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In This Issue ...

We present a summary of the 1989 National Convention in Long Beach, California: “How Can We Keep From Singing.” It’s really only a glimpse of the meeting: three of the major presenters (those who gave us permission to reprint their material), Dunning and Funk on the closing day, some photos, and the participant’s comments.

Those who did not attend the Convention will miss experiencing the enthusiasm of Doris Donnelly and the emotional intensity of Alice Parker, though some of her power may shine through even in print. I will never forget the feeling that came over me at Alice’s invitation to sing the meaning of those words: “Sometimes I feel like a motherless child.” You will miss, too, the beautiful singing examples of Michael Jonaas, David Haas, and Joanne Cotter, but the clarity of Jonaas’s talk still leaps off the page. And most especially, you will miss the performance that followed Gelineau’s explanation of his composition.

But so be it; that is why our members make the sacrifice to attend our Convention, to catch it “live,” as they say. Our hope is that the words and the pictures will trigger memories for those who were able to attend.

And what can we say about the “So What?” process? Rev James Dunning is one of the leading thinkers in the American church. As the President of the North American Forum on the Catechumenate, he has wide experiences in this church, and most importantly, he has a successful track record. We have included his candid views on NPM which he gave, at my personal request, at the breakfast meeting of the members. Every member of the Association should read them, carefully.

My reaction to his assessment may be different from yours. I agree with Jim’s premise: If you are going to be a minister in the church, you must go through a conversion, a transformation process. And since NPM is an Association that deals with ministers, then NPM should be concerned about bringing about that conversion, that transformation. But NPM is also about other things: education, support, and exchange of information. NPM is not the gatekeeper determining who is chosen to be a director of the ministries of music. The parish is (or in some cases, the diocese, the American bishops, or the international church); but NPM as an Association is not such a gatekeeper. Therefore, our Conventions and meetings are open to all who have been given positions as music ministers—good and the bad, the converted and the unconverted. While I agree that NPM should be about the process of transformation, I know that there is more than one way to bring about conversion, and Conventions are one of those ways.

This year’s Convention had a special meaning for me, not simply because I was called on to do double duty as convention manager plus my usual roles of speaker, welcome, and convener of several Association meetings, but also because “something happened” at this Convention. I’m not sure everyone felt it or even detected it, but there was a spirit at this Convention different from our previous Conventions. I am not sure that I can describe it completely, but it had to do with conversion, commitment, dedication, seriousness. On the surface, there was less singing in the hotel lobbies, fewer instant gatherings or spontaneous shows of our youthful enthusiasm. At several of the sessions, e.g., at the process meetings with Dunning and the workshops with Borda, Sweeney, Chretien, and Gupton, real struggles were dealt with in a very personal way. The result was that two elements were present at this Convention: support and confrontation. Some attendees came away renewed and reinforced; others came away challenged and, perhaps, confused.

There were two special moments at the Convention for me: the first was one that many shared: the closing rite of dedication. It was a deep joy for me to watch people from all over the world come forward to dedicate themselves to serve as pastoral musicians for another year by embracing the baptismal cross carried invisibly on our foreheads.

The second was at the prayer session led by Ellen Tammy Sweeney, in which one of the women prayed:

When I recently converted to Catholicism, I went into the assembly expecting to find everyone in the church to be converted. I soon realized that it is not so, that the line between the transformed and the untransformed did not run between those in church and those out of the church. Indeed, there are many people in church who are not transformed, and many people outside of church who are. But then I discovered the next, more important, truth. I discovered that the line between the transformed and the untransformed runs right through me.
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I am a full-time church musician employed by a Protestant church. I am not now a member of NPM (though I used to be, when I was working regularly in the Catholic Church). It was with great interest, therefore, that I read through the April-May 1989 issue of Pastoral Music. Not having seen a copy for some years, I was impressed by the magazine's layout and the quality of the articles and reviews contained therein.

However, I do have a concern about your "Hotline" page. In that issue, under the "Position Available" listings, eleven churches advertised positions, eight of which were explicitly full-time. None of these churches listed a salary. Given the fact that "full-time" church work can pay anything from $12,000 to $35,000 yearly, why were these particular jobs' salaries hidden from potential applicants? Is it really the individual applicant's responsibility to contact all eleven churches to find out what each is willing to pay? If I were in need of a position that paid $30,000, I would certainly resent being forced to contact all the $12,000 churches. Moreover, I believe that the withholding of salary information in these ads tends to limit the effectiveness of "Hotline" as a resource. After all, it is easy to conclude that if a job's salary isn't worth advertising, perhaps the position isn't, either.

Whatever Pastoral Music's current policy is in these matters, I would strongly urge churches to always publish in these ads (1) whether a position is considered full- or part-time, and (2) if not a salary quote, at least a range of negotiability. If a parish hopes to attract qualified musicians (or anyone else, for that matter), it should advertise honestly and openly, disclosing its intentions with regard to compensation. This is the only fair way to treat potential applicants, and will ultimately benefit both church and employee. Alfred V. Fedak, F.A.G.O.
Somerville, NJ

Our policy concerning ads in "Hotline" is fairly simple and is contained, for the most part, in the information provided at the beginning of each "Hotline" column. This is a service we offer our members and other churches that wish to make use of it. We reserve the right to restrict the kinds of services and products advertised in this column, because it is primarily a pastoral musician placement service. But we do not prevent parishes from listing salaries or, as Mr. Fedak suggests, a negotiable range for salaries. In fact, we find that his suggestions make very good sense.

Hospitality: Right between the Eyes

Just finished reading and digesting Pastoral Music's issue on hospitality [June-July 1989]—excellent, as all issues are.

One article hit me between the eyes, and that is Jim Hansen's [pages 59-60]. This past February I invited Jim to give a retreat to music ministers here at Sarto [Retreat Center, Evansville, IN]. (We were thrilled when 65 signed up.) ... Jim spoke to us at great length on hospitality.

This "thing" we call ministry and its (siamese?) twin hospitality is brought to the front door again in [a] chapter from Walt Wangerin's book "The Making of a Minister" in Ragnam and Other Cries of Faith (San Francisco: Harper and Row, 1984) 64-71—a copy of the chapter was attached to this letter! ... Theresa O'Bryan
Sarto Retreat Center
Evansville, IN

Hospitalable Repertoire

William Bauman's "Do They Sing My Song Here?" [Pastoral Music, June-July 1989: 27-9] provided good ideas as well as much food for thought. As a composer who has also spent several years as a music director, the discussion of the conflict between creativity and hospitality particularly struck some deep chords, as I have experienced the struggle between the desire to bring new music to an assembly with the need to maintain familiarity.

It appears that liturgical repertoire has regularly undergone periods of conversion over the past twenty years and that these changes have been necessitated by a developing sense of the nature of liturgy, of the role of music at liturgy, and of ways of speaking about God...New visions continue to call for new repertoire.

Hospitality, as a need and as a value, may continue to exist in dynamic tension with other needs and values...But there are moments of redemption. A suggestion to use "Holy God, We Praise Thy Name" (a piece also noted by Bauman for its clear hospitality value) as a processional brought to one liturgy a sense of truly singing with one voice. The beatitude holds true: "Blessed is the one who can bring from his or her storehouse the old as well as the new." Equally worthwhile are those moments when the assembly is united by the feeling of excitement that can come from experiencing a really fine new piece for the first time. I remember one occasion when a new piece, introduced earlier, was spontaneously encored at the closing of the same liturgy. The assembly had again found their voice.

As someone who also visits churches away from home fairly frequently, I appreciate Bauman's concept of the sung parts as the constants of liturgy that provide identity and at-homeness. However, I personally look forward to experiencing different settings of these parts during such visits. It is the uniqueness of local or regional music that I find most appealing and, in a sense, most enriching. Think [about how much of our present repertoire] first developed in small areas of influence: Weston Priory, the Ann Arbor Community, St. Louis University, the St. Thomas More Centre, to name only the most conspicuous examples.

At those moments when I am a visitor, and something of a stranger, I
feel most welcome when a community appears to be saying, “Let us show you who we are.” It is this spirit of a community celebrating with their own voice that I find brings the greatest hospitality, and this is equally true when extended to services that may not be Catholic or... Christian.

Paul Wrynn
Chatham, NJ

Unpopular Notions?

I am writing to raise a small voice in favor of what seem to be several unpopular notions: a) the use of weekly psalm refrains; b) a complete opening rite to the Mass; and c) the primacy of choirs in the parish music program.

In his article “Fantastic Vision... But Did It Catch On?” (Pastoral Music [June-July 1989]:32-4), Eugene Walsh reiterates a position I have noticed several prominent Catholic musicians and liturgists take... that the use of seasonal psalm antiphons better enables the song of the gathered assembly. These seasonal refrains are an option provided by the documents (GIRM #36; LMin #89), but I am concerned that Fr. Walsh’s intended audience will listen harder to his and other authoritative voices than to the documents themselves.

Both [documents] use the phrase “as a rule” when describing... the generally prescribed usage:... the psalm assigned to the readings for the day... I... base my [view opposing Fr.Walsh] on my own personal experience that weekly changing sung psalm antiphons can work.

There are situations where the seasonal approach is the best. But I am afraid that one refrain [repeated] for several weeks does not open the treasures of the Bible “more lavishlly” (CSL #51). It smacks of a liturgical minimalism that its proponents would surely shrink from in horror. More to the point, the assigned antiphon is often a syncopated prayer that easily directs the worshipers’ thoughts to the particular Sunday Mass... I believe that this kind of coherence encourages active participation...

The psalms hold special meaning and beauty for musicians and liturgists. We are, I believe, not living up to our ministry if we hoard their treasures for ourselves and do not, at least, consider means to introduce their wonderful wisdom and prayer into our Sunday worship.

Secondly, I would like to offer some thoughts in defense of the much maligned opening rite. In practice, this part of the liturgy has certainly grated on the nerves of many worshipping congregations in the U.S. Part of the reason... is not its inherent design but rather its execution. Choices made concerning the opening of Mass are unusually susceptible to bad judgment. Lengthy Glorias during which the congregation either limps along... or stands and listens... [the abbreviation or misuse of opening gathering music... both... have contributed to the perception that the opening rite is not well designed...

My understanding of the purpose of this rite is to transform a group of tired, worldly humans into the gathered Body of Christ, ready to celebrate the liturgical and ritual truths embodied in our worship. If the musical prelude has been carefully chosen and the opening

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hymn done in its logical entirety, these... can set a tone for a particular celebration. The ritual of greeting, penitential rite, Gloria and... opening prayer can provide weekly repetitive stability... The opening rite handled gingerly and thoughtfully need not be tedious or lengthy...

Finally, I am troubled that Fr. Walsh feels it necessary to attack Catholic parish choirs even if just by mentioning what he feels is the prevalence of poor liturgical set-up for choirs. I hear lurking in between the lines that old sixties choir purge...

I am convinced that choirs can be the mainstay of a parish music program. The problem that confronts the responsible pastoral musician is: just what is the choir supposed to do in Mass?...

My solution... is to use the choirs as liturgical leaders of worship. This means they can enhance hymnody or songs by singing a verse themselves [or] by... singing a descant; they can chant propers [psalm verses, the alleluia verse]; they can chant certain ordinary [texts] (rare but possible); they can sing choral anthems appropriate to the feast... as choral prelude or postlude [or] at the presentation of the gifts...

[I]t is very necessary to remember that the primary song at Mass is always that of the entire assembly. But the “Song of the People” (in Paul Westermeyer’s phrase) is never served by the mediocre. Pastoral, liturgical and musical standards must all be constantly and vigilantly applied to our weekly worship...

I am speaking as a professional church musician who serves a parish in the midwest in a full-time capacity. I realize just by [being] a full-time musician my situation is unusual. Nevertheless I am often disturbed by the lack of discussion in our professional music and liturgy journals of concerns that are truly pertinent to the parish situation. I have written this letter to respond to the need for discussion and in hopes of opening some dialogue.

Steve Jenkins
Holland, MI

Maybe Unpopular, But...

Editor’s Note. Mr. Jenkins sent copies of his letter to several musicians around the country. One of those correspondents has shared his comments with Pastoral Music:

About one month ago I received a copy of a letter... from... Steve Jenkins... While I don’t want to comment on his particular reactions to certain articles... in Pastoral Music, I do want to react to the three premises of his letter.

I quite agree with Jenkins’s assessments, especially the first two—that a lot of people with the public ear preach in favor of seasonal responsorial psalms as preferred to using the appointed psalm in the lectionary for the day, and similarly, malign the introductory rites of the eucharist. Both opinions are frequently heard.

I, too, quite agree with his conclusions that any assembly can sing the appointed psalm each week—and if they are done over a period of years, will come to know all of them well—and that this is by far the preferred practice for the reasons Jenkins so clearly states.

And I agree that the entrance rites are just fine as they are. All the times I have witnessed an abbreviation of the introductory rites have resulted in going from beginning of the liturgy to the first reading in just three or four minutes. I consistently find that I have not settled in enough to be ready to listen attentively to the word. The rites as given in the Sacramentary—entrance song (usually a hymn), penitential rite (with a possible sung litany), Gloria (a canticle), and opening prayer—for me very much parallel the Taizé experience of singing a variety of songs as the people gather and “get ready” for the prayer.

While I don’t share Steve Jenkins’s perception that the old ’60s choir purge still threatens us, I do fully agree with his description of the role of the choir in worship.

Robert J. Balastini
G.I.A. Publications, Inc.
Chicago, IL

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.

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Assocation News

Member News

Long Beach!

Three thousand musicians and clergy gathered at the Long Beach Convention and Entertainment Center under the clear California weather sky for five days of worship, celebration, addresses, workshops, meetings, performances, displays, exhibits, exercise (of legs and feet, especially), and relaxation. We joined in music new and old, accompanied and a cappella, familiar and unfamiliar. We renewed old acquaintances and made new ones. We visited some places we had only seen on television, like the Crystal Cathedral. There were some bad experiences (long lines, buses), but in general our evaluation of the National Convention was very good—better than a 4 rating (out of 5) overall.

Projecting from the evaluations, we find that more than two thousand of us had been to an NPM Convention before, either national or regional, but about nine hundred of us were new to the experience. And the experience was so good that about two hundred of the new folks are already planning to come to Pittsburgh in 1991, while another five hundred are thinking seriously about it.

About two-thirds of us found the new repertoire we were looking for and considered this a major benefit of the Long Beach Convention, but we also felt that the education we received and the opportunities for festival and celebration were of great significance. About half of us gathered at this Convention for peer support as well, and a large minority (about forty per cent) were pleased to garner some important information on specific subjects. We came early to go to Disneyland and left late after touring Universal Studios. And once more we answered the question, “How Can We Keep from Singing?”, by affirming that we cannot and will not stop our singing.

Six Scholarships Announced

The recipients of this year’s scholarships (five NPM scholarships and the Rene Dosogne Memorial Scholarship) were announced during the Members’ Breakfast at the National Convention.

Kirk Hartung is a musician studying at the Boston University School of Theology and working as music director for Sacred Heart Parish, Newton Centre. Kirk is a cross-country scholar; before studying in Boston he studied and worked in Seattle, WA, majoring in music at Whitman College and doing advanced study at Seattle Pacific Uni-

An Open Letter of Explanation and Apology

The Convention evaluation forms reported two clear and consistent complaints: Convention registration took too long and the buses for the concert at the Crystal Cathedral were too long in leaving. Some of you are aware of the cascade of problems that led to the long lines and delays; some of you may not be.

Three weeks before the Convention opened, Tom Wilson, the convention manager, resigned from the national staff to take another job. He had worked on the Convention for two years, and he tried to delay the starting date for the new job until after the Convention, but to no avail. I attempted to replace him, but realized that even if I could get a replacement, no one could possibly learn what Tom knew in a short two weeks. So I stepped in as convention manager and asked members of my staff, especially Nancy Chvala, my secretary Judith Forbes, and Gordon Truitt, to assist me since I had my regular convention responsibilities to handle—running meetings, welcoming speakers and members, and the like—in addition to the convention manager responsibilities. I even attempted to revise the registration process this year—would you believe—in a effort to streamline it!

