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Members of the family cover Eugene Walsh's casket with the pall.

In This Issue...

We examine the new Order of Christian Funerals. In 1969 the first Latin edition of the revised rites for funerals was issued (Ordo Exsequiarum), and it was rapidly translated into English. Six years ago the International Commission on English in the Liturgy (ICEL) began a revision of the initial translation of this work and discovered that, based on pastoral experience, a number of adaptations were needed. So together with a new translation of the Latin texts, some more prayers and some ritual gestures were added. These basic revisions are presented here by William Cieslak.

The English translation was then sent by ICEL to the various Bishops' Committees on the Liturgy (BCL) of the participating English-speaking countries for their action. Because funeral rites are influenced by secular customs (even more so than sacramental rites), each country has added a number of its unique customs, often connected with the practical way of doing things in that particular country. Funerals in the United States, for example, are tremendously affected by the secular practices of funeral parlors. So the BCL in the United States made several additions and modifications to the original text submitted by ICEL. After careful consideration, the U.S. bishops noted to approve these modifications.

The next step (in 1985) was to send the ICEL translation, with the U.S. modifications, to the Sacred Congregation for Divine Worship in Rome for approval. Cardinal Paul Mayer serves as Prefect for this Vatican committee, Archbishop Virgilio Noé is its Secretary, and Rev. Cuthbert Johnson, O.S.B., a priest from England, serves as director of the English desk. Initial approval came in 1987, but the Congregation called for several changes in the final text. After suggestions and modifications were passed back and forth between Rome and the United States, the final revised text, with modifications, was approved for use in the United States beginning on All Souls Day, November 2, 1989. Those who have used the new rite during the experimentation period are very enthusiastic about its pastoral and poetic power. This issue begins with a basic overview of the Order of Christian Funerals (Cieslak) and the ways that music is to be used within the rite itself (McMahon). Despite the revised rite's adaptability, however, there are still pastoral and theological questions about our practice of death and burial that must be raised quite clearly (Schneider), as there are ritual questions connected with the various models for worship that affect our funeral practice (Cotter).

But every pastoral musician knows that funerals vary, depending on the person and the circumstances of death. We have included descriptions of three very different, but very personal, plans that were made for specific persons' funerals (Sullivan-Stewart, Breitner, Eger). If you are like me, you will find these articles the best reading in the magazine. And as always, NPM seeks to provide you with repertoire resources. When all the music is listed side by side, it is easy to see what we have plenty of, as well as what new compositions are called for by the new texts of this revision.

This issue is definitely one that you will want to “pass around” to other parish staff, but be sure to keep a copy for future reference. You will want to come back to this one for sure.
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BACK TO BASICS... Creatively

The Pastoral Press
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Convention & Conversion

I want you to know that the Convention was a real conversion experience for me. The depth and honest spirituality of the leaders gave me the Church leadership I can cling to during this painful time in our organized Church.

I feel a connection with my sisters and brothers in this that I couldn’t get by reading NCR (which helps me a lot).

The panel of Deiss, Gelineau, Talilé, Walsh, with you [Rev. Virgil Funk] asking questions, gave me peace and validation and great hope that it is happening—Vatican II is not lost.

I love our church and want to minister and help others come along the road where Christ is obviously leading us.

Thank you so much for all you do!

Laurie Nowak
Aptos, CA

How Can I Keep from Singing in Parts, with Brass

I much enjoyed reading the most recent issue of Notebook [September 1989], in which you made recommendations for celebrating the role of parish music ministers around the feast of St. Cecilia.

I was especially gratified to see reference to the wonderful Quaker hymn, “How Can I Keep from Singing.” I did not know of this beautiful hymn until Frank Brownstead asked me to arrange it for the NPM Convention this past June. While working on it I came to love its profoundly, deceptively simple lyrics and its very “American” melody. Many people at the convention seemed to share my joy of discovery.

What many folks may not be aware of is that Oregon Catholic Press has published the same setting which was sung at the convention. It is arranged for assembly, SATB choir, organ and brass quartet (optional). At the risk of seeming irremediably self-serving, I thought your readers would enjoy knowing of this publication, OCP edition 9202.

Thank you for your attention and for your continuing good work.

Paul Gibson
Torrance, CA

Beautiful Feet

In [the] August-September 1989 issue of Pastoral Music, “The Paschal Triduum: An Enduring Drama” and “Whose Drama Is It, Anyway?” question the value of Christ’s commandment to wash each other’s feet as an outdated, rigid rubric.

