musician. Great keyboard skills, choirmaster (adults, kids, traditional, contemporary, folk), handbells. Passionately love liturgy and music. Personable. Currently employed, but dissatisfied. Seek parish with love, support, good communication among staff. Prefer west/northwest Chicago suburbs. Sound too good to be true? Please contact me! HLP-3866.

Franciscan Wishes to Relocate. Seeking full-time position in a parish as music director/keyboardist. Highly experienced in liturgy planning, forming and directing choirs, training cantors (including children), composing and arranging, and as organist/synthesist. Well acquainted with all styles of liturgical music. Dedicated and enthusiastic. Wish to work as part of a well-communicating team. Résumé available upon request. HLP-3867.

Qualified Director of Music. Available after June '89 for full-time position. Experienced and sensitive to pastoral concerns. Prefer larger city parish desiring to develop and support a top-quality program of singing congregation, effective cantors, concert-quality choir and instrumental. Also part in pastoral and liturgy planning desired. HLP-3873.
COLORADO

EVERGREEN
July 9-15, 16-22
The Evergreen Music Conference. For organists, choir directors, worship leaders, choir members, and clergy of all denominations. Each one-week conference focuses on skills and repertoire for church musicians. Week 1 staff: Brian Jones, Clyde Holloway, Donald Pearson, the Rev. Canon Ralph R. Carskadden. Week 2 staff: John Bertalot, Todd Wilson, Donald Pearson, and the Rev. Canon Ralph R. Carskadden. For more information: Evergreen Music Conference, PO Box 366, Evergreen, CO 80439. Call: Bonnie or Cheryl (303) 674-3525; Don Pearson (303) 831-7115.

ROCKFORD
July 17-21

INDIANA

EVANISELLE
July 24-28
NPM Choir Director Institute, featuring Oliver Douberly, Dr. Joseph Koestner, Sr. Carol Perry, Dr. Elaine Rendler. Write: NPM Choir Director Institute, 225 Sheridan Street, NW, Washington, DC 20011-1492.

NOTRE DAME
June 19-22
Eighteenth Annual Conference: Ritual and Pastoral Care, the Visual Connection. Major speakers: Fr. Gilbert Ostdiek, Fr. Paul Philibert, Elaine Ramshaw. Write: Notre Dame Center for Pastoral Liturgy, Eighteenth Annual Conference, Center for Continuing Education, Box 1008, University of Notre Dame, Notre Dame, IN 46556.

ILLINOIS

CHICAGO
July 19-20, 23
Organ Dedication Festival at the Cathedral of the Holy Name. Solemn Blessing and Dedication of the Flentrop Organbouw instrument on July 19, 7:30 P.M. Organ recital by Jan Jongepier on July 20, 7:30 P.M. Organ recital by David Craighead on July 23, 7:30 P.M. For more information: Music Office, Cathedral of the Holy Name, 730 N. Wabash, Chicago, IL 60611.

LOUISIANA

NEW ORLEANS
June 19-22

MICHIGAN

ADRIAN
July 10-14

MASSACHUSETTS

BOSTON
July 3-7

June 19-July 14
New England Conservatory Short Sessions. Includes: Yiddish Music (June 19-22); Seminar in Church Music—A Skills Refresher Course (July 10-14); Masterclass in Organ Repertoire featuring Yuko Hayashi (July 10-14); Introduction to Organ Improvisation, Porter/Vogel (June 26-30); and Advanced Organ Improvisation, Porter/Vogel (June 26-30).

NORTHAMPTON
June 10-13

MARYLAND

WESTMINSTER
July 23-28
Sixteenth Annual Music and Arts Camp sponsored by the Fellowship of United Methodists in Worship, Music and Other Arts, Baltimore Chapter. Site: Western Maryland College. For young people in grades 7-12. Activities include daily worship, choral rehearsals, handbells, liturgical dance, instrumental ensembles, puppets, drama, clowning, more. Contact: Dennis Stewart, Grace United Methodist Church, 110 W. Bel Air Avenue, Aberdeen, MD 21001. (301) 327-5225.

[The text is cut off here.]

[!]liturgical ministers must be persons who are able to care for the people who gather at prayer.