In addition, the parish in which Cardinal Manning had been in residence since his retirement was the same parish that had generously provided all the musicians for the opening event and some of the volunteers at the convention. When the Cardinal died on Saturday, June 24, they were called on to celebrate a funeral Mass in their parish on the opening night of the Convention, and we were taxed to the limit. We are very grateful to all who stepped in at the last minute, especially Elaine Rendler, Oliver Douberly, Dolly Sokol, and the other musicians who developed a new opening event to replace the one printed in the convention book that had to be scrapped.

The delay in having the buses leave for the Crystal Cathedral was another kind of problem: a misunderstanding in communication with the bus company. I had instructed the buses to leave “by” 7:30; the bus company heard leave “at” 7:30. In spite of local and national staff trying to convince the bus drivers to leave earlier, no one from the bus company would accept anyone’s authority except mine ... and I was at a planning meeting with Frs. Gelineau, Taulé, Deiss, and Walsh for a panel discussion the next day.

This is a long explanation, but I want our members to understand the various problems we faced, and the way one problem compounded another. So be assured registration definitely did not go the way that we wanted it to, and we are very, very aware of the long delay that kept many of you waiting in one line or another. We apologize.

We want to assure you that future conventions will have a better registration process and better ways of moving people to events. But in the meantime, we want to offer those of you who were affected by our problems and mistakes our deepest apologies.

Rev. Virgil C. Funk
versity and the University of Washington. While pursuing his studies he is on leave from his position as music director for the Church of St. John the Evangelist, Seattle.

Carolyn Olivero is an organist and music director at Most Holy Redeemer Church in Tampa, FL, where she has worked for the past eleven years. Although her time is limited by the need to care for five young children, she has managed to continue studying organ with David Clark Isle at the University of Tampa. The scholarship will help her finish her music degree with a concentration in organ and education.

Joyce Ruhaak is studying voice and liturgical music at St. Xavier College, while working as organist and choir director at St. Joseph’s Church in Manhattan, IL (and as weekday organist and musician for children’s liturgies at St. John the Evangelist, Chicago). She comments: "We need to stop asking for permission and waiting for someone else to sing our songs for us; we have to start writing and singing the truth of our lives." Sexism and Sacred Music Series

Paul the Apostle, Joliet). She tells us that she has been playing the organ in church since the eighth grade. Her scholarship grant will enable her to continue her studies, and she hopes to receive a B.A. in liturgical music in 1990.

Joseph W. Stoddard, Jr., is the youngest scholarship recipient this year: he graduated this spring from New Bedford High School (MA). Joe serves as organist at two churches in New Bedford, North Baptist and St. Francis of Assisi, and for the last two years he has conducted the Christmas Cantata for the New Bedford Cluster of American Baptist Churches. He hopes to pursue a five-year double major Bachelor of Music program in college and then go on to receive his Master’s and Doctorate in musical arts.

Wayne Wyrembelski also received an NPM scholarship. He is the Director of Music Ministries at St. Mary Cathedral, Gaylord, MI, where he has served for the last fourteen years.

Wayne did his undergraduate studies at Central Michigan University and completed his graduate studies at Wayne State. The scholarship will help him pursue a Doctor of Musical Arts degree in the church music degree program at the University of Michigan.

Theresa Bulat of Lemon Grove, CA, who is completing a Bachelor of Music degree at San Diego State University, was named as this year’s recipient of the Rene Dosogne Memorial Scholarship. Ms. Bulat directs the choir at St. John of the Cross Parish in Lemon Grove. Rene Dosogne was a noted church musician in the Chicago area and a faculty member at DePaul University School of Music; this memorial scholarship was established by his family.

Funds for the NPM scholarships are collected each year at the National or Regional Conventions; additional donations are sent to the Scholarship Fund at the National Office by members who are unable to attend the Convention(s). We wish to thank all whose generous donations this year have made possible four more scholarships of $1,000 each to be awarded in 1990. (Additional donations are still being accepted; please send them to the Scholarship Fund at the NPM National Office, 225 Sheridan Street, NW, Washington, DC 20011-1492.)

For information on how to apply for an NPM scholarship or for the Rene Dosogne Memorial Scholarship (a $500 grant), write NPM at the above address or phone: (202) 723-5800.

We Applaud...

Four special awards were also announced during the Members’ Breakfast in Long Beach. The first was a lifetime achievement award presented posthumously to Dr. Ralph Keefer. The inscription read: “For a lifetime contribution to fostering the art of musical liturgy throughout the United States.”

Dr. Keefer was involved in the work of NPM from its inception. He had an article in the first issue of Pastoral Music, and his book To Give Thanks and Praise was the first one published by The Pastoral Press. Dr. Keefer spoke at many of NPM’s Conventions and workshops until his death in 1987.

Others who have been similarly honored as Life Members of NPM include Sr. Jane Marie Perrot, D.C., former president of the National Catholic Music Educators’ Association and one of the founders of NPM; Omer Westendorf, a composer who provided key leadership to church musicians immediately after Vatican II; and Rev. Eugene Walsh, S.S., nationally known liturgist and author.

The Distinguished Chapter Award was presented to Candy Wilson, Director of the NPM Chapter in Charleston, SC, and the Distinguished DDMM Service Award—established to recognize the outstanding efforts of a member of the Director of Music Ministries Division—went to Barbara Ryan of Metuchen, NJ.

Finally, a special Music Industry Service Award was presented to four major publishers of Catholic church music for their recent agreement on copyright sharing: GIA Publications, North American Liturgy Resources, Oregon Catholic Press, and World Library Publications.

...But Present in Spirit

A number of members wrote to express their regret at not being able to attend the National Convention this year, but none did so with more historical force behind their regret than Mary Jarboe, a long-time friend of NPM from Parsons, KS. Writing on her eighty-fourth birthday (April 5), she looked forward to celebrating her fifty-fifth wedding anniversary on April 11. She also mentioned that as of the Fourth of July this year she would have served as a volunteer organist for sixty-five years (playing the organ at Mass for the first time July 4, 1924), and she continues to play regularly for Sunday Mass and for weddings and funerals at the two parishes in Parsons, though she long ago gave up the Sunday schedule that she kept in high school and college, which included playing for the Christian Church and the Presbyterian and Baptist churches in town in addition to the Catholic parish.

In a 1988 article about Mary and her husband, LaVerne, in the Wichita Catholic Advance, she is quoted as saying, “I know that [my playing] is a form of prayer. The whole time I’m playing I’m thinking of the Lord and thanking him for the gift he has given me. I do it for him, and I do it for the people as a background for prayer. I’ve never had a problem, health or otherwise, that church music didn’t help me forget.”

Thanks for the witness, Mary—and thanks, too, for the plug for NPM in that newspaper article!
Keep in Mind

When we returned to the National Office after the Convention, we received the tragic news that Keith Chapman, whose MIDI workshops many people attended at Long Beach, was killed with his wife in the crash of their private plane in the Colorado Rockies as they were returning home on Thursday, June 29. The wrecked plane was found by a hiker in the Sangre de Cristo range on Sunday, July 2. Jan Robitscher, who had been a student of Mr. Chapman for several years, wrote of him: "He was always demanding—yet also witty, creative, and patient. He loved sharing his considerable talent with others, in the spirit of the Gospel phrase, 'What you give away, you keep'."

From the prayers at the time of death (Pastoral Care of the Sick): "May you live in peace this day, may your home be with God in Zion, with Mary the virgin mother of God, with Joseph, and all the angels and saints."

Another presence in many of our lives is no longer with us. On Tuesday, August 15, Rev. Eugene A. Walsh, S.S., died of a heart attack in Hawaii at the age of seventy-eight. "Geno" had been with us in Long Beach, too, although many of us had felt his influence long before that, through knowing him, working with him, hearing him speak, and reading his books. He was a friend and a goal to many NPM members and staff. One close friend said of him, "I went to him once, thinking I needed a shoulder to cry on. Gene gave me what I really needed—a boot in the rear—and sent me on my way." 

Gene Walsh remained active to the end. He was on his way back from a workshop stint in New Zealand, where he not only taught but also learned. At his vigil service (August 20), the homily was in a style that he had witnessed among the Maori of New Zealand—individuals in the community addressed their memories and feelings to the dead person, as the rest of the congregation "listened in." His body was accompanied back to the mainland by the friends who had been traveling with him as well as by Rev. George De Costa, Joe Camacho, and other members of the Malia Puka O Kalani community in Hawaii.

Father Walsh's memorial card contained a quote from him: "Jesus promises you two things: your life has meaning and you're going to live forever. If you get a better offer, take it."

Choir Directors Congress: Rome

The Third International World Congress for Choir Directors will be held in Rome in February, 1990. This year's meeting is under the patronage of Most

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Rev. Virgilio Noe, Secretary of the Sacred Congregation for the Sacraments and Divine Worship, and it is coordinated by Monsignor Pablo Colino, Choir Director of the Capital “Giulia” Choir of St. Peter’s Basilica. The program will feature a list of international speakers, including Rev. Virgil C. Funk, and the all-inclusive fare is only $800. For more information, contact: Peter’s Way, 270 Main Street, Port Washington, NY 11050. 1 (800) 225-7662.

NPM Standing Committees

Choir Directors

Those present at an invitational meeting on June 28 agreed to form a new standing committee of NPM for choir directors, with an eye toward a possible new division of the Association. The first project of this committee will be a program of choir exchanges with North American and European church choirs arranged through NPM. Suggested formats for the choir exchange program will be submitted to the committee through Dr. Larry L. Stukenholtz.

Several subcommittees were formed and chairpersons appointed. Dr. Joe Koestner will chair the Standing Committee for Choir Directors, and Dr. Larry Stukenholtz will act as the Committee’s secretary. Mr. Gene Regard will chair the subcommittee on the choir exchange program, and Ms. Laetitia Blain will chair the subcommittee on the NPM satellite workshop for the Pastoral Musicians Convention in Great Britain (1990). Ms. Pat McCollam will chair the subcommittee to plan for the Standing Committee’s presence at the 1991 NPM National Convention in Pittsburgh, and Mr. Oliver Douverly will serve as an ex officio member of the Standing Committee.

Other members of the Standing Committee are: Ms. Maureen Morgan, Mr. David Fedor, Dr. Marie Kremser, Mr. Rob Strusinski, Ms. Linda Gatlin, and Ms. Elise Cambon.

Please address all correspondence to: Dr. Larry L. Stukenholtz, 2635 Milton #8, Fullerton, CA 92631.

Larry L. Stukenholtz

Seminary Music Educators

This was the second gathering of the seminary music educators and directors committee, and it was attended by some forty seminary musicians representing preparatory and college seminars and major schools of theology from all regions of the United States.

The Convention offered two general meetings for seminary musicians. The first centered on sharing the various music programs and curriculums currently in use in seminaries, and the second was devoted to the issue of preparing/planning the liturgy in the seminary. Discussion centered around two different models presented by Anthony DiCello (Mount St. Mary’s Seminary, Cincinnati) and Rev. Richard Wojcik (Mundelein Seminary, Chicago).

A special interest session on celebrating the liturgy of the hours in the seminary was presented by Anthony DiCello. It included a brief history of the development of the liturgy of the hours and the post-Vatican II reform of the hours, followed by a discussion of the “cathedral” or parish form and the monastic form of the hours. DiCello presented the form of the hours for morning and evening prayer at the Cincinnati seminary that combines aspects of the “cathedral” and monastic models, and suggestions for resources for sung settings of the psalms and canticles were shared.

Ronald Doiron (St. John’s Seminary, Los Angeles) offered a session on teaching voice in the seminary. His presentation included various aspects of vocal pedagogy for the male voice, ways of achieving maximum vocal efficiency, and suggested vocal repertoire resources for voice class.

Plans are under way for a two-day meeting next June at Mundelein Seminary, Chicago. The conference will include a hearing on seminary music curriculums, a presentation by a major speaker on the current state of seminaries, and a process for developing the group’s statement of purpose. Planning for the conference is chaired by Anthony DiCello, and steering committee members include Ronald Doiron, Rev. Virgil Funk (NPM National Office, Washington, DC), Sr. Judith Kubicki (Christ the King Seminary, Buffalo,
NY), Rev. Anthony Sorgie (St. Joseph’s Seminary, New York), Ellen Tamm Sweeney (St. John’s Seminary, Boston), and Rev. Richard Wojcik.

Anthony DiCello

Meetings and Reports From the Convention

Women in Ministry

This year at the National Convention there was a five-part series on “Sexism in Music and Worship” designed and coordinated by Ellen Tamm Sweeney and Mary Prete. The series opened with an introductory presentation followed by a response/dialogue session. On Wednesday workshops focused on specific ways to renounce sexism in the music and ritual we use in order to move toward justice and a fuller faithful vision of God, the church, and humanity. An hour-long prayer service on Thursday celebrated the work of the week and sent the participants forth with blessings and courage. An average of sixty people attended each workshop, and 130 worshiped together in the prayer service.

The purpose of Tuesday’s work was to reflect together on our life experience with respect to sexism. We wrestled with these questions: What is the connection between the language we use and our experience of reality? What is the connection between the historical Christian tradition, which understands God as person and as male, and the pervasive, systematic degradation and abuse of women in our society? How is the church involved in these connections? How do we name and recognize masculinity and femininity among us and within ourselves? The workshop on sexism and sacred music considered the topics of singing vs. speaking, text, performance practice, musical form, and the need for a surge of courageous creativity among composers of music for worship. The workshop on sexism and ritual looked at the ritual and linguistic options given in the Sacramentary and considered how choices among those options might be made that both nurture and challenge the communities we serve.

Action was taken on several fronts to solidify and expand the process of exploration, dialogue, and encouragement begun during the series. Those who signed up to “network” will be receiving a mailing list of people interested in pursuing the range of issues concerning sexism and sacred music. Entries for an annotated bibliography of books that people have found helpful were collected, and they are being compiled and sent out to those who request them. The idea that the subject of sexism should be raised and addressed in the major morning sessions of the next National Convention was strongly voiced and is under discussion with the planning committee for Pittsburgh ‘91. Brainstorming has begun for ways to establish a fund to underwrite the education and professional work of women composers of sacred music. Contact Barbara Marian, 701 North Division, Harvard, IL 60033, if you’re interested in working on this project.

We also need to convince the major publishers to take more risks in their choice of music to print or, failing that, to set up a new structure for making creative and visionary sacred music available on a large scale. Finally, we acknowledged that we need to stop asking for permission and waiting for someone else to sing our songs for us; we have to start writing and singing the truth of our lives. Several people stated their intention to intensify their compositional efforts, and we look forward to the fruits of their labor. The church is deeply in need of new music for worship.

In response to Ms. Sweeney’s open invitation at the first lecture, eleven men and women volunteered to share in the preparation and leadership of the final prayer service. They generously gave hours of their time during the busy days at the Convention to finalize the order of worship, learn music and readings, and prepare the space. Their enthusiasm, dedication, and artistic and collaborative skills were a great testimony to their love for the church and the renewing spirit of God. Throughout the series a spirit of truth telling, excitement, and encouragement prevailed. Many thanks to all who participated; may we continue to grow in faithfulness and imagination as partners, lovers, and friends of God. (For more information about the series, write Ellen Tamm Sweeney at 72 Cotting Street, Medford, MA 02155.)

Ellen Tamm Sweeney

Hispanic Day

Five hundred people gathered for the NPM Hispanic Musicians’ Day—Un día de la música hispana (July 1)—at the end of the National Convention to discuss music for the celebration of the eucharist in Spanish. The day featured talks on the prayerful spiritual life needed to compose liturgical music with strong biblical texts and musical excellence (Rev. Cesareo Gabarain) and the current world view of leadership for liturgy in Spanish (Rev. Alberto Taulé).

Rev. Gabarain, from Madrid, is one of the world’s foremost composers of Spanish liturgical music, with over four hundred songs for all liturgical seasons and interest groups (children, youth, adults). His song “Pescador de Hombres” is known by virtually every Spanish choir and is sung in English and other languages as well. Rev. Alberto Taulé, from Barcelona, explained the purpose of the worldwide liturgical group Universa Laus, which meets in Europe every year to exchange current liturgical practice and thinking. (Rev. Virgil Funk, NPM’s president, participates in these sessions each year.)

Liturgies for the day included morning prayer and Mass and featured the music of many composers well known in the United States (Carlos Rosa, Jose Antonio Rubio, Mary Frances Reza, Donald Osuna) along with the music of internationally famous composers (Gabarain, Taulé, Espinoza, Deiss, and some music from Taizé). Some new pieces were composed especially for this day: Mauricio Centeno, originally from El Salvador but currently living in Los Angeles, contributed three new compositions; and Cuco Chavez of Mexico contributed a new composition and did much of the set-up for the day.