An exploration of other religions through theory and personal experience makes our body rubrics much more enjoyable and less esoteric. Rather than canning foot washing, why not make it more available to the average parishioner? I have taught yoga and massage at Loyola and Tulane Universities in New Orleans. All the students agreed that a foot massage from their host generated deep feelings of gratitude and love toward the masseur. Most of them had never experienced such relaxation before. Relaxed people make delightful guests.

The Chinese tai chi tradition is that when your attention is in your feet, you’re grounded and no enemy can harm you. It’s their monastic military strategy for defense without weapons. Try it and see its effect in a psychologically uncomfortable situation.

Feet are mentioned in the Bible in Psalm 8:6: “Thou madest him to have dominion over the works of thy hands; thou hast put all things under his feet.” Our Lady trampled Satan under her feet.

Even today, to give anyone awareness of his feet is a precious gift in times of minor or major trial. “How beautiful upon the mountains are the feet of him that bringeth good tidings, that publisheth peace . . .” (Handel’s Messiah [drawn from Isaiah 52:7, KJV]).

Lydia Dorosh
New Orleans, LA

End-of-Year Kudos

Thank you for another year of fine service and assistance. It’s been a pleasure to be a member of the finest liturgical music organization in the country.

Michael Davis
Hialeah, FL

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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Member News

Regional Conventions: Three Themes

This year there are three Conventions, each with its own theme and audience. The Phoenix Convention is directed exclusively to the concerns of pastoral musicians: repertoire, musical skills, commitment to the work, and appreciation of the gift of ministry. The Chicago Convention, planned in cooperation with the Office of Divine Worship in Chicago, includes in addition to musical concerns the pastoral concerns of liturgy. The occasion of the fiftieth anniversary of the first National Liturgical Week in Chicago (1940) provides an opportunity to look back, examine our present situation, and look forward—both musically and liturgically. And our Convention in Washington, our second conference directed to those who work with children in music and liturgy in a Catholic setting, again emphasizes the importance of forming children in liturgy and music. All three Conventions, of course, are open to all of our members and other participants, and maybe you will want to attend more than one. But be forewarned: Space (both housing and meeting space) is limited at each site...so get your registration in early. Here is a closer look at each of the programs.

The Ministry of Music in the Church in America: Phoenix, AZ, June 6–9, 1990

This year's first Regional Convention explores the musical role of the pastoral musician and the role of music in American culture and its relationship to liturgical music. We examine the craft of our liturgical art and the conversion that we have to risk to be pastoral musicians. And the ministry of musician and priest are compared.

The Convention's first day focuses on repertoire with a major presentation that illustrates the current trends in music in our culture, exploring the positive and negative sides of composition and style. Then Rev. Edward Foley reflects on how music works in the liturgy, particularly how it draws from popular cultural musical forms and transforms what it takes. Showcases present new repertoire and approaches to liturgical music.

On the second day, Oliver Douberly leads our examination of the "craft" of our liturgical art in America. He deals with the basics: competency in music, liturgical practice, and pastoral understanding, training that comes through education and training that comes from experience, and the way all of this affects the cantor, choir director, ensemble musician, and organist. Two musical events take place in the evening at the nearby Basilica. First, newly-composed Advent psalms and rewritten Advent carols by James Hansen provide a new parish model for an old musical tradition. And later, a special Taizé Prayer, modeled on Taizé's community prayer on Fridays and Saturdays, celebrates the death and resurrection of our Lord, musically and ritually. Showcases and workshops also focus on the musical craft (liturgical basics; the funeral rite; the cantor, choir director, organist, and ensemble musicians; liturgical dance; arranging and acoustics).

The focus of the third day (major presentations and nine workshops) is conversion, and the need for musicians to pass through a transforming experience. Rev. Richard Fragomeni helps us look at the continuing process of conversion, particularly the role of the individual story as a method of conversion and the way that story sharing leads to conversion. And, using the ritual of the RCIA, we experience the liturgical rite of conversion, in music and gesture.

The last day of the Convention examines the relationship of the liturgical artist to the assembly. An offering of nine morning workshops lead to a general session with Rev. John Baldwin, S.J., which compares the ordination rite for priests and the call of the musician. Baldwin summarizes various elements highlighted on previous days (competency, conversion, and co-dependency) and highlights liturgy as the priority for parishes. Personal commitment is required of priest and 9
pastoral musician called to serve a particular parish. These reflections serve as a kind of "mystagogical" follow-up to Friday's focus on conversion.