Gilbert Ostdiek, OFM
Catechesis for Liturgy

MINNESOTA
ST. CLOUD
September 17
St. Cloud Centennial Celebration: Eucharist at the Ranestone Center in Alexandria. Write: Office of Worship, 305 N. 7th Avenue, St. Cloud, MN 56303.

ST. PAUL
June 19-23
NPM Choir Director Institute, featuring Oliver Douberly, Laetitia Blain, Thomas Boyer, Robert Strusinski. Write: NPM Choir Director Institute, 225 Sheridan Street, NW, Washington, DC 20011-1492. (202) 723-5800.

MISSISSIPPI
VICKSBURG
August 8-13
The Mississippi Conference on Church Music & Liturgy. Sponsored by the Episcopal Diocese of Mississippi. Faculty: Emily K. Dunnam, Sam Batt Owens, Jeffrey Rickard, William B. Roberts, K. Lee Scott. Site: All Saints’ School, Vicksburg. For details: Leslie Casaday, Conference Director, Box 12443, Jackson, MS 39236.

NEW JERSEY
PRINCETON
October 15-17

RARITAN
August 18-19
Concert and Workshop by Michael Joncas, St. Ann Church, Raritan. Sponsored by St. Ann Concert Series and the Metuchen Chapter of NPM. Write: Ken Mervine, St. Ann Church, 45 Anderson Street, Raritan, NJ 08869.

NEW YORK
ROCHESTER
June 26-July 8

July 17-28

OHIO
CLEVELAND
July 24-28

PENNsvANIA
PHILADELPHIA
July 1-8
Piano Teachers’ Caribbean Cruise Workshop sponsored by Temple University. On-board workshop features three teaching specialists from Temple. Topics: creative approaches to piano teaching; methods of transposing theories of piano technique into practice; teaching of style. Ten pianos will be available for participants. Enrollment limited to fifty. Contact: Keyboard Instruction Dept., Esther Boyer College of Music, Temple University, Philadelphia, PA 19122. (215) 787-7388.

PITTSBURGH
June 19-23
Church Music Extravaganza at the School of Music, Duquesne University. Workshops on Orff-Schulwerk, handbells, choral conducting. Credit and noncredit. For information: Sacred Music Dept., School of Music, Duquesne University, 600 Forbes Avenue, Pittsburgh, PA 15282. (412) 498-6080.

TEXAS
LUBBOCK
July 31-August 4

SAN ANTONIO
June 5-16
Pastoral Music Summer Program, St. Mary’s University. Cantors and training cantors, Spanish repertoire, etc. Write: Bro. Don Boccarli, St. Mary’s University, San Antonio, TX 78284.

VERMONT
WINOOSKI
July 31-August 4
NPM Choir Director Institute, featuring Oliver Douberly, Laetitia Blain, Dr. Joseph Koestner, Sr. Carol Perry, Dr. William Tortolano. Write: NPM Choir Director Institute, 225 Sheridan Street, NW, Washington, DC 20011-1492. (202) 723-5800.

WASHINGTON
PORT TOWNSEND
July 4, 7-8
13th Centrum Festival of American Fiddle Tunes. Part of a week-long workshop on American fiddle music. For further information: Centrum, 1158 Port Townsend, WA 98366. (206) 385-3102.

SPOKANE
June 19-22
Third Annual Gonzaga Liturgical Music Institute. Faculty: David Cherven (organ skills and literature); Michael Connolly (cantal skills and repertoire); Edward Schaefer (choral conducting and literature), and Kevin Waters, SJ (composition). Limited to 85 participants. Contact: Gonzaga University Liturgical Music Institute, Attn. Edward Schaefer, Dept. of Music, Gonzaga University, Spokane, WA 99258. (509) 328-4220, ext. 3333.

Please send information for Calendar to:
Rev. Lawrence Heiman, C.P.P.S., Director: Rensselaer Program of Church Music and Liturgy, St. Joseph’s College, PO Box 815, Rensselaer, IN 47978.
How Rodgers Came To Be The Sound Choice in Musical History...

At Rodgers, technology is worthy of production only when it proves to have superior sound quality, and to be upgradable throughout the life of the instrument. Our Linear Tone Generation (LTG) technology creates the rich, dimensional sound we're famous for. LTG technology produces each note individually, each with its own unique harmonic structure. Richness of sound, not volume alone, increases as the stops are drawn. And Rodgers' LTG allows critical on-site tuning to achieve authentic sound with all the warmth and full harmonic content of the world's great organs.