A litany for the breaking of the bread was contributed by Sr. Andrea Johnson, and Joseph Abell of Los Angeles, with his customary quality voice leading, arranged many of the songs for four-part choir.

The entire day was organized by NPM through the Office for Worship under the leadership of Sr. Andrea Johnson, C.S.J., Coordinator of Hispanic Music for the Archdiocese of Los Angeles. Many people contributed their skills and talents, working together to reveal the superabundance of ability in the Hispanic community. One of the real surprises of the day was the presence of a woman from South Gate, near L.A.—Gertrude Suppe—who has compiled on her computer over eleven thousand Spanish song titles with complete cross reference by composer, season, copyright holder, and the like.
The music publishing industry, vital to the distribution of music in Spanish, was represented by two major publishers, Owen Alstott, President of Oregon Catholic Press, was present along with Paulette Vaught and Vicky Morales. Mike Cymbala and composer Dona Pena represented G.I.A.

The Hispanic Day was designed to do several things. It was primarily an opportunity to praise God and also a chance for people to get to meet some of the leading composers of Spanish music. People from around the country serving in the Hispanic music ministry got to know each other, share a good model of morning prayer, and examine much new repertoire. (One of the constant complaints from pastors about Spanish choirs is: “They always sing the same thing.”) Vocal choral techniques were woven into the rehearsals for morning prayer and the eucharistic celebration. Throughout the day the Hispanic community shared their persons and faith, language and culture, time and talents, prayer and spirituality, musical gifts and insights.

One of the questions examined during the National Convention and discussed during this Hispanic Day was whether or not there should be a “Hispanic NPM.” This would be a group of persons interested in facilitating and developing liturgical celebrations in Spanish. It would have to recognize the reality, authenticity, and dignity of the diverse musical cultures in the Spanish-speaking world, but it could offer a variety of services to Hispanic communities: shared information, promotion and support for composers, promotion of new compositions through the major publishing houses; the upgrading of musical and textual quality; training in repertoire, technical skills, performance, and style; encouragement of musical interest among young people. Mauricio Centeno from Los Angeles offered to organize a group of interested people to explore the level of interest and some of the questions involved in developing a Hispanic Division of NPM (e.g., the relationship of such a group to the Instituto Nacional de Liturgia Hispana).

Such a division could keep open the channels of communication and offer ongoing support. Will it happen? Will there be another Hispanic Day under NPM sponsorship? Si Dios quiere.

Andrea Johnson, C.S.J.

Diocesan Directors of Music & Liturgy

Twelve diocesan directors of music and liturgy gathered during the National Convention to share job descriptions, concerns, and possible networking programs. Initial discussion focused on organizations that could facilitate such discussion—FDLC, NPM/DMD, and the Roman Catholic Cathedral Musicians’ Conference—and on the role expectations of a diocesan music director.

John Romeri presented a proposal from the Professional Concerns Committee of the DMD to act on the diocesan directors’ behalf 1) to obtain from the FDLC, update, and circulate a list of dioceses that publish musicians’ salary guidelines; 2) to maintain a mailing list of diocesan directors of music; beginning with the list in the FDLC Directory; 3) to assist diocesan directors in communicating on various topics of professional concern (e.g., job descriptions, diocesan training programs, and the shortage of trained musicians).
The group decided to continue gathering diocesan music directors to poll their needs and interests during conferences they might attend, specifically the 1989 FDLC National Meeting of Diocesan Liturgy Commissions (Pittsburgh; John Romeri), the 1990 NPM Regionals, and the 1990 FDLC Meeting (Chicago; Mary Beth Kunde). Contact persons are needed for the 1990 NPM Conventions in Phoenix and Washington, DC.

Other suggestions included the possibility of pooling resources for training materials that may be beyond the budget of individual dioceses, such as a video presentation on "Music in Catholic Worship," and the possibility of using part of the FDLC newsletter to communicate with diocesan directors of music.

Mary Beth Kunde

Lutheran Musicians/Clergy

Twelve Lutheran musicians and one pastor met to discuss the idea of a Lutheran division of NPM. Kay Christenson, from Community Lutheran Church, Las Vegas, NV, facilitated this meeting. Those present represented a group of people seeking to expand their horizons and to offer sound, meaningful, relevant, quality liturgy.

They expressed a need to be aware of and in touch with the various resources NPM offers, but they do not know how many other Lutherans are NPM members, nor how many Lutheran musicians in other organizations—ALCM (Association of Lutheran Church Musicians) or AGO—might share a desire for affiliation with NPM.

The group expressed interest particularly in new liturgical music, various styles of liturgy, and ways to adapt those resources for use in Lutheran worship. Although the Lutheran musical tradition is strong, the group wants to draw on the best from the past and present of various traditions and to make these resources available to other Lutheran pastors and musicians.

Please address comments or questions to: Kay Christenson, 5287 Burnham, Las Vegas, NV 89119. (702) 736-8374.

Kay Christenson

ILDA

The International Liturgical Dance Association (ILDA) provides education, training, and information about the expression of good liturgical dance in Catholic liturgy. It consults with and supports those working with dance and those with questions concerning liturgical dance. At the ILDA meeting on June 28, during the National Convention, the following points were discussed: 1) that an NPM Dance School, similar to the Guitar and Cantor Schools, be proposed to Virgil Funk for approval; 2) that ILDA propose to the Sacred Dance Guild to have a track regarding liturgy (especially Roman Catholic liturgy) at their next dance festival and that qualified ILDA members volunteer their expertise; 3) that a network of ILDA members be formed for consultation, workshops, etc.; 4) that the programs outlined by chairperson Gloria Weyman be augmented in the near future to assist interested parishes.

Here is a brief description of the proposed programs. Program 1 is a beginning program for a parish that has not experienced liturgical dance. Program 2 is for a parish that has local or occasional liturgical dance. Program 3 is designed for a parish that is accustomed to liturgical dance and uses dance frequently. And Program 4 is a mime and gesture arts program for the parish that wishes to experience these art forms.

All of these proposals were agreed on unanimously by the attending group. Anyone wishing to become an ILDA member can send their name and address to: Gloria Weyman, c/o NALR, 4226 Bridgetown Road, Cincinnati, OH 45211. Phone: (513) 574-8851.

Gloria Weyman 21
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Like many churches, St. Matthew Evangelical Lutheran Church needed a new organ.

After three months of comparison shopping and with the organist's recommendation, the congregation bought a Baldwin 645 Classical Organ.

Baldwin's innovative technology convinced them.
Eugene A. Walsh was born and schooled in Baltimore and received his doctorate at the Catholic University of America in Washington, DC. He joined the Sulpicians, a community of priests dedicated to teaching in seminaries. He taught at St. Charles College and St. Mary’s Seminary on Paca Street (both in Baltimore) and at Theological College at Catholic University, where he served as rector during the 1970s. He was the seminary director of music for most of his early career. After his retirement he began writing and lecturing throughout the United States and around the world. (He died returning from a lecture stint in New Zealand.)

Those are the bare facts. But they don’t really tell the story. Gene’s doctoral dissertation (1949) was on the theology of French Sulpician theologians who were examining the relationship between the eucharist and the activity of the Trinity. Gene discovered in these studies the central image for his understanding of the Mass: that the Son of God was in a relationship with the Father from all eternity and vice versa. He described this mutual relationship in many different ways, as “the Father and Son were in love with one another” or “the Father was being what he was to the Son—a Father, a life-giver.” With this central idea, he came to the century-old seminary on Paca Street and began his teaching career.

In the early ‘50s he actively joined the American liturgical movement and began expanding and refining his ideas about the sacraments, especially the eucharist. His primary image for the eucharist was a re-presenting of the eternal act of the Father-and-Son in the act of offering of God-made-man to his Father in heaven. It was an action, and it was done through signs. The sign of bread and wine offered and eaten similarly became for Gene a sign and act of love.

And then Gene began to delve into Jesus’ humanity and his own. “You are as good a lover as you are a sign-maker” was one of his central tenets, often quoted. It is in human love that you find God. Readers of Music in Catholic Worship will recognize his language: “People in love make signs of love, not only to express their love but also to deepen it. Love never expressed dies. Christians’ love for Christ and for each other, Christians’ faith in Christ and in one another, must be expressed in the signs and symbols of celebration or they will die” (MCW #4).

Most of all Gene was a teacher. In Gene: A Biography of Eugene Walsh, S.S., Timothy Leonard says that “teachers do not necessarily lead lives of great scholarship. But they catch the sense of what is moving forward, grasp the meaning of their times, and mediate that meaning to their students. Such a teacher was Eugene Walsh, and very good one at that” (p. 145). As his student, I can testify that he taught most about living life.

Gene Walsh was one of the greatest supporters of NPM; he spoke at the first NPM convention and at many others after that. Gene was a recipient, together with Omer Westendorf, Jane Marie Perrot, and Ralph Keifer, of the NPM Lifetime Achievement Award, the highest award that NPM bestows. But for many of us, besides being a liturgist, a musician, a teacher, he was a deep and abiding friend, who knew how to love and to invite others to love.

In the revised rite of funerals, Viaticum (communion before death) is named the final sacrament. Its sign is clear: in the eucharist, the dying person is to take the presence of the believing community with them into the next life.

During the NPM Convention eucharist in Long Beach, Gene was tired and sat in the back of the congregation with Elaine Rendler, his long-time friend. At communion time, she went forward and brought communion back to him. As he sat, she knelt beside him and as he often did, he took her hands in his. They broke and shared the bread. He took her face in his hands and kissed her on the cheeks and said, “Thanks.” It was the last time that Elaine was with Gene before he died.

For me, personally, Gene was a deep and abiding friend. I’m glad that Elaine shared our Viaticum with him.

VCF
NPM Chapters

In this issue I want to share with you some of the highlights of the various Chapter meetings held during the National Convention in Long Beach.

Rick Gibala
National Chapter Coordinator

Permanent Chapter Directors

Directors of more than forty permanent Chapters met on Monday, June 26. They were encouraged to take on the role of Chapter "parent," one who not only teaches, coordinates, and directs, but also nurtures and loves. Main topics of conversation focused on dues rebates, recruiting new members, and programming.

Chapter directors brought multiple copies of programs and newsletters to exchange. Candy Wilson from Charleston, SC, and Paul Ziegler from Scranton, PA, gave presentations on their chapter activities.

Chapters were encouraged to design banners that would be visible at future Conventions. Both the Scranton and the Pittsburgh Chapters brought their banners to Long Beach.

Temporary Chapter Directors

Fourteen directors of temporary Chapters met to share programming and other ideas. Problems that keep a Chapter from achieving permanent status were surfaced in the discussion.

Chapter Officers

Officers from Chapters throughout the country came together to explore their various tasks. The conversation was focused in four discussion groups: Directors of Recruitment, facilitated by Terri Pastura of the Cleveland Chapter; Directors of Planning, led by Sr. Marian T. Arroyo, R.S.M., of the Charlotte Chapter; Secretary/Treasurers, led by Nancy Valtos of the Scranton Chapter; and Animators for Koinonia, led by Art Franzaglio of the Pittsburgh Chapter.

Awards

Charter provided to five chapters that have achieved permanent status: San Francisco, CA, Terry Jensen, Director; Greensburg, PA, John Szalewicz, Director; Tyler, TX, Dianna Montalbano Braquet, Director; Tucson, AZ, Cheryl Lundgren, Director; and Sioux Falls, SD, Jeanne Ranek, Director.

At the Members' Awards Breakfast on Friday morning, Candy Wilson, Director of the Charleston, SC, Chapter, received the Outstanding Chapter Award.

Dr. Doris Donnelly. *Flynn*
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DMMD News

DMMD at Long Beach

DMMD members participated in many exciting events at this summer's National Convention. For those who arrived before the official opening on Monday, there was a memorable and challenging seminar with Joseph Gelineau. In addition to hearing Father Gelineau recount the story of his long and distinguished career as a musician, liturgist, and pastor, participants dialogued with him on vital issues related to music, ritual, and inculturation.

Other sessions included a lively exchange on getting congregations to sing led by Gordon Truitt; an informative and practical approach to collaborative ministry by Beatrice Fleo; and a helpful workshop on stress management by Eileen Gupton.

Those who attended the biannual members' meeting received reports from the chairs of the various standing committees, heard Fr. Virgil Funk report on the state of the Association, and welcomed the new members of the DMMD Board of Directors.

Distinguished Service Award

At the NPM Members' Breakfast, Barbara Ryan received the DMMD Distinguished Service Award. Barbara, who serves as a full-time director of music ministries in the Diocese of Metuchen, New Jersey, has been involved in setting the direction of the DMMD nearly from its inception four years ago. Having served on the initial steering committee, she was recently elected to a second term as Vice-President. She presently edits the newsletter Praxis, which is published for DMMD members quarterly. Thank you, Barbara, for your devotion and work on behalf of DMMD!

Board of Directors

Elections were conducted by mail this spring for five regional representatives to serve on the DMMD Board. The members of DMMD owe a great debt of gratitude to the outgoing members of the Board for their contributions: Bea-

The choir performs the Durufle Requiem at the Crystal Cathedral. Flynn
trice Fleo of Boston, Massachusetts, outgoing treasurer and chair of the education committee; Fr. Bruce Forman of St. Louis, Missouri, outgoing chair of the membership committee; Jane Williams of Aylmer, Quebec; and Jeffrey Holmes of La Jolla, California.

The new members of the DMMD Board are Sr. Sheila Brown, RSM, of Flushing, New York; John Romeri of Pittsburgh, Pennsylvania; Michael Kenney of Shreveport, Louisiana; Jeffrey Honore of Milwaukee, Wisconsin; and Mary Lee Scoville of Stockton, California. Welcome to our new Board members.

The officers of the Board of Directors are J. Michael McMahon, President; Barbara Ryan, Vice-President; Mary Ellen Liebwein, Secretary; and Jeffrey Honore, Treasurer. Committee chairs are John Romeri, Professional Concerns; John Kubiack and Mary Lee Scoville, Membership; Mary Ellen Liebwein and Sr. Sheila Browne, Education; and J. Michael McMahon, Liaison. Please feel free to contact any Board member to offer a suggestion or to raise an issue for consideration.

J. Michael McMahon

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An Offering of Joy and Sorrow

Rev. Virgil C. Fansh, a priest of the
Diocese of Richmond, VA, is founder and
president of the National Association of
Pastoral Musicians. This meditation was
part of his closing remarks at the NPM
National Convention.

Each musician, to become a pastoral
musician, passes through three steps.

First, you discover that you have a
gift, a talent, a desire for music.

Next you respond to an invitation to
make music in church, and you become
a liturgical musician.

For some of you, being a liturgical
musician may be enough, but many of
you discovered a third step: You be-
came aware that you were serving the
needs of your parish community, and
you became a pastoral musician, a per-
son committed to excellence in music,
competency in liturgy, and complete
surrender of these gifts to the commu-
nity of the church.

There are crosses here. Not just the
cross of pain, that is, the limited musical
talent available to you in this parish or
the compromises you make because of
the instruments you use or the room’s
acoustics.

You also discover the cross as a sign
of resurrection and triumph over death
in the comfort of musical prayer at a
funeral, in the joy of dedication at a
wedding, or in singing songs of praise,
adoration, and thanks to our great God,
or even in the pure ecstasy of the Easter
Vigil that sings with the newly baptized
in a voice of unique praise.

There is nothing quite like being a
pastoral musician, and it takes a com-
mmitment to both crosses—the sign of
letting go through death and the joy of
taking on new life. When he discovered
that he had a brain tumor, John Ness
Beck composed his last work, and he
called it "Offertory."

Claiming our vocation as “pastoral”
means that we require one another. You
see, that’s really why we come together
to experience one another’s hope and
suffering, to rededicate ourselves to-
gether to the triumphant cross. That’s
what our Association is about, and
that’s why we gather in Convention, not
only for education or fun, but we gather
to share our stories, to dedicate or
rededicate ourselves to living as
pastoral musicians for another year. We
do this together because a lot of the
follies back home don’t realize what
we’re about, and it gets lonely.

So once more we embrace the cross,
not a wooden symbol like the one we
use on Good Friday, but the living cross
that marked us at our baptism, worn
invocically throughout our lifetime, but
made visible at our triumphant resur-
rection. We retrace that cross on our
lives by reflecting on its living source in
our faith, and in embracing our great
call to be pastoral musicians we em-
bace once more its joys and sorrows.

The cross is lifted high during the closing service. Flann
Psalms of Sorrow and Celebration

BY MICHAEL JONCAS

Scripture grounds my life as a Christian, a preacher, and a priest. There is no other body of literature I find so fascinating, no source of prayer so consistent, no witness of faith so beckoning as these Jewish and Christian writings. These texts give me the record of how flesh-and-blood human beings have wrestled with life, each other, and their God through history. These texts have unmasked my illusions and stung my pride, but they have also comforted me and given me the courage to go on when the world was crumbling. Above all, they provide me with reports on the words and deeds of the most important person in my life, Jesus of Nazareth, and ignorance of these texts, as St. Jerome said, would be ignorance of him.

I bring you the musings of an amateur in the root sense of the word amare: one who loves a topic and shares it for love. First I will survey some of the present "standard" techniques of biblical scholarship that help clarify the Scriptures’ meaning; I want to present the kind of questions these disciplines pose. Next I will apply some of these techniques to one of the psalms of celebration to indicate how study of the text can help us sing it with more intelligence and fervor. Finally I will apply the same techniques to a psalm of lament and suggest how the biblical witness invites us to deal with the broken edges of human life.

I should make my assumptions clear. First I assume that, since a significant proportion of sung prayer in the Christian tradition is taken directly from the Bible, you want to know what the text you’re singing means. We pastoral musicians do not sing to entertain bored worshipers or to seduce them into brainless ecstasy; we may sing in the spirit, but we also sing with our minds (see 1 Corinthians 14:15b).

Secondly, I assume that you want to discover what biblical texts mean for yourself and your community now, but that process will involve discovering what the texts have meant to others in the past, most importantly, to the original audience. Classical Scripture scholars distinguish between the exegesis of a text (the attempt to determine what the original author intended to say to the original audience) and its hermeneutics (the rules and processes by which you discover a text’s meaning). Exegesis helps us to find our what religious truth the author wished to communicate in God’s name; hermeneutics helps us discover the implications of that religious truth for our day-to-day living. What we want to avoid is eisegesis ("reading into" a text a meaning that the text doesn’t bear) and proof-texting (taking biblical quotes out of context to make a polemical point).

Third, I assume that all the demands on your time from pastoral responsibilities, your own artistic development, and personal and household life will keep you from learning Hebrew, Aramaic, and Greek in order to work with the original texts; you will always be working from a translation of the scriptural texts.

Five Rules

Here are five rules to help you tease out the meaning of biblical texts in translation, but the first one requires a little prologue. We don’t have any manuscripts of biblical texts as they came from the author’s hand; we have

I bring you the musings of an amateur in the root sense of the word amare: one who loves a topic and shares it for love.

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Rev. Michael Joncas, a priest of the Archdiocese of St. Paul-Minneapolis, MN, and a composer, is presently pursuing doctoral studies at the Pontifical Liturgical Institute of the Pontifical Athenaeum, San Anselmo, Rome. The complete text of his presentation, "Psalms of Sorrow and Celebration," (including the musical performance of two psalms by David Haas and Jeannie Cotter) is available on video (VHS format) from The Pastoral Press and on audio cassette from Alpha Omega Cassettes.

Michael Joncas, Flynn
copies of these texts handwritten in various inks and scripts on animal skins and papyrus that circulated among various ancient communities. So the first task of contemporary biblical scholarship is to establish as far as we are able the original form of the text, such me-

“What the Bible says” it says in Hebrew, Aramaic, and Greek, and we should be wary of claiming definitive meaning from vernacular translations.

- - -

ticulous and painstaking work is called “textual criticism.” Knowing about this work will keep you from saying, “The Bible says ...,” and then rattling off something in English (or Spanish or French or Russian) to prove your point.

“What the Bible says” it says in Hebrew, Aramaic, and Greek, and we should be wary of claiming definitively to know its meaning from vernacular translations.

So Rule #1: Use a variety of translations and understand the principles by which these translations were made. By reading the introductions to various translations you should be able to discover what Hebrew, Aramaic, and Greek sources the translators used and what principles they followed in making their translation. Does this edition claim, for instance, to be a translation or a paraphrase? Does it attempt to reflect the word order, style, and difficulties of the original text? Do the translators attempt to understand the original as precisely as possible and reproduce its thought content and impact in translation without being concerned about one-to-one word correspondence? Or does it fall somewhere between these two translation methods? Using a variety of translations will help you app-

preciate the range of meaning in a particular text.

Rule #2: Use a reputable commentary (or commentaries) to help yourself encounter the original text even through the translation. A Good biblical commentary will not substitute for the text, but will constantly point you back to the text (and the translation) for confirmation. The introductions and notes provided in your translation can serve as an elementary commentary, but you should have a one-volume reference commentary handy.

Rule #3: With the aid of your commentary(ies), try to determine the meaning of the words and the passage’s progress. “Word study” examines the word units of a passage, and “literary criticism” is an organized way of reading attentively, observing how the words are put together. A word study of the Greek word for compassion (σπαθεχθεῖσαν), for instance, reveals that it literally means “bowel curdling.” This information gives us a profound understanding of Jesus’ visceral reaction when confronted by a
widowed woman mourning her dead child (Luke 7:11-17). Literary criticism, on the other hand, reveals the meaning of the detail that Jesus “touched the bier” on which the dead boy was being carried. For the gospel writer, this gesture was a radical challenge to people’s scale of values, for to touch the dead or their funeral accoutrements made one ritually unclean. For a religious leader like Jesus to incur such a state for an unknown woman is a parable in action, challenging accepted notions of proper religious behavior. Word study and literary criticism lead to questions like these: What words, images, symbols appear in this passage? Do they appear in any parallel passages, and if so, what do they mean there? What characters and interactions are in this story? Are there any shocking, surprising, or puzzling elements in the passage, and do they provide a clue to its meaning?

Rule #: Use your commentary to determine the source(s) of the literary forms and the passage’s editorial emphasis; try to judge how these elements affect the meaning. This rule introduces us to source, form, and reductio criticism. Source criticism probes for the possible oral and written sources of a passage and their function in Jewish and Christian communities. Form criticism studies the literary forms (e.g., poetry, history, parable, miracle story). And reductio criticism tries to determine the particular emphasis an author or editor had in mind when recasting a biblical passage. Literary form, in particular, is very important in disclosing the religious truth of a passage, and we should try to have our musical forms mesh with the literary form.

These first four rules help us to discover what the text meant. The fifth rule helps us understand what the text means, i.e., what implications does it have for my life and the life of my household, community, nation, world?

What does it tell me about God, other people, myself, and our interaction? How does it call me to act?

Rule #5: Determine what you bring to the text to determine what the text brings to you. An authentic encounter with the biblical texts forces us to confront what we really believe about God (how do you square a cozy “God is love” image with the slaughter of Egypt’s first-born [Genesis 11:1-10:12:29-32]?, about other people (what is the morality of Jephthah’s vowed sacrifice of his daughter [Judges 11:29-40]?), and about ourselves (do we turn in our paychecks because Jesus said, “Go, sell what you have, and give it to the poor” [Mark10:21]?)

The challenge of this final rule is that we begin to take the eeriness of the Scriptures seriously, their immersion in Life’s contradictory impulses, their refusal to be systematized. This collection of tales can become an incessant refrain convicting us of blind complicity in evil, but it may also intone the lovesong of a God who literally can’t keep away from our flesh. The Scriptures don’t provide immediate answers for every moral issue, but they do enshrine the approach to moral issues that people of faith must take. That is what makes Scripture study both exhilarating and terrifying: in the end, the texts judge you much more than you judge the texts.

Now I want to apply these rules by looking at two psalms: Psalm 146, a hymn of celebration, and Psalm 137, one of the most heartbreaking laments I’ve ever experienced.

A Psalm of Celebration

By using a variety of commentaries I have discovered some interesting things about individual words in Psalm 146. For instance, the word translated as “soul” in the first verse (nephesh) is also the Hebrew word for “breath,” “animal,” “self,” and “throat,” i.e., a very concrete way to talk about being human: if you’ve got air moving in your throat, you’re alive. This concreteness is reinforced in verse four. No matter how powerful they may be (v. 3), if you take away someone’s nephesh (another word for “breath,” also translated as “spirit”), they’re dead as mud. So according to the psalm poet, to use breath to make music is to praise God in the very act of being alive, to return to God the breath-gift of life itself.

The words for “God” in this text are also instructive. Most frequently used is “YHWH” (usually translated as “Lord”), God’s “proper” name among the Hebrew people, unpronounced out of respect, but probably signifying pleurity of being. Other titles for God use the Hebrew equivalent of the generic word for “god”—El. But they make it a proper name by linking it with another phrase, as in the “God of Jacob” (v. 5) or the “God of Zion” (v. 10). The God language of this psalm is always relational. God is known in what God does to relate to people and the universe: fashioning the sky-earth-sea, taking up the cause of the oppressed, feeding the hungry, freeing from prison, curing blindness (vv. 6-8), straightening scoliosis (which is what “raising up those who are bowed down” really means), sustaining aliens-orphans-widows (v. 9)—all summarized in the affirmation that God “keeps faith forever” (v. 6c).

Finally the words for the upper classes, while respectful, remind them of their basic humanity. The “powerful” who should not be trusted (v. 3a) are literally “princes,” “nobles,” or the “well-to-do,” and the “mere mortals” or “human being” who cannot save you (v. 3b) is literally “a son of man,” probably a reference in this case to the king.

Those words are woven into a structured poem, and scholars generally classify this poetic structure as a “hymn.” Unlike the myriad forms in our present hymnals, the “hymn” as form critics of the psalter describe it has a definite literary structure: an introduction that usually calls the community to praise, wonder, and adoration; the body of the hymn, usually introduced by the emphatic syllable kl, which reveals in God’s activities as creator and redeemer; and a conclusion that usually restates the introductory call for praise, but in more enthusiastic terms.

Psalm 146 follows this general hymn structure, but with some interesting differences. First, there is an added introduction/conclusion in the liturgical cry Halleluyah (“Praise YHWH!”). Second, the text is in the singular throughout: The psalmist addresses his own nephesh in the introduction and declares his intention to praise God as long as he has breath; there is no call for community worship. Third, the contrast between the folly of trusting powerful mortals and the wisdom of trusting the faithful God (vv. 3-5) seems like
a proverb inserted between the introduction and the body of the hymn; another proverb with a similar contrast appears before the conclusion (vv. 8c-9c). Fourth, even though there is no ki introducing the body of the hymn, God is still praised, first for acts of creation, then for concrete care of humans. The repetition of God’s name associated with these caring acts is especially powerful in Hebrew. Finally, like some of Bela Bartók’s best orchestral compositions, the entire poem evidences a beautiful mirror structure.

A Psalm of Lament

Psalm 137 could be called a “text of terror.” Though a favorite with composers (from the folk round “By the Waters, the Waters of Babylon,” through folk-pop arrangements like Linda Ronstadt’s “By the Rivers of Babylon” or “On the Willows” from Godspell, to classical settings), their compositions almost always distort the text’s structure and impact by omitting the savage curses that end the poem. Unlike the individual praise of Psalm 136, this is a communal lament, a cry from the community of Israel.

The historical background is this: Judah had been invaded, Jerusalem and the Temple had been destroyed, and most of the people had been slaughtered or deported to Babylon (587 B.C.E.). The poet presents himself as part of the guild of Temple musicians, guardians of the people’s sung religious traditions, languishing in exile. Imagine the Holocaust deportees of our own recent history, starved and beaten during the day, but forced to play Mozart’s chamber music for their Nazi captors at night, and you have some sense of this poem’s context.

Word study reveals the following details. The “rivers” or “waters” of Babylon are really the irrigation ditches that watered the area between the Tigris and Euphrates rivers; the scene is not an invitation to song at some rustic picnic but at a work break during slave labor. The shock of captors asking these musicians to sing a piece from their Temple repertoire during a break is captured, to some extent, by a scene in Mel Brooks’s movie Blazing Saddles, when the white bosses ask the chain gang: “Sing us one of your nigger work songs!” The poem makes clear that this scene is not an example of tasteless humor (as the movie’s scene could be interpreted) but a snapshot of the fate of the powerless.

The curse against Babylon (vv. 8-9) stems from their role as foreign invaders, but the curse against Edom (v. 7) is directed against the Jews’ own blood-kin, who betrayed them to the invaders. The situation was like that of the French resistance during World War II, who hated the Nazis but despised the Vichy government for its collaboration with the invaders.

To understand the unique structure of this poem, we need to look at the general structure of a psalm-lament as described succinctly by Carroll Stuhlmueller, C.P.:

These psalms usually begin with a call for help and may expand this call by dwelling upon God’s past favors. This initial section is generally quite brief ... The body of the psalm is explicit, personal, tense, honest. The attitude of the psalmist will vary from a prayer for help, to a lament or description of the misfortune, expressions of confidence, a confession of sin, the curse of an enemy. Towards the end of the psalm of supplication generally modulates into a prayer of thanksgiving or confidence.

The three sections of Psalm 137 contrast with this threefold schema of call-body-thanksgiving. Skipping any cry for help or even a mention of God’s past benevolent activities, the poem begins immediately with a description of life in exile: the exiles sitting on the ground (the posture of mourning in the ancient Near East) and weeping, their musical instruments abandoned on shade trees, while their overseers demand happy tunes (vv. 1-3). The second section begins with the heart-rending question, “How can we sing the God-of-our-homeland’s songs when we are so far from home?”, and it continues with a self-imposed curse if the singer should even try. Far from sentimental bathos, this question is closer to an angry shout: “So you want a song? All right, I’ll give you a song!” And the “song” that follows is a string of curses.

The poignancy of the singer’s self-directed curse (vv. 5-6) is almost unbearable: Let my right hand—the hand that I use to play my lute—shrivel, and let my throat dry out so that I can’t even squawk. Let everything that I am as a musician in God’s service be destroyed, if I kneel under to these tyrants!

In the third section the singer’s wrath turns outward against the invaders and their collaborators. The rage is reflected in the fierce pun in verse 7. The call to “tear down” Jerusalem can also be translated “Strip her! Strip her to her buttocks!” The poet personifies Jerusalem as the bride of the Hebrew people, who have to watch helplessly as she endures gang rape by the Babylonians and Edomites. Out of this graphic and appalling image come the curses directed at Babylon, a savage transformation of two “askle” sayings (what we would call “beatitudes”). They become howls of vengeance guaranteeing that Babylon would never be able to do this again because her offspring would be destroyed. Here is where the poem ends, savage, ruthless, and brutal. How can this be the word of God?

The venom of Psalm 137 is horrifying, but I believe that in precisely such a text we can have a revelation of God working at the depths of human savagery.

What implications does it have for my life and the life of my household? What does it tell me about God, other people, myself? How does it call me to act?

The authenticity of the emotions expressed here is awe-inspiring: nothing is hidden from God or the self; no polite phrases mask the human depravity; no neat categories of “acceptable” and “unacceptable” emotions cloud the picture. This text reveals that we do not have to fear bringing before the Lord whatever is truest in us, for God is greater than our hearts.

In addition, this text doesn’t try to explain away the broken edges of human experience; instead, it gives us a way to endure them, bring them to expression, and vent our passions so that they do not control us. Rage-filled speech can be a substitute for rage-filled behavior; it can defuse destructive actions while energizing us for constructive ones.

A third point: Nowhere does the psalmist say that the curses will be acted on; the singer commends everything to God (“Remember, O Lord ...” [v.7]). This prayer stance says: “This is how I see my life, God. Now you do something about it, because it is overwhelming me!” Commanding our savagery into God’s care frees us from doing vengeance in God’s name. In fact, the
key word in the entire text may be the “remember” (zakar) addressed to God, for we will not be blithely unrealistic about our own noble characters, if we have experienced and remembered what others can do to us and let that be a challenge never to inflict the same on others, since we know that God holds it all in memory.

1. This critical study involves inventorying all available manuscripts of a particular text, discovering any variants among their readings, deciding on the most likely representative of the original text, and explaining how the variants developed.

2. This attempt to match word order, style, and the like is called the “formal correspondence” method. An example of such a translation is the Revised Standard Version (RSV) widely used in English-speaking Protestant and Episcopalian churches.