At the center of this remarkable achievement is a software based master computer, resident in every Rodgers organ. Rodgers' unique CPU allows complete MIDI enhancement or the addition of pipes to keep you in tune with the times - and growing congregations.

To learn for yourself why Rodgers sets the standard for technology, quality and service, contact your Rodgers dealer. You'll make the sound choice.

Call for the dealer near you.
RESOURCES FOR THE PASTORAL MUSICIAN

VOLUNTEER CHOIR
Frank Brownstead and Patricia McCollam
A practiced, practical help. Timely advice on recruitment, year-end appreciation... and all those steps in between. Defines the choir’s role in a parish, sets procedures to assist in locating and hiring a choir director. Technical needs also addressed. ISBN: 0-912405-59-7, 100 pp, pbk.

$5.95

CHOIR PRAYERS
Jeanne Hunt

$5.95

AN NPM WORKBOOK
Job Descriptions, Contracts and Salary
Virgil C. Funk
At last, help for parish music and liturgy programs and for their ministers—volunteer, on stipend, or salaried. A workbook filled with ideas, helpful hints, facts. Easy to use in any parish, for part-time or full-time musicians. ISBN: 0-912405-59-7, 100 pp, pbk.

$10.00

THE MINISTERS OF MUSIC
Lawrence J. Johnson
A wonderfully clear educational tool! The most inclusive presentation of the ministries of music since Vatican II. Uses history, liturgical documentation, reflection and study questions to explore each musical role at public worship. A best-seller! ISBN: 0-9602378-9-5, 122 pp, pbk.

$6.95

PASTORAL MUSIC IN PRACTICE
Edited by Virgil C. Funk and Gabe Huck

$5.95

MUSIC IN CATHOLIC WORSHIP:
THE NPM COMMENTARY
Edited by Virgil C. Funk

$5.95

BACK TO BASICS... Creatively

The Pastoral Press
225 Sheridan Street, NW • Washington, DC 20011 • (202) 723-1254
Hospitality in the liturgy is no made-up frill, nor is it an invention in the wake of Vatican II to legitimize the "vernacular." (What a quaint remembrance that word is!) No less bulwarks than Scripture and tradition urge the explicit consideration of hospitality as an intimate of the liturgy. We will return to that thought, but now we should ponder what hospitality looks like for musicians and other leaders of liturgy. There are several aspects of this ministry to be highlighted.

Ministers with special hosting responsibilities are prepared for their roles. They should be exquisitely prepared, in fact. They are rehearsed and practiced in their skills to the degree that they can pay full attention to those they serve. Their service goes well beyond the ritual action.

It is important, in communicating with one's guests, to make them feel comfortable. They should feel at home. Hosting ministers speak with their assemblies without using jargon or technical language. Their guests are made to feel equal and not proprietary. Speaking is done, if at all possible, without a microphone that tends to separate and alienate people. And such talking is kept to a minimum. The tendency to excessive verbiage can usually be diagnosed as a symptom of lack of preparation, and it easily overwhelms or confuses people.

Guests are also aware of the importance of appearance, body language, and eye contact in addition to verbal communication skills. Abraham served his guests a better meal than his own family could expect (Genesis 18:1-15). Similarly, our guests deserve our best efforts.

Guests need to feel free and protected; they should not be judged, gauged, or corrected in their performance or attitudes. Abraham Heschel says somewhere: "To set apart one day a week for freedom...a day for being with ourselves, a day of detachment from the vulgar, of independence from external obligations, a day of armistice in the economic struggle with our neighbors and..."
the forces of nature—is there any institution that holds out a greater hope for human progress than the Sabbath?" In that protected dimension of the assembly, guests deserve the freedom that comes from being appreciated and, if anything, congratulated for any effort. Their value is best acknowledged in sincerity and gratitude.

All hosting ministers support each other in their efforts. When the assembly is learning or rehearsing a piece of music, for example, all ministers support that effort: Ushers, lectors, presiders, choir people, table servers, all sing with the assembly. Nothing else happens at this time; nothing is allowed to distract from the central effort of the assembly.

No surprises. If you are at home, in protected space, you are not usually subject to the unexpected. Change has to be prepared for; change has to be explained. Guests can easily feel tyrannized and displaced in the face of the unexpected. They begin to feel unnecessary, and they respond with confusion, or they don’t respond at all—surprise is received as just another Catholic penance.