3. This form of translation is called “dynamic equivalence.” Representative translations include the Jerusalem Bible (in French and English), the New English Bible, and the Good News Bible (Today's English Version).

4. In-between English translations include the New American Bible and the New International Version.

5. Reputable commentaries include *The Jerome Biblical Commentary* and *The New Catholic Commentary on Sacred Scripture*. If you can afford them, multivolume commentaries can help you and your parish continue to explore these texts for years to come. Options range from the Liturgical Press’s *Biblical Reading Guides* (now also available in one volume) through the Glazer series, *Old Testament Message/New Testament Message*, to *the Anchor Bible or Hermeneia*.

6. Yet, according to the account in Genesis 27, our God can make even mud breathe.

7. Some translators interpret YHWH to mean “I-shall-be-there-for-you-as-who-I-AM -shall-I-be-there-for-you.”

8. *Editor’s Note.* Many scholarly and even popular biblical texts now use B.C.E. (“Before the Common Era”) and C.E. (“Common Era”) as divisions instead of B.C. and A.D. *Pastoral Music* has also adopted this convention.


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Singing in Sorrow

BY ALICE PARKER

Dr. Parker's presentation, like many of those during the Convention, consisted of much more than a talk; it was also a hymn sing that used three songs taught by Dr. Parker and sung by the audience, who thus became a praying congregation. "Sometimes I Feel Like a Motherless Child" (Trad.

You can't hold yourself back; you can't really be very dignified when you get up there.

Singing Spiritual: "Ah, Holy Jesus" (Herzliebster Jesu, Cruger and Heermann, trans. Robert Bridges); and "Tender Thought" (American Mountain Hymn).

Dr. Alice Parker is an internationally noted composer, conductor, arranger, and clinician. Her full presentation, from which this article is excerpted, is available on videotape (VHS only) from The Pastoral Press and on audio cassette from Alpha Omega Cassettes.

I am an itinerant song leader with total faith in the ability of song to move people, to express and release all human emotions, and to unite whatever disparate group is gathered into one communicating whole. And I think that is why we are given this language of music. First and foremost, music establishes and communicates mood. But if we don't call forth a mood as leaders and singers, what we get is that all-pervasive mood of boredom. It never fails to work that way.

So we need to appreciate that God gave us this language of music to touch our own hearts and the hearts of other people around us. We show such appreciation by singing the language well: it doesn't happen by accident; it happens out of a will to communicate, and the better it happens, the better it communicates, that is, in the strictly musical values of pitch, rhythm, phrasing, and articulation. Music really does speak to the whole of us, to the physical ear that receives the sound and connects in some magical, mystical way to our feelings, our emotions, also delighting our minds with the wonderful intricacies or simplicities of patterns. It is a whole art, and the more we ask of it—the more we ask of ourselves and it—the greater and more immediate the reward.

Thursday Quartet: Nueva Creacion, featuring Spanish and English compositions (Gabarein, Reza, and Hurd).
Music expresses exactly what words cannot express. Words define and limit; they're a wonderful language of their own. Music is a very strong language in a different realm. The combination of words and music is a powerful agent for emotional release, including the release of fear, grief, anger, and loneliness—all those things that happen in loss. It's an incredible vent for the individual singer to sing that loss. If you sing those emotions, it means that they don't have to happen. You're letting them out, venting them from inside yourself.

And it's terribly important for us to learn to do that, both as individuals and as a group. It builds community, communal spirit and interaction, release from tension. I've seen two men who were much at odds come up and shake hands after a hymn sing. Somehow their defenses were lowered enough for them to affirm the other human being as a person because of what the music had done and because of making music together, not just listening to it.

Avoiding the Sad Songs

We live in a society that tries to hide pain and grief, to avoid the sad songs, and we tend to withhold ourselves from those songs, rather than letting them come forth. There is a wonderful saying in a nineteenth century hymnal introduction about sharing such songs (it is also about marriage); it says that in singing we double our joys and halve our sorrows.

Our society also tends to trivialize almost anything it touches. We go too fast; we don't think about what we're doing; we expect an automatic return from having gone through the motions. Music resists that like crazy. It does not establish a mood unless you invest yourself totally in it. And that investment means that you have to give up something. You have to give up the sense of trying to control it in an "every little dot in place" way, and you have to give up your own individuality to enter

We need to listen first and to echo back, not page values, but ear values.

into that world of sound. It's a paradigm for Christian behavior. Too often the songs that have come to us from the past are trivialized by our society. They do not sound as they did earlier because we kind of "hype them up." We feel that they "have-to-have-a-beat" if anyone is going to sing them. Music doesn't have to have a beat in order to be enormously communicative and in order to be sung beautifully, even by a large group.

We get detached from our senses because we're being battered by so much information. There's so much to look at that we don't see. There is an abominable amount of music around. Small children don't sing at home because the television or the tape machine is on. We used to sing for hours, driving from one place to another, but now there's always someone else doing the singing. So we have children for whom the norm is not to sing. That's a dreadful thing to happen to us, just as having children and adults who aren't at home in their bodies, who don't dance, is terrible. These bodies and our five senses are what God gave us to come into the world with, to learn with, and we cheat them of those opportunities by deadening them and not using them. We need to return: to relearn seeing, hear-
ing, tasting, smelling, touching, and relearn the communal sharing of emotion.

We need to examine, as well, what kind of a song releases emotion—what kind of a song is a song of sorrow. One of the challenges we have as song leaders is recognizing the nature of a particular tune. Not every tune will effectively create and express deep feeling; in fact, most tunes won’t. Finding one that will is like finding a jewel in a pot of stones. It builds voices; it builds musicians; it build tenderness and unlocks hearts. And we need to relearn how to sing those melodies in a less rhythmic, more expressive way, unaccompanied and unhurried. Such a style characterizes many of the songs of mourning. For rage or anger there can be a beat, and it can be heavy. But the keening over death or parting tends to have a far more individual feel to it.

As singers we know well that any melody is made up of pitches and rhythms. It seems to me that about half the melodies in the world are rhythmic, and the other half are pitched, that is, the pitches are more important than the rhythm. It is still a kind of dance, but it is a dance that is not measured. All of our notation, however, makes us write down music as if it were measured, and we tend to be very literal about the way we read it. But if we can break through that literalness of the page, and go back to exploring the song for its pitch values rather than its rhythm, we establish a totally different mood.

Singing Our Sorrow

We have two basic things to work with: the song in one hand, and the singer in the other. We have to study the song as an expressive text; we have to exegete the song. Where, when, and how was it first sung? When I page through a new hymnal, for instance, I don’t look at the music or the words first. I look for the date and place of a hymn’s composition—in that little tiny print—and I make a historical list of what’s in that hymnal, so I can begin to unlock it. What were the people like who sang it? What were the instrumental sounds? What was the building like? We have to begin by putting ourselves in the place of the first singer of that song.

Then we really need to examine the song itself. What are its rhythmic and pitch qualities? What is the text? Text is enormously, lovingly important; but the text must bow to the needs of the song, that is, if it is a rhythmic song, the text must go with the rhythm that is there. But if it is a chant-style song, the text takes total precedence over any kind of beat. And the singer’s loving expression of that text sets the rhythm of the whole song.

Almost equally as important is the effect that the song makes. What mood
does it call forth? Try a few different possibilities if the mood is not immediately apparent. Another way of approaching this question is to ask for the function of this song. Is it a march? a waltz? a lullaby? Is it something to sing while pounding the maize to make the morning’s bread? If I move to this song, what kind of dance would I do? If I were to listen to someone singing this song, whose voice would it fit best? Is it a solo or a song for a group of small children singing outdoors? The song is a world in itself, and the singers should enter that world, not impose themselves on the song.

We have two basic things to work with: the song in one hand, and the singer in the other.

We hold the song in one hand and the singer in the other. We each have one throat, two ears, a mind, and a heart, and we want to appeal to all parts of ourselves. But we’ve almost forgotten how to listen to one voice singing (Mahalia Jackson comes to mind as an example) and then imitate that event. We take, instead, the terrible bypass of the page, writing down what Mahalia Jackson sings (and thus simplifying it by about a thousand per cent), and then we teach people to sing what’s on the page. So when they try to imitate Mahalia singing, they sing what’s in front of their eyes, instead of going directly from ear to voice.

We need to listen to the incredible subtleties with which we speak, subtleties we should carry from speech into song. We need to listen first and to echo back, not page values, but ear values. We have to learn to sing so that we communicate. In singing to a small child, a two- or three-year-old, for instance, you have to sing in a very focused way, so as to attract and keep the child’s attention. You have to look them directly in the eye and sing to them.

We should sing not only to put the song across to someone, but to invite their response. This is what we hear in African-American churches and in third world countries, where people have not gotten so uptight that they are afraid to use their bodies, swaying back and forth or raising their arms. The kind of constant underlying refrain that continues in an African-American church when someone is speaking, filling in the pauses when the speaker takes a breath, creates a circle, so that the speaker is not doing something to the congregation, but there is a world of the talk—or the song—that we are all in together.

In contrast, I am puzzled by the function of a cantor, who makes a beautiful, inclusive gesture to get people into the song, but then stands absolutely still for the singing. Why? Is it undignified to move? Particularly when the music isn’t printed, shouldn’t the cantor at least lead the congregation by raising or lowering a hand, indicating the pitches of the phrase? I’m talking about personifying the song, so that the leader is the song for the people who are looking and listening and learning.

The main function of a song leader, it seems to me, is to bring together the singer and the song, and your first function is to be a model for that particular song, especially for the mood, the emotion, the function—all those things that you’re trying to get each individual in the room to imitate. So you can’t hold yourself back; you can’t really be very dignified when you get up there. I suspect that people who have taught a lot of very small children are probably the ones who are least self-conscious in doing this, because they don’t mind getting up and making fools of themselves in front of people.

Facing a room full of adults to teach them to listen and respond (not teaching page values) is exactly the kind of teaching that goes on in preliterate societies (and with preliterate kids). So if I’m going to songlead, I have to model the whole thing. I have to teach people to listen and to respond, and to teach it so lovingly that I will never tell them they’ve done something wrong. After all, we’re not trapped into teaching the page, in which if you don’t sing what’s printed, you’re wrong. Rather, I’ll simply repeat what I want them to happen, if people don’t get it the first time. Then the onus is on me to repeat it much more meaningfully, so that you get it, and I’ll repeat it three or four times, if I have to, until I can teach it well enough for you to get it. I need to invite your response—not just sound, but your face, your body, your heart, and your mind. I want all of you.

My other responsibility as a song leader is to be enormously selective about what I teach you. I have to have faith in it; I have to believe in it. There’s no such thing as doing something because it fits this little spot in the program or because I know that this is the “kind of music they really like and it will get them to sing.” Teaching such music is falsehood. What I teach when I teach music that I have faith in is love for the song: again, a paradigm of Christian love, inviting you to enter the world of the song.

Counting the Cost

But if we are to sing this way, what’s the cost? What do we have to give up? We have to give up the trivialization of our music, the practice of singing whatever’s in any book or any service just because it’s there. Some of it isn’t worth it; some is not designed to carry such freight. We don’t have enough time to waste on such music.

We have to give up the trivialization of the English language and choose words that matter, beautifully written to be beautifully sung.

We have to give up our reliance on organs, choirs, cantors, and hymnals, and go back to a song leader who teaches the congregation a song out of love, as a mother teaches her three-year-old child, and the congregation, like the child, repeats the song to the best of its growing ability.

We have to give up reliance on the expression of a liturgy that does not allow the song the time to sound. We have to give up the feeling that it’s somebody else’s job. Where two or three are gathered together—or even where there’s just one—there can be song, but you have to ask for it; it doesn’t come automatically.

We have to give up some of our American individualism, our refusal to meld into a group. The person who always comes in early, or sings a little behind the beat, or doesn’t listen, or refuses to enter the mood, or refuses to participate, is wrong. Singing is a discipline, just as the liturgy is a discipline, and we need to give ourselves to it totally.

The benefit is simply that we’re in touch with our own lives. We keep hearing better, singing better. We have this incredible outlet for our emotions. We share with community; we build a community. And best of all, we create a worthy offering to send back to the Creator who gave it to us. Anything less isn’t enough.
Cries of Supplication, Cries of Joy

BY JOSEPH GELINEAU, S.J.

The text of Psalm 106/7 describes all the grief of the world that liturgy calls on us to assume in its supplications and all the joy of paschal freedom that liturgy invites us to welcome: “Then they cried to the Lord in their need... Let them thank the Lord for his love...”

Rev. Joseph Gelineau, S.J., author, composer, is pastor of Écuisses, Seine-et-Marne, France. The full text of his presentation along with the world première Psalm 106/7 is available on audio cassette from Alpha Omega Cassettes and on video (VHS only) from The Pastoral Press.

But the grief and the joy in question are not symmetrical; they do not balance as suffering and enjoyment do when experienced successively. Between the cry of appeal and the cry of joy the whole situation has been utterly reversed for the person of the Bible. For instance, some people (in the text of the psalm) are lost in the desert—a desert of burning sands or a deadly solitude of the soul—and suddenly a track appears, leading to the city where people can live in harmony. Some others, deportees, are enslaved, but suddenly their chains fall off. Other people are crushed by evil, but a loving word brings them recovery.

Every time these people called out, a liberation occurred. Their grief was changed into joy because the God of salvation intervened, the God who reverses any situation, changing streams into a desert, but desert into streams, pouring contempt on rulers, but raising the needy from distress. A “passage,” a “passover” took place.

Through its cries of appeal and joy, each liturgy calls us to experience this passover, but we have to remember that neither suffering nor its conversion into joy are experienced in the liturgy the way they are in daily life. In life, experiences of suffering and liberation are perceptible, immediate, and successive; they are events of our earthly history. The liturgy gives us sorrow and joy in a “ritual” mode, as “figure” and “sacrament.” At liturgy the narrative of past paschal liberations is told, and the liberation in Christ risen is announced. One is united here and now to Christ’s passion and glorification in his suffering and glorified members, but always in signs and by faith.

This fact has two consequences in our context. First, unlike ordinary life, in which disease precedes recovery, the prayer of the psalms and the whole liturgy begins right away with thanksgiving: “O give thanks to the Lord for he is good; for his love endures for ever.” Only afterwards do we add the because: We give thanks because you have delivered us from distress. We recall the memory of the help granted in order to give thanks. On the other hand—the second consequence—unlike everyday life, in which objective events or things hurt or heal us, in the liturgy the “figure” of the rite, the word, or the song becomes both the sign and the reality of the paschal event.

As celebrating subjects of the paschal mystery, then, we are invited to assume the “figures” of supplication and praise. But we have to enter as fully as possible into these words and intonations, vowels and consonants, tones and cadences, which give form to the cries of appeal from those who suffer and the cries of
joy from the saved. In fact, the pastoral ministry of liturgy consists in giving the signs and sacraments the best chance to lead us into the mystery that is celebrated.

And how does the celebration invite us through its rites to become entirely the suppliants’ call of appeal and the cry of joy from the saved? To try to answer this question, let us start from the two great biblical cries that, from the beginnings of the church, have irrigated its liturgical prayer. First the cry of appeal, according to the Greek of the Septuagint translation: Kyrie, eleison, with its meter of seven syllables familiar to ethnomusicologists; its invocation of the “Kurios,” who for us is the one “whom God has made both Lord and Messiah” through his resurrection (Acts 2:36); and its appeal to God’s eleos, the faithful love of the God of the covenant.

Second, the alleluia, the four incomparable syllables of biblical praise (“Praise God!”) that lets the joy of paschal victory peal forth in every human language.

The unchanging sound figure of these two ritual formulas is meant to signify an infinite variety of situations and feelings suggested to us by Christian worship, with its multiplicity of melodic, rhythmical, and harmonic forms endlessly invented for supplication and praise. We need to explore the way these two texts express such variety.

**Kyrie, Eleison**

In crying for help the one who is alone in a situation of distress aims first to be heard, to attract someone’s attention by calling out: “Kyrie!” He or she keeps on crying out louder and louder, repeating the cry untiringly until out of breath. (But the Lord assures us: “Ask and you shall receive; seek and you shall find; knock and it shall be opened to you” [Luke 11:9].) This is the fundamental call at the beginning of the Litany of the Saints, a cry expressed in a ritualized and stylized form, musically “polished” yet suggestive and moving.

Soon, though, the supplicant loses breath, is exhausted, less and less able to rely on his or her own strength. Then the cry turns into a complaint; the sound tapers off. It has less intensity and more soul. The appeal becomes entreatery (as in the aural Kyrie of Mass XVI) because the one being called on,

who does not seem to notice that someone is suffering, must be moved to pity. (But the prophet reminds us: “Can a mother forget her infant, be without tenderness for the child of her womb? Even should she forget, I will never forget you” [Isaiah 49:15].)

**Even a demand made with tears is biblical and Christian only if it is made in total confidence and thanks.**

When the New Testament deals with prayer, it keeps telling us: Ask tirelessly, insist! Act like the importunate friend for whom the door will be opened just to gain peace (see Luke 11:8) or like an annoying child who will be given whatever he wishes. At this point we come face to face with someone, looking and talking directly to this “someone” until the features of that face will move at last. The music acts like a file or a gimlet, scraping and piercing. (But Jesus asks: “If you, with all your sins, know how to give your children good things, how much more will the heavenly Father give the Holy Spirit to those who ask him?” [Luke 11:13])

The Gospel acclamation during the Convention eucharist.
The supreme quality inculcated by the Bible in those who pray is confidence: If you ask for something, believe that you will get it, and it will be granted to you. After being violent, plaintive, and insistent the supplication quiets down, because we learn to say with Jesus: “Father, I know that you always hear me” (John 11:42). Mysteriously, the strongest request becomes the gentlest; it is aware that it is already fulfilled. The psalmist says that even while crying out to God, he was ready with praise.6 This is why we sing so gratefully; it is a way to understand the melodic expansion of so many Gregorian Kyries, such as Fons Bonitatis #2, which integrates the fetal Kyrie and makes it overflow with confident tenderness. The sound “figures” of supplication are unlimited, like the corresponding vibrations of the praying soul that oscillates between rebellion and peace, distress and compassion.

Each of these musical figures has a grace of its own that we must recognize when forming it on our lips and fashioning it with our voice.

Alleluia

We turn now to the cry—the song—of one who lives a paschal experience, who passes from grief to joy, death to life, despair to exultation. At first something inside is in the process of awakening. The singer has been made for life and here life is, rising inexorably like someone awakening from sleep (see Ephesians 5:14). It is like Mary Magdalene’s heart awakening to the sound of a voice uttering her name on Easter morning, as she recognizes her Lord: “Rabboni!” In some alleluias, then, we sense that something is being born, something that draws us from our “sleep.” But there is still a haze floating above the finale.

What is coming to birth takes shape in the cry of the psalms of thanksgiving: “I will praise you, Lord, you have rescued me...you have raised my soul from the dead...” This is the cry of Christ, who has risen from the dead, and the cry of the baptized. The one held by the bonds of death is now free, released to dance by the breath of the Spirit to the tune of the paschal alleluia. Yet even this melody, seemingly so conclusive, does not impose a final cadence. It is as if the risen Lord is dancing away from us, inviting us to follow further, moving from one passage over to another.

The dance of those who are “awakened and risen” leads to a true song, a jubilation, the expansion of a life renewed, rejuvenated. Along the banks of the rivers that spring from the new temple (the body of the risen Christ from whom the Spirit comes), the trees blossom and bear fruit every month, while fish abound in the waters, and birds sing by the springs (see Revelation 22:1-2; Ezekiel 47:1-12). Holding palm branches, the 144,000 redeemed follow the Lamb wherever he goes, singing the new canticle (see Revelation 14:1-4).

Christ is risen, he is free: he becomes eucharist, pure praise to the glory of his Father. The expansion of his risen body henceforth encompasses the whole renewed creation, the new heavens and the new earth, containing “wine to cheer our hearts; oil to make our faces shine and bread to strengthen our hearts” (Psalm 104:15). The risen body encompasses all the baptized who, like birds, are the singers and harvesters of the Father’s holy vineyard.

Kyrie/Alleluia

How do supplication and praise appear in the rites’ unfolding? There are strong moments of demand: the penitential preparation, the refrain of the general intercessions, and the “Lamb

Grant us recovery, salvation, and resurrection so that we may fully thank you at last.

of God” before communion. These prayers naturally take the form of a litany. As for praise, it appears early, in the Gloria, sometimes in the psalm. It reaches a climax in the eucharistic prayer and is prolonged in the hymn after communion. In each part of the Mass, then, praise and supplication are present: in the opening, the liturgy of the word, and the eucharistic liturgy. In fact, they penetrate each other more deeply still.

It is even essential for Christian prayer that demand be made in thanksgiving, and that thanksgiving include demand. Indeed, as stated by Qoheleth, there is a time for all things, a time to laugh and a time to weep. But that describes the succession of our earthly experiences; we will have to overcome such oppositions. Even a demand made with tears is biblical and Christian only if it is made in total confidence, and if the demander is already giving thanks. Paul writes to Christian congregations: “I urge that petitions, prayers, intercessions, and thanksgivings be offered for all” (1 Timothy 2:1). That pervasive presence of thanksgiving in all prayer is why the psalms, which are a model of revealed prayer, are called the “Book of Praise” in Hebrew (Tehillim = “Praises”), even though the major part of them are lamentations. It is also why the liturgy of the hours is called the “office of praise” and why the Mass, above all, is a “sacrifice of praise.”
But the reverse is also true: It is impossible to give thanks and glory to God fully as long as redemption is not yet completed, all of humanity not yet saved. So after thanking God for the marvels of the past, the church exclaims: And now, Lord, behold your people, humanity, your creation... See how evil continues to devastate! Therefore have mercy; grant us recovery, salvation, and resurrection so that we may fully thank you at last.

The liturgy teaches us not only to rejoice after grief has ended, but to change grief into joy, for it is entirely a paschal work. Thus a cry of appeal may become a cry of praise. For instance, the word "Hosanna" means "Save us, by your grace," but in the Sanctus the phrase "Hosanna in the highest" is perceived as an acclamation of praise.

When we implore pity and forgiveness, God grants us divine "charis"—“grace.” Then we can offer God eucharistia, the "beautiful grace" that returns to its source. Blessed is the "man of suffering" whose suffering becomes, even in this world, the crucible of the purest joy and the radiant paschal alleluia! For such is the love of the Lord.


2. See verses 33, 35, 40, and 41.

3. Verse 1. See also the eucharistic preface dialogue: "Let us give thanks to the Lord our God."

4. How can one resist the intensity of the final note? It is not a major third or a mediant, but a tonic: the tension of the ultimate superior degree in the mode.

5. An example is the Kyrie of Mass XVIII.


More Than an Apologia

BY JAMES B. DUNNING

At the North American Forum on the Catechumenate our basic institutes average 125-150 participants, and they are more like retreats than conventions. We did have one large convention to celebrate our fifth anniversary, but the aim was celebration, not conversion or learning. Our membership would not tolerate a convention like yours; they would complain that we violated principles of adult learning. (Adults retain about ten per cent of what they hear, twenty per cent of what they hear and say, and seventy to eighty per cent of what they hear, say, and do—which is why your liturgies are so important. And David Haas told me that he doesn’t believe you can teach many skills at a workshop that last an hour and fifteen minutes; you can only motivate people to come to longer NPM workshops that focus on skills development.) If we held a convention like yours, we would also violate our principle that, since the catechumenate is about conversion, our formation events for ministers should be about conversion, at least in part.

Virgil has said that large events like this can celebrate your ministry and affirm people who sometimes feel they are fighting the good fight alone. I agree, but I have heard such pain from many of your members this week that I don’t think this kind of affirmation is enough. At least some of you should make some moves toward the long-term advocacy of issues for all pastoral ministers, especially pastoral musicans, during the tough times that face us as a church. That affirmation and support are sadly lacking.

I also need to clear the deck about my role at this Convention, lest my remarks sound defensive or like sour grapes, a way to get even with the 2,800 of you who walked out on my reflection sessions. I have facilitated large groups twice in the past, once at the Atlantic Provinces Liturgical Conference in Newfoundland, where we divided people into groups of six when they entered, and once at an Archdiocesan Liturgical Conference in Chicago, where people had done some work together beforehand, and they came together and sat together as parish teams. In both cases it was clear that we had moved away from a straight lecture format into an experiential, workshop model. Here, that was not clear. A duck is a duck is a duck, and a convention is a convention is a convention. This still looked like a convention, so I don’t blame you for seeing the reflection sessions after each major presentation as an option and a luxury. Virgil was at the Conference in Chicago, and he asked me to do something similar here; no one is more frustrated than he that my role was, objectively, a debacle. In our naïveté we fully expected 200 people to leave and 2,800 to stay, but we set ourselves up for a fall, and there should be no guilt on your part and no defensiveness on mine. I am not being defensive (he said, defensively).
Third, therefore: Our institutes invite catechumenate ministers into the dynamics of the conversion journey found in the RCIA, from evangelization/catechesis, into conversion, into mission. The danger we face is that people who are technicians, but not ministers, can be about the busywork of buying the latest fad catechisms, making people fit their school year timelines, and laying programs on people because they have not taken that conversion journey. In our early years the most frequently asked questions were: "What book do we use?" and "How long does it take?" Now, more often, we hear: "What are the signs of conversion in catechumens and in us?" Can such busyness and activism also be true of some musicians at this convention, who rushed to the exhibitors to buy the latest text or tape, but resisted reflecting on their own conversion?

Fourth, therefore: As I mentioned earlier, for all those reasons, we don't have conventions like this one.

The Week in Review

In light of the above, I'll review the opening event and the major talks of the Convention, primarily with a view to any challenges to the vision of music ministry that might be present. In the closing paragraphs I'll turn more to affirmation and to the question: What can we do together?

The Opening Event. I realize that we have very few ways other than applause to show our appreciation. There was so much applause at the Opening Event, however, that I was a bit taken aback, at least enough to raise a question: How much of that was needed appreciation, and how much was in the "entertainment" mode—a music-maker mode, not a conversion-ministry mode—applauding a product as typical American consumers, not acclaiming God as worshipers?

Doris Donnelly. I question not so much what she said, but what may have been heard. In giving due recognition to venting the emotions of joy/praise and lament/protest, is there a danger that we shall try to manufacture emotions and judge liturgy's value by the amount of tears we produce? Ultimately liturgy is not about emotions, but about change and the reign of God.

Michael Jonas. I thought Michael was right on in his call for nonfundamentalist Scripture study that gives meaning to our lives. We need exegesis and hermeneutics that reveal what the word means and costs. We are challenged to be formed by the word of God. We need this in the RCIA; we need you musicians and homilists to sing and proclaim that word with us. I am not at all sanguine about what literalist catechists do with the Scriptures when they leave the Sunday assembly after the homily to reflect on what was heard. I am not at all sanguine about musicians who can pervert the word with American romantic individualism.

Alice Parker. This is obviously a wonderful woman on a conversion journey. She is not of our ritual tradition, however, and she is primarily a choral director. She said that a primary purpose of ritual is to create mood. I wonder if your strong positive reaction to her talk came from mood makers (who make music more suitable for elevators than churches). In Catholic liturgy music is more often tied to ritual actions that create not just mood but change in us during the liturgy and change in the world after the liturgy.

Robert Hovda. That focus on change is why I made a special plea for you to listen and reflect on Bob Hovda's words. His challenge is to enable and
empower the assembly, not just into feeling and mood, but to become and do eucharist. We break body and shed blood in church so that we can do that with the broken ones outside church. Nothing is more important. I challenge you to understand the power of ritual/action/music that is more central to Catholic worship than to a choral setting. Often we need not a mood, but a kick in the rear. We invite ministers and assemblies into conversion and community worship/action, not into show biz and private moods.

Together, for Better or Worse

I close with two facts about ways we are together for both of our organizations. First, for better or worse, both of our groups are tied to parish and institutions. We all minister and celebrate sacraments as official rites of that institution. For worse, then, we are stuck with the warts, resistance, apathy, and controls of that institution. At Forum institutes we invite people to a conversion in community, and we send them back to the lions; you do the same. We need to find ways to deal with some of those lions during the sometimes tough days through which we are living.

Bishop Morneau talks about the need for more than grassroots ministry, hands-on ministry, on the front lines, in the parishes to which most people still look for their experience of God. We also need, he says, upstream ministry that goes up to the sources of some of the systemic evil that afflicts the institution. That might require skills in team and staff formation, leadership style, conflict resolution, systems analysis, and formal groups for advocacy—perhaps not by all of us, but at least by some of us.

The second way we are together is this: For better, we are both about initiation and about eucharist as the repeatable sacrament of initiation. A vision of the church—an ecclesiology—is the most radical dimension of the RCIA. It takes Vatican II's Constitution on the Church and moves it into practice in every parish. You might recall that the first draft of the conciliar constitution began with a first chapter on God, then a chapter on the hierarchy, and the third chapter on the people of
God. The bishops reversed the order: the people of God come before those ordained to serve that people. The RCIAX puts initiation first; some of the baptized are ordained, but only so that all the baptized might be empowered for their mission.

The same ecclesiology applies to pastoral music. You are ministers precisely so that the assembly might be enabled and empowered to active, conscious participation, but that involvement should not be reduced simply to singing or saying responses and prayers. Real, active participation is doing eucharist, being the body of Christ in the church and the world for the life of that world. I have been blessed by you this week, for you have helped me be that.

Such eucharist is at the heart of the Catholic imagination, but that imagination is coming on bad times because of our institution’s limits on who can preside at the eucharist, especially in lands outside the United States. At present our church, apparently, would prefer to lose eucharist than change presiders. Even in the midst of that loss, however, we are inviting the assembly into new ways of acting in the rites of initiation.

Those rites for adults move initiation from a private ceremony to a communal celebration; from an action by the priest to the action of a galaxy of ministers, especially the Sunday assembly; from dark, dank church vestibules to the midst of that assembly; from a thirty-minute ritual on Sunday afternoon or a weekday to fifty-two liturgies of the word on Sunday, two or three rites of acceptance each year, Lenten rites of sending and election, three Sundays of Lenten scrutinies, and the robust rites of the Easter Vigil, followed by the Masses of Eastertime, when the neophytes share their joy and commitment to mission.

Like eucharist, initiation is now front-and-center in the Sunday liturgy, so that pastoral musicians join the other ministers of initiation. The rites of initiation are full of processing, welcoming, singing the senses, extending blessing, laying on hands of healing and commissioning, signing books, exorcising, bathing, anointing, eating and drinking. All those ritual actions call for music so that the assembly can be in on the action. You are about such action and empowering. Until new kinds of presiders can lead us in the action of the eucharistic prayer, we can still be devotedly faithful by empowering people to active participation in all kinds of ways, so that one day they might become those new kinds of presiders. Some assemblies might lose full eucharistic action to a limited communion service, but we shall be quietly preparing presiders who might serve them one day. I call us to be devotedly faithful in preparing for that day. Devotedly faithful.

Often we need not a mood, but a kick in the rear.
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Mass for Christ the King is a powerful setting of the Eucharist for use throughout the Church year. It is very singable and works exceptionally well on any festival occasion. Mass for Christ the King is especially recommended for Palm Sunday, Ascension Day, the Feast of the Transfiguration, All Saints' Day, and for the entire length of "ordinary" time.

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Reviews

Choral

God Be in My Head

John Rutter. Text from the Sarum Primer. SSA, unaccompanied; also available for SATB. 1970. Oxford University Press. 94.408. $0.40.

Rutter's popularity today is well deserved and is attributable principally to his major works. His miniatures, such as the twenty-five-measured “God Be in My Head,” contribute equally to his reputation. This brief anthem proves singable, harmonically sensible, and can be sung capably by junior high choirs.

Go Forth into the World in Peace


With quiet security Rutter presents an anthem that prepares the believer's return to a busy day after an interlude of worship. Hints of counterpoint prick the homophonic fabric of well-chosen harmonies and rhythms. Slowly rising phrases as well as dynamics point the way to something other than the refreshingly soft final cadence.

Three Advent Carols


Often enough the Christmas season overwhelms even places of worship with familiar music sung too early. Jackson's Advent carols, agreeable in text and tuneful adornment, fill our desire for more appropriate fare during the weeks before Christmas. Changing meters, supple vocal lines, and mildly-dissontant chords enliven the poetry and its meaning. The final piece requires the organ; for the other two pieces its use is suggested only for rehearsal.