The guests of a good host always feel that if they need help, it will be available. Ray Kemp describes "the animator, the facilitator, the friend of the people; he or she establishes a relationship over a period of time and makes the congregational singing fun—and easy." And Frank Brownstead has said that the cantor is someone the assembly has to trust. It does little good for someone to try leading a group of people if she is not trusted; the results should be obvious. Both Fr. Kemp and Mr. Brownstead are talking about a good host and about guests who feel support, protection, and freedom.

Jesus, Host and Guest

Now we can return to some of the Gospel scenes alluded to earlier. In one scene Jesus approaches a Samaritan woman to ask for water (John 4:1-42). He interrupts her workday; she is in her typical life situation. Though he has interrupted, Jesus acts as the host, accepting her unconditionally. His enlightened attitudes toward women (and Samaritans) allow him to disarm her with conversation. Their exchanges on a literal level give way to a deeper recognition of his special identity, drawing out the forces of conversion, first hers, then that of her neighbors. But it all begins with Jesus’ acceptance of the woman as she is. He surprises her with a gift of living water, and all the time they are talking about liturgy.

The second image is that of Jesus on the road to Emmaus (Luke 24:13-35). He walks along, joining two people who represent the Christian community, but who do not recognize their new companion. Jesus listens to their troubles, shares their pain of separation, and accepts them for who they are, as he did the Samaritan woman. He patiently leads them through Scripture passages and follows the texts with a brief homily. At their insistence, Jesus accepts the disciples’ hospitality, and the three begin the meal. Jesus takes the role of the host and breaks bread, and the rest, as they say, is history. Jesus encounters them on their journey, accepts and listens to them, and offers them his help. They take turns accepting one another’s hospitality (in classic hospitality, host and guest exchange roles), and all this happens in the context of liturgy: proclamation of the word, homily, eucharist.

And Jesus, the host who went the farthest for his guests, was only following the traditions long accepted among our ancestors. Here is a brief description of the Passover ritual (Seder, Haggadah) as it might have been experienced at the time of our Lord.

Darkness descends on the holy city. Everywhere, sheep and goats spitted on fragrant pomegranate wood are roasting in the clay stoves standing in the courtyards of homes. Groups are beginning to gather; relatives and friends assemble from near and far. Every large room is a meeting place for a group; nobody is omitted. The poor are invited to the homes of the rich, and a spirit of family, of national unity, binds all together at the feast. All are partners: masters and slaves, men and women, the aged and the youthful. All are dressed in white, festive clothes, much adorned and bedecked. The formal ritual begins when a first glass of wine mixed with water is taken . . .

It is not really necessary to comment on that image. In the intimacy of liturgy and hospitality, how could anyone be excepted, excluded from worship or during worship? Especially God’s friends, the poor?
Only Young Chang pianos offer the promise of a good life.

**12 YEAR FULL WARRANTY**

Dependability. It’s a quality that some say is unusual these days.

While many manufacturers say their pianos will provide a lifetime of dependable performance, only Young Chang stands behind their pianos with a 12-year full warranty.

Although other manufacturers consider our warranty extremely bold, we feel that it expresses our confidence. Every Young Chang piano is carefully crafted of the finest materials from around the world by skilled artisans dedicated to creating only the finest instruments. A Young Chang piano will provide solid, dependable performance even under the most demanding conditions.

We recognize a piano is a significant expense for any congregation.

Our warranty is your guarantee that a Young Chang piano will perform to the highest of standards over a long, fruitful life. And that’s a promise you can depend on.

For more information about Young Chang pianos or our special lease-to-own program for churches, visit your local Young Chang dealer. Or write to us at Young Chang America, 13336 Alondra Blvd., Cerritos, CA 90701.

*The best the world has to offer.*
Hearing is Believing

The sound of an Allen Digital Computer Organ is so real that listeners know they are hearing pipe sound, and they are. Allen's advanced digital computer system is the practical answer to the need for fine sound at reasonable cost. In this innovative installation, the Allen speakers are installed behind a non-speaking pipe facade.

For free literature
write to: Allen Organ Company
150 Locust Street
Macungie, PA 18062
* Telephone: 215-966-2202
PM69