Gracious Spirit, Dwell with Me


The chant “Adoro te devote” secures the main structure of this largely unison work, which has a tasteful organ accompaniment. Men and women alternate the longer phrases of the piece, divide into two for a descant, move through an effective canon at the octave below, and close with a tender unison.

Benedictus


Benedictus (i.e., St. Benedict) is a large choral work, over an hour long, which has several parallels to the oratorio tradition. Its theme of a novice seeking to live by the Rule of St. Benedict embraces the larger dimension of the Christian who is looking for a more perfect way of life. It is a restatement of the gospel narrative about the rich young man as well as the story of that central figure in Bernstein's Mass, the Celebrant. Though it may lack the Broadway glitter of Bernstein's piece, it has, nonetheless, a special drama of its own.

A major portion of the writing is for mixed chorus with a tenor soloist, a spoken part given to St. Benedict, and a treble choir for boys or women. Accompanying the voices is a highly engaging orchestral part, which has been reduced to an adequate piano score.

The opening segment of Francis Thompson's poem, "The Hound of Heaven," illuminates the oratorio's central portion. Part III, however, displays Blake's finest and most imaginative writing. Here choral parts gleam, shaping a form increasingly transparent. It is preferable, of course, to hear the entire oratorio, but many groups would not be able to prepare this entire seventy-minute piece.

I strongly recommend that Blake's Benedictus be mined for the rich treasures to be found in so many of its choral segments and solo songs. Because the musical expression is so felicitous, it would be a shame to put the score on the shelf until the whole work could be done.

J. Kevin Waters, S.J.

Recitative

As in a musical recitative, in which the text is declaimed "straight," in the rhythm of natural speech but with slight melodic variations, we list music from one or more publishers here, but offer brief comments about some selections. In this issue we include music from a recent G.A.I. library packet.

Christmas Music

Gloria for Christmastime. Richard Proulx. SB choir or cantor, congregation, organ, optional flute or violin. G-3085. $1.00. This Gloria is based on "Angels We Have Heard on High," with the congregation singing the Gloria refrain. Many older members who remember hearing settings of the entire Ordinary of the Mass based on Christmas carols will be pleased to hear this new setting.

Epiphany Carol. Austin C. Lovelace, SATB, keyboard. G-3176. $0.80. This carol is written in a fresh harmonic idiom using traditional materials. It will be sung with pleasure by any parish choir with even moderate skills.

What Child Is This. Marty Haugen. SAB, guitar, keyboard, optional 2 instruments. G-3265. $0.80. The keyboard part seems intended for the piano. This is a welcome arrangement and easily learnable. The rhythmical notation for the alto is somewhat ambiguous at times.

A Cradle Hymn. Richard W. Sliter. Unison voices and organ. G-3117. $0.80. This is an arrangement of the final section of A. Scarlatti's "Cantata Pastorale" for the Nativity. A charming piece for unison children's choir. The organ part, written on only two staves, looks more complicated than it is.
Joy to the World. Arr. Robert J. Powell. SATB; congregation, brass quartet, timpani, and organ. G-3006. $1.00. In this arrangement the congregation sings during the first and last verses. The brass parts are not too difficult, but effective. A competent organist is needed, and the sopranos have three high A's, but their tessitura is reasonable. A good choice for a festive liturgy.

Ars Antiqua Choralis

The Lord Is Risen. A. Gumpelzhaeimer. SAB. G-3009. $0.80. This a cappella work by Gumpelzhaeimer (1559-1625), edited by Jon Schuster-Craig, is for SAB, not SATB as indicated on its cover. It uses a small and somewhat modal harmonic vocabulary, as was common at the time, and is contrapuntal with occasional imitative passages.

Comfort, Comfort, O My People. J. S. Bach. Unison or SATB, strings, continuo. G-3112. $0.50. Taken from Bach's Cantata No. 13, this work, edited by Edward Klammer, has an extremely easy voice part, but the accompaniment—two violas, viola, and continuo—needs skilled players.


God Loved the World. Melchior Vulpius (ed. Klammer). SATB. G-3005. $0.80. Basically homophonic with all voices written within comfortable ranges. The doxology is the last of five verses.

Miserere Mei/Lord Have Mercy. Orlando di Lasso. SATB. G-3007. $0.80. The text is in both English and Latin. First published in 1585, this piece demonstrates the high compositional standards of the time.

General Works

Renew Me, O Eternal Lord. John Leavitt. SAB. G-3191. $0.70. Easy to learn and sing, this arrangement of the English folk song “O Waly Waly” will be a good addition to any choir’s a cappella repertoire.

The Call. John Leavitt. Two equal or unequal voices and keyboard. G-3081. $0.70. Based on the familiar George Herbert text, this work is best accompanied on the piano. The added-tone harmonic language supports a supplere melodic line.

A Joyful Psalm. Jane Marshall. SATB and organ. G-3082. $0.90. If there is a pressing need to use the text of Psalm 146, perhaps it might be possible to consider this work. It is a conventional work with a few odd harmonies sprinkled here and there.

Concertatos and a Symphony

Christ Is the King. (Beverly). Paul Bowman. SATB, congregation, brass quartet, and organ. G-3016. $0.90. The range required of the brass group is modest, but the brass will have to be capable of accurately playing dotted rhythms. Although wonderfully grand, it is easily singable.

Holy God, We Praise Thy Name. (Grosser Gott). John Ferguson. SATB congregation, organ, optional brass quartet. G-3167. $0.90. This work begins softly with the choir a cappella in both English and Latin, and it gradually increases until its concluding climax. Easily accessible with organ accompaniment.

Jesus Christ Is Risen Today. Cindy Johnson Faureau. SATB, congregation, organ, two trumpets. G-3201. $0.90. An effective but not exceptional arrangement of this familiar hymn.

O God, Beyond All Praising. (Thaxted). Richard Proulx. SATB and organ, optional congregation, brass quartet, and timpani. G-3190. $0.90. After an organ introduction, verse 1 is for all, verse 2 for choir, verse 3 for all with soprano descant, concluding with a short choir coda. While the organ accompaniment is not difficult, a good organist is needed.

Symphony of Praise. Noel Goemanne. SATB and organ. G-3203. $1.00. A substantial work requiring a good choir and capable organist. Rhythmically complicated; text is a mixture of Latin and English. Suitable for festive occasions.

Service Music

Gathering Song and Eucharistic Acclamations. Suzanne Tochain. SATB, cantor, congregation, keyboard, and optional instruments. G-3168. $1.00. This is music written in the style of Taize; the music
for the congregation can be learned easily. In the gathering song the cantor is provided with verses in English, Spanish, French, Vietnamese, Italian, and Gaelic.

**Gloria for Easter Time.** Richard Proulx. Two-part mixed or equal choir, cantor, congregation, organ, optional trumpet. G-3987. $0.90. Based on “O Filii et Filiae,” this Gloria uses inventive harmonies and progressions for the refrain, but is more conventional in the choir/cantor sections. It is especially festive with the addition of the trumpet.

**Glory to God.** Michael Joncas. SAB, cantor, congregation, guitar, keyboard, two optional woodwinds. G-3216. $1.00. The Gloria refrain is more elaborate than many, but nevertheless idiomatic and singable. The text is in English and Latin. The keyboard part, although playable on the organ, is more comfortable on the piano. The guitar is clearly optional.

**Celebration Series**

**Celebrate the Lord.** Steven R. Janco. SATB, cantor, congregation, guitar, keyboard, optional trumpet. G-3197. $0.90. A gathering or closing song needing a good pianist competent at playing gospel-style music.

**Song of Farewell.** Michael Joncas. SATB, cantor, congregation, guitar, keyboard, optional instruments. G-3207. $0.90. Appropriate for funerals. It uses “Dying you destroyed our death…” as a refrain and incorporates parts of the text of “In paradisum” in English.

**We Are Called.** David Haas. Unison choir, cantor, congregation, guitar, keyboard. G-3292. $0.80. The score can be used as a skeleton for variation and improvisation in gospel style. The text is inspired by Micah 6:8.

**Jesus Heals Us.** David Haas. SATB, cantor, congregation, guitar, keyboard. G-3248. $0.70. A simple and direct work, one that can transform an assembly into a single unit, creating an effective atmosphere for prayer.

**Other Recent Publications**

Also included in G.I.A.’s library packet:

**A Radical Thought: Let Us Love One Another.** Jeremy Young. SATB and piano. G-3070. $0.90. Not recommended.

**God Chose Us in Christ.** Robert M. Hutmaker. SATB, cantor, congregation, piano, organ, and synthesizer. G-3101. $1.00.

Come To Us, Creative Spirit. Thomas Savy. SATB, organ. G-3111. $0.80.

I Received the Living God. Richard Proulx. SATB, cantor, congregation, organ. G-3071. $0.80.

How Great Is Your Name. Richard Hillert. Unison or SATB, congregation, organ, optional brass quintet and timpani. G-3187. $1.00.

A Living Hope. James Chepponis. Two mixed voices, organ, congregation ad lib. G-3145. $0.80.


Not for Tongues of Heaven’s Angels. Michael Joncas. SAB, keyboard, guitar, 2 optional instruments. G-3158. $0.90.

We Live a Mystery. Michael Cooney. SATB, cantor, congregation, guitar, keyboard, optional oboe. G-3249. $0.90.

I Have Longed. M. D. Ridge. 2 equal voices, guitar, keyboard, optional cello and oboe. G-3271. $0.80.


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Priesthood: A History of the Ordained Ministry in the Roman Catholic Church


"Warning! This Book Is Not for Clergy Only!" Paulist Press might have done well to print this warning on the cover of Kenan Osborne’s book Priesthood. To those who might wonder why a book on this topic is reviewed in Pastoral Music, let this warning serve as an encouragement to read on.

In times of discouragement and frustration, human nature tends to seek out an easily identifiable scapegoat. Such a person or category of people fulfills the instinct to assign blame and focus anger. The generalizations that come with scapegoating may bear a kernel of truth, but they also obscure and shortchange the search for the real source of our problems.

Few would deny that the music ministry in the Roman Catholic Church today has its share of discouragement and frustration. While most pastoral musicians agree that the reasons are many and the problems varied, it is still not uncommon the hear the blame and anger dumped much too simplistically at the feet of those in ordained ministry—bishops, priests, and deacons. "Clergy bashing" rears its ugly head privately in conversation, but perhaps most cruelly in public, at conferences and other gatherings attended by those members of the clergy least deserving of such criticism.

Generalizations about clergy are as unfair as generalizations about any category of people. But at a time when the church in America faces a severe "clergy crisis," such generalizations siphon energy and drive a wedge between the very groups of people who need to work together now more than ever. In many dioceses, the decrease in the number of priests has led to parishes without resident pastors, other parishes without weekly Sunday eucharist, and the closing or merging of still more parishes. Dioceses—particularly in the northeastern part of the United States—with traditionally large numbers of priests will not be immune to this development, no matter how long it is denied.

The current "clergy crisis" (in quotation marks because the term, while in common use, is itself problematic) has ramifications for pastoral musicians and liturgists. How appropriate are communion services, for instance, when a parish cannot celebrate Sunday eucharist? What is the future of daily Mass? Should the number of Sunday Masses in a parish be reduced? How is leadership shared when lay ministers outnumber priests on the parish staff? How can liturgy be prepared effectively when the presiding priest is not at the parish during the rest of the week? What is the liturgical role of the parish administrator in a place without a resident priest? These issues are ministerial, not just liturgical. They require an understanding of how ministry has been exercised throughout the church's life. This is where Kenan Osborne's book makes a valuable contribution.

Osborne, a past president of the Catholic Theological Society of America, invites the reader to explore ordained ministry in the fullness of the church's tradition, instead of relying on recent experience alone. Beginning with the ministry of Jesus and ending with the post-Vatican II ministerial dialogue among the various Christian churches, he draws on scriptural and patristic sources as well as Catholic and Reformation writings to present a well-documented history of priesthood.

The target audience seems to be graduate students and others versed in theology. There are, for example, several untranslated French and German quotations, and a basic understanding of biblical studies and major theological controversies is assumed. The author does, however, provide in most chapters a succinct and easily readable summary of the material. While the book could certainly not be called light reading, the importance of the topic to all in pastoral ministry and the author’s treatment make it well worth the effort for those with and without formal theological training.

Osborne’s outline of ministry in the church’s early centuries provides particularly interesting—and sometimes surprising—background to the contemporary discussion of ministry. In the first two centuries there was no one title for Christian ministers; the terms episkopos ("bishop"), presbyter ("priest"), and diákonos ("deacon") were used some-
what interchangeably. Ministry was seen primarily in terms of community leadership and only secondarily in terms of liturgical function, or to quote Osborne: “It is not because the New Testament ministers have the power to celebrate the eucharist that they are the ministers of the Christian community; rather, it is more the opposite: because they are the ministers of leadership over the Christian community do they have a presiding ministry in the eucharist” (p. 80). This ancient precedent for ministry might shed some light on the liturgical role of nonordained parish administrators who are the acknowledged leaders of parishes without resident priests.

Priesthood challenges the underlying assumptions behind positions on all sides of the ordination debate. In doing so, Osborne avoids aligning himself with any one camp. On the one hand, he points out that “clerical versus lay” would have been a meaningless dichotomy in the church’s earliest centuries, while, on the other hand, he gives ample documentation to conclude that ministers were selected for service and set apart from the rest of the community in every period of the church’s history. Throughout the book Osborne portrays Jesus’ ministry as the model for all Christian ministry: it is neither self-appointed nor totally dependent on community appointment, but rather is a calling and commissioning from God. The historical evidence lends no support to claims that the church has ever been a democracy or that women have ever been ordained, although it does make clear that the distinction between ministerial leaders and the laity became more pronounced as time went on and that women held significant positions in the early church.

Osborne is quick to point out that an exploration of priesthood is incomplete without acknowledging the development of other ordained and lay ministries, and the book contains much valuable information about these other ministries. As the book’s title suggests, though, the focus of this study is the priesthood, and the shift in this role through the centuries is remarkable. Through the year 400 C.E., for instance, the Hebrew Bible’s term “priest” was rarely used; instead, the term presbyter (“elder”) was common. The chief function of the presbyters in a particular community was to counsel the episkopos (“bishop”), who was the pastor and the usual liturgical presider. In the seventh century the priest gradually replaced the bishop as the major liturgical person in the community. A theology of priesthood focusing on eucharist and the forgiveness of sins developed and gained approval in scholastic theology and at the Council of Trent. Only at Vatican II did a less restrictive theology of priesthood once again gain official acceptance.

History has a way of repeating itself. Councils or gatherings of bishops from a particular geographic area were common in the fourth and fifth centuries as a means of resolving regional issues. Such episcopal councils eventually clashed with an increasingly powerful popacy, and individual clerics and lay people appealed directly to Rome, thereby undercutting the local bishop. Does that sound familiar? The issues confronting the church today in the area of ministry are complex, and there are no easy answers. But Osborne’s Priesthood goes a long way toward promoting understanding of this increasingly timely subject. If “clergy bashing” and other mistakes of the past are to be avoided in the future, such understanding will be essential for all in ministry.

Paul F. X. Covino

About Reviewers

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Well, it was a fabulous gathering in Long Beach, to be sure. Lots of good music, information, repertoire, prayer, sun, walking, choices, things to buy, people to meet. I just wish I hadn't planned my workshop for Thursday—

Dr. Benet Wellums is the pen name of several worthy NPM members whose contributions to this column are otherwise anonymous.

Originally I had planned to let my workshop reflect the theme, “How Can We Keep from Singing.” I called it “How Can We ‘Leap’ from Singing,” thinking of music as the foundation of movement and the vibration of the voice or instrument as the basic movement of the dance. I even found a good Scripture quote to use: “My heart leaps within my breast as I sing my song to the king” (Psalm 45:1, RSV).
Then on Tuesday morning, I picked up the daily newsletter only to discover a new Convention theme! There on the right-hand side of the first page was the familiar Convention logo, but now it read “How Can We Keep from Sinning”! What was I to do? After a mad scramble through my resources, I finally found a good, solid liturgical text to build my workshop on: “Turn away from sin and be faithful to the gospel.” That looked to work pretty well. I could tie “turns” in music (key changes, reversed melody lines, and the like) to the turning movements of the dance, and I could even refer to Tom Kane’s video of African dances (which I saw that afternoon) that included just such turning motions. I asked the program staff to change the title of my workshop in the next day’s newsletter: “How Can We ‘Leap’ from Sinning.” And so to bed.

Dawn broke splendidly on Wednesday, and I hurried to get ready and check that The Daily Note had my title change correct. It did, but it also contained a new Convention theme in the upper right corner! (I was getting to dread that corner.) Today, it said, the theme was “How Can We Keep from Sunning”! What was I to do (besides tearing out the few hairs left to me)? Well, I could shift my presentation to talk a bit about the depletion of the ozone layer and the need to walk rather than use fossil fuels. Social justice component and all that. If I used the quote “You shall not fear... the pestilence that roams in darkness nor the devast-  

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ing plague at noon” (Psalm 91:5-6), then I could focus on very active steps: leaping, crawling, that kind of thing. Okay, it would work. A quick call to the program committee with my new title, “How Can We ‘Leap’ from Sunning,” and I was ready for a peaceful night’s s}
MIDI Users

BY CHUCK ANDERSEN

During the National Convention a team was formed to launch in a formal way the MIDI Users' Group. Meetings were held over the course of the Convention week and plans were formulated to get the organization started. At the general meeting for all those interested in becoming part of MUSIG, some initial proposals were presented to the group and ratified by consensus.

The purpose of MUSIG (which now stands for the "MIDI Users' Support & Information Group") is to provide pastoral musicians with a network for support and information regarding ways they can effectively use the various creative technologies to enrich the prayer experiences of the people they serve.

MUSIG will help to make the world of MIDI more accessible to all members of the Association by providing opportunities for education, skill development, and the exchange of information and ideas among members. As a source of ideas and information, MUSIG will provide a forum for resource people within specialized areas to share their knowledge and expertise.

New Leadership

The new MUSIG executive board includes members from across the country with a high level of commitment to the Association as well as to MIDI. There are six members in addition to Rev. Virgil Funk and Ms. Nancy Chvatal.

Chairing the board is G. Charles "Chuck" Andersen, a pastoral musician from the Diocese of Orange, who has been involved in music and liturgy for nearly twenty years. Chuck manages a multiparish ministry, serving as director of liturgy and/or music for a number of southern California parishes. He has been involved with MIDI and computers since 1983 and has been able to incorporate electronic music in a wide variety of pastoral and diocesan settings. His MIDI music system includes a half-dozen synthesizers, hardware and software sequencers, a multitrack recording system, as well as effects units and other outboard gear.

Kevin Keel has played the organ and directed parish music programs for eighteen years. He is working on his Master's in church history and liturgy in the Rensselaer Program at St. Joseph's College. Kevin has worked with computers for six years and with synthesizers in church for three years. He is currently Director of Music Ministries at St. Monica Church, Garfield Heights (Cleveland), Ohio.

Dr. Joe Koestner is the Director of Choral Activities at St. Louis University High School and Director of Music Ministries at St. Genevieve duBois Parish in St. Louis, Missouri. He has been a presenter on the use of MIDI in choral rehearsals at the Regional Consortium for Educational Technology annual convention. His school-sponsored MIDI lab consists of a MacPlus computer, Korg DW-8000, Kawai K-5 synthesizers, and an Apple II Plus computer. Software includes Professional Composer, Professional Performer, Jam Session, Music Notes, Deluxe Music Constructor, MacGamut, and Smash Hit Racquetball (he's also the school's racquetball coach).

Joe was the conductor at the opening session of the St. Louis National Convention (1983) and producer of "The Symphony of Two Worlds." He conducted the music for the closing eucharistic liturgy and for the Brubeck "David, Champion of Israel" at the Cincinnati National Convention (1985) and is currently on the faculty of the NPM summer Choir Director Institutes.

Art McGervey, the Director of Music at St. Catherine of Siena Parish in Pittsburgh, Pennsylvania, has been a church musician for thirty years, serving as both organist and choir director. He owns McGervey Music Enterprises, which sells and services organs as well as retrofitting organs for MIDI. An NPM member since 1976, Art has been a Chapter director, and he is currently a member of DMMD and AGO. He has a Leading Edge (IBM) PC with a thirty MB hard disk. He runs MPP Music Publishing software and has a 1200 baud modem.

Joe Pitzen is a pastoral musician and liturgist in Phoenix, Arizona. He is the Coordinator of Music Ministries at St. Augustine's Church and an instructor in electronic music at Phoenix College, where he is currently working on the development of a classically oriented pilot program that will center around MIDI technology. He is also working on the development of a sampling technique that will use the harmonic content of the assembly as its basis. Joe has written articles for Pastoral Music, arranged and produced recordings for the Wm. C. Brown Co., and served as a product specialist for a synthesizer manufacturer.

J. W. Snyder is the Director of Music Ministry at St. John Neumann Church in Miami, Florida. He has been involved in music ministry and music education for ten years and has been an NPM member since 1982. J. W. has published a series of articles on synthesis and MIDI technology in Modern Liturgy magazine, and through his own production company he has composed and produced three musical collections using MIDI technology. He facilitates MIDI workshops for NPM, Resource Publications, and Rogers Organ, and he is the author of a soon-to-be-published book, MIDI—It's in Your Hands.
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National Workshop on the revised Ceremonial of Bishops, sponsored by the Bishops' Committee on the Liturgy. Site: St. Mary's Cathedral. Major addresses and workshops will serve as an introduction to the provisions of the Ceremonial for those involved in planning and executing liturgical celebrations at which a bishop presides. For more information, write: Bishops' Committee on the Liturgy Secretariat, 3211 Fourth Street, NW, Washington, DC 20017-1194. (202) 541-3060.

SANTA CLARA
October 6-7
The Bay Area Liturgical Assembly, featuring John Baldwin, Mary Collins, and Mary Frances Reza. Place: Santa Clara Convention Center. Sponsored by the liturgical commissions and offices of worship of the Dioceses of Oakland and San Jose and the Archdiocese of San Francisco. Write: Bay Area Liturgical Assembly, 841 Lenzen Avenue, San Jose, CA 95126-2700.

HAWAII

HILO
November 2-4
Fourteenth Annual Big Island Liturgy & Arts Conference. Sponsored by the Malia Puka O Kalani Community. Keynote speakers: Rev. Robert Hovda and Prof. Sue Seid-Martini. Invited guest artists include David Haas, Marty Haugen, Gary Daigle, others. Special interest sessions, concert, liturgy. Write: Malia Puka O Kalani Catholic Community, 326 Desha Avenue, Hilo, HI 96720.

ILLINOIS

CHICAGO
October 4, 11
Synthesizer Workshop. Also liturgy training sessions for musicians in the African-American community, various dates. Write: Office for Divine Worship, 1800 N. Hermitage Avenue, Chicago, IL 60622-1101.

INDIANA

EVANSVILLE
October 6-8
Church Music Weekend: New Resources for Worship. Guest leaders include Carlton Young, Naji Hakim (organist of the Basilique du Sacre Coeur, Paris), others. Write: Chaplain's Office, University of Evansville, 1800 Lincoln Avenue, Evansville, IN 47722.

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OCEAN CITY
November 5-10

Thursday Quartet: Lost and Found, Rory Cooney/Jody Serey. Flynn
SILVER SPRING
December 1-2
“The Role of the Singing Assembly,”
a workshop with Marty Haugen. Site: St. John the Baptist Parish, 12319 New Hampshire Avenue, Silver Spring. Friday evening concert and Saturday session featuring the reading of new music for Sunday liturgical celebrations, the RCIA, and the Advent-Christmas season. Concludes with eucharist at 5:00 P.M. Contact: Office for Worship, Archdiocese of Washington, Pastoral Center, PO Box 29260, Washington, DC 20017.

 MASSACHUSETTS

BOSTON
October 6-10
Catholic Arts Conference. For artists seeking to integrate their art in the church. Speakers, live performances, share your own art and ideas. Contact: Fr. Edd Anthony, OFM, Franciscan Canticle, 6812 Manhattan Drive, Huntington Beach, CA 92647. (714) 842-1755.

MISSOURI

KANSAS CITY
October 16-18
Invitational Symposium on Alternate Forms of Parish Leadership for Priest-Short Areas. Sponsored by the Institute for Pastoral Life and the Ras- kob Foundation. Participation—by invitation only—will include diocesan presenters, expert presenters, and principal decision makers (bishops or their representatives). The results of the symposium will be edited by Rev. Maurice L. Monette, OMI, and published by Sheed & Ward. For more information: Institute for Pastoral Life, 2015 East 72nd Street, Kansas City, MO 64132. (816) 363-0527.

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Eighty-Seventh Audio Engineering Society Convention. Theme: Audio for the Next Decade and Beyond. For more information write: Audio Engineering Society, 60 East 42nd Street, New York, NY 10165. (212) 661-8528.

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PITTSBURGH
October 9-12

ENGLAND

PRESTON
October 24-28
Deiss Seminar, sponsored by North American Liturgy Resources. Fr. Lucien Deiss, C.S.Sp., will present sessions on liturgy, Scripture, and music; and Gloria Weyman, choreographer, will treat gesture and the understanding of dance as prayer. Contact: Rev. Peter Dolan, The Holy Family Church, Whitby Avenue, Ingol Preston PR2 3YP, England. Phone: 0772-729992.

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

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Director of Music and Liturgy. 1,000-family suburban parish. Responsible for planning and providing music for all parish liturgies, including weddings, funerals, and school Masses. Must have experience directing choirs and playing organ. Salary negotiable depending on qualifications. Send résumé to: Search Committee, St. Anthony Parish, 2113 E. Jefferson, South Bend, IN 46617. HLP-3890.


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Director of Music. 1,000-family parish in west central Minnesota seeks person for full-time position coordinating parish liturgical music program. Job description available upon request. Send résumé/references to: Father Robert Pierson, OSB, Holy Rosary Church, 1016 Washington Avenue, Detroit Lakes, MN 56501. HLP-3897.


Faculty Position in Church Music. Senior level, tenure track. Application deadline: October 15, 1989. For information, write: Dr. Daniel Simundson, Dean of Academic Affairs, Luther Northwestern Theological Seminary, 2481 Como Avenue, St. Paul, MN 55108. HLP-3899.

Director of Pastoral Music/Organist. 2,700-family parish. Responsibilities: assembly music, cantors, choirs (2), some school liturgies, five weekend Masses, weddings and funerals. Comfortable with Gregorian to contemporary music. Music degree/experience required. Salary negotiable. Contact: Search Committee, St. George Church, 5145 Peach Street, Erie, PA 16509. HLP-3900.

Coordinator of Music and Liturgy. Full-time. 1,200-family parish 35 miles east of St. Paul, MN. Prepare for rites, seasons, and feasts; supervise cantors, choirs, and instrumentalists. Must be proficient at keyboard and able to lead, train, and work well with others. Résumé to: Liturgy Search Committee, c/o Father Daniel Dahlberg, St. Bridget Church, Box 86, River Falls, WI 54022. HLP-3901.


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  - Or to the parish hall. On retreat. Take it anywhere that has electricity.
- New Concept.
  - The key to our system is its modular design. Digital keyboards, pedalboard, sound system, cabinetry—each component is separate.
  - And customization to meet your exact needs, whether you need a small system to augment your current instrument, or a large system to handle your church’s entire musical needs.

New Affordability.
There's never been one instrument that could do so much for church music.
Which is precisely why it should be within anyone's price range.
That's why the buck stops here.

Old Sensibility.
We had other points to add for your information.
Our after-sale support.
Technical data. Computer buzzwords to impress you.
All purposely left out.
Because actions speak louder than words. You need to see it. Hear it.
That's why we've produced a video tape demonstration of this system and the way that it stretches the musical imagination. Just send $5 to the address below. Then you can decide for yourself if, indeed, THE FUTURE IS HERE.
The major benefit I received from this Convention was... an opportunity to experience dance and variety in the proclamation of the word... a wonderful and uplifting experience... a gathering where so many sing so well... meeting so many fine musicians... renewal & reassurance... hope for the church... hope
from the leaders of the post-Vatican II church that I
believe in... sharing the vision of the prophets in our
midst... the participation of my parish priest... the
high caliber of presentations... questions answered
and questions to ponder... hearing from leading
choral conductors... self-evaluation... rejuvenation
& motivation... the extreme kindness of the people in
this city... meeting those from other states...
friendship... a sense of church identity... unity... music to take home... sharing of information
among music directors... the peace and mercy of
God... rest... learning I have to take care of myself
first... ecumenical exposure... a deeper understand-
ing of myself as a pastoral musician, not just a music
maker... a renewed challenge to recognize that what
we do is really integral and important.

At future Conventions we should have more...
organization... directional signs... time to share
... time to shop... exhibit time... music boutique
items... liturgies that reflect the way things
should/could be... help with registration... process
sessions... dancing and movement... sessions for
planning seasons... sessions on sexism... sessions on
environmental art... formation of pastoral musi-
cians... showcases... choral reading sessions...
chances to sing... ways for people to move who have
problems walking... shuttles for handicapped
... time to brainstorm... concerts... repeated ses-
sions... skill sessions... workshops on the use of
symbols... workshops for composers... major dis-
cussions like the Clergy Institute... advice on job
hunting... information on transportation... in-
formation on current liturgical practice... room for
comments on the evaluation form... time to sleep... free time built in... time to eat... clocks... reasonably priced places to eat... clear spaces to post
emergency messages... special interest sessions
... times for prayer together... evening prayer
... talks on spirituality... festivity & celebration
... creativity... pomp & circumstance... jam sessions
... parties... music... opportunities for reunions, e.g.,
of Cantor School participants... welcomers
... visible volunteers (in bright T-shirts or some-
thing)... options for DMMD-level workshops...
basic level skill sessions... time in workshops...
optional concerts in the early evening... rock &
roll... jazz/gospel... Hispanic readings/music... singing in Latin... Afro-American music... A-
framericans... handbells... places to sit
down... more of the same good stuff.

And less (fewer)... hassles... waiting in line...
group reflection... process... walking... tempta-
tions to tour... waiting on buses... confusion
... tepid liturgical preparation... clergy bashing...
commercials... Hispanic readings/music... high
church... sexist language... advanced-level work-
shops... overlapping of sessions... tight schedul-
ing... non-musician speakers... performance for
the sake of performance... lengthy speeches... late even-
ings.
NPM
Coming Attractions 1990

Schools

REGIONAL CONVENTIONS

June 6–9 . . . . Phoenix, Arizona
FOCUS: Music
June 27–30 . . . . Chicago, Illinois
FOCUS: Liturgy
August 1–4 . . . . Washington, DC
FOCUS: Children

SCHOOLS FOR CANTORS AND LECTORS
July 2–6 . . . . Rye Beach, NH
July 9–13 . . . . Cleveland, OH
August 6–10 . . Burlington, IA

CHOIR DIRECTORS INSTITUTES
June 18–22* . . . . Boston, MA
July 30–Aug. 3 . San Diego, CA
TBA* . . . . Milwaukee, WI

GUITAR SCHOOLS . . PLUS!
July 9–13 . . . . Rockford, IL
(Plus a liturgical dance school)
July 23–27 . . Los Angeles, CA

ORGAN SCHOOLS
July 9–13 . . . Washington, DC*
July 23–27 . . Alverno College, WI

GREGORIAN CHANT SCHOOL
June 18–22 . . . Winooski, VT

COMPOSERS FORUM
June 23–27 . . . . Chicago, IL

* TENTATIVE

1990 CALENDAR

June 6–9 . Regional Convention
Phoenix, AZ
June 18–22* . Gregorian Chant
Winooski, VT
June 18–22* . Choir Director Institute
Boston, MA
June 23–27 . Composers Forum
Chicago, IL
June 27–30 . Regional Convention
Chicago, IL
July 2–6 . Cantor/Lector School
Rye Beach, NH
July 9–13 . Cantor/Lector School
Cleveland, OH
July 9–13 . Guitar School
Rockford, IL
Liturgical Dance School
July 9–13 . Organ School
Washington, DC*
July 16–20 . Cantor/Lector School
St. Paul, MN
July 23–27 . Organ School
Alverno College, WI
July 23–27 . Guitar School
Los Angeles, CA
July 30–Aug. 3 . Choir Director Institute
San Diego, CA
August 1–4 . Regional Convention
Washington, DC
August 6–10 . Cantor/Lector School
Burlington, WI
TBA . Choir Director Institute
Milwaukee, WI

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