And a special Hispanic Saturday program concludes our program in the southwest.

**Liturgy in Dialogue with the World: Chicago, IL**
*June 27–30, 1990*

Fly into O'Hare Airport for this one: our Convention takes place at the Ramada O'Hare and Sheraton International Hotels right at the airport. We have some chances to see more of Chicago, of course. Pre-Convention activities include architecture tours of the major Chicago churches (planned by the Art and Environment Commission of the Archdiocese of Chicago) and an organ crawl, and the second day of the Convention features a Hymn Festival with Richard Proulx at Holy Name Cathedral.

Our focus in Chicago is on a century of liturgical development in the United States—the past fifty years that have brought us to this new "reformation" and the fifty years that are coming. Our Convention also celebrates the role of the National Liturgical Weeks (the first in Chicago in 1940) in forming our present liturgical vision and practice. Our first day concludes with The Liturgical Weeks Fiftieth Anniversary Buffet. A general invitation is extended to anyone who has attended a National Liturgical Week to gather for this buffet. (Like the rest of us, they pay a slight fee for this event.) A special invitation goes to those who were members of the Board of the National Liturgical Weeks or were speakers. It should be quite an event—an opportunity for us to celebrate the "liturgical pioneers" on whose shoulders we stand.

The major presentations also reflect on this anniversary celebration. **Sister Kathleen Hughes** shows us the "Fifty Years Past" on Wednesday; then on Thursday, **Rabbi Lawrence Hoffman** poses the question: "A Second Reformation in Religious History: Why Our Times?" A panel responds to his presentation, and **Taizé Midday Prayer** concludes the morning. The afternoon is taken up with workshops, and the Hymn Festival at Holy Name Cathedral fills out our evening.

On Friday **Rev. Eugenio Costa, S.J.**

We want to find out just what’s in these rites, how to use them, and what they may mean for liturgical and catechetical development. So Rev. Ron Krismans, of the Bishops’ Committee on the Liturgy Secretariat, presents the basic liturgical ideas contained in the Rite for the Christian Initiation of Children of Catechetical Age, and Christopher Walker, the music. David Haa is also presenting newly composed music for these rites. An example of one of the rites will be celebrated by all the participants.

**Christiane Brusselmans** concludes the Convention, showing how the rite can be implemented practically in a parish setting.

Another very special part of this Convention is some very practical reflection on ways to form children in sung prayer. This reflection examines the musical and liturgical principles used in the new **Hymnal for Catholic Students** produced by Liturgy Training Publications and GIA. Gabe Huck and Bob Bastani present these principles which are then examined and reacted to in a group discussion.

This Convention offers workshops for four groups of participants: **music educators** who work in a Catholic setting; **religious educators** who work with music (those who sing or know music as well as those who don't); people who prepare children's liturgies (musician parents, planners, presidents); and children's choir directors. Some of the workshop topics are: the new lectionary for children's liturgy; recruiting and forming children's choirs; religious education through liturgy and song; the priority of music in Catholic schools; new music for children; preparing and preaching at liturgy with children; sacramental preparation; gesture and movement; and many, many more.

Two children's choirs are featured during the Convention. There is also a pre-Convention tour of religious monument Washington that visit among other places, the National Shrin of the Immaculate Conception (for choir performance and organ recital) the National (Episcopal) Cathedral, and the presidential monuments on the Mall.

The Convention site is the Ramat Renaissance Hotel in downtown Washington, within six blocks of the Nation Gallery of Art and equally close to the other monuments and galleries that sit the Mall. And the room rates, partic
larly for the District of Columbia, are very reasonable ($65-75 per night). So make your plans now!

New Programs for 1990

From our first "NPM School of Cantoring" in the summer of 1983, our summer schools and institutes have been among our most popular programs. The number and variety of these week-long programs has increased each year, and now we are planning our largest number ever: more than a dozen offerings on six different topics.

You may have noticed our "Coming Attractions" ad in the last issue of Pastoral Music, and you will be receiving more information on these programs in the coming months. For now, though, we want to highlight some changes in the schedule that we announced. We wanted to get the word out about these sessions, even though some of the final details weren't completely set. That's why we labeled some of the events "Tentative." Most of those tentative events have been finalized, though one event that we thought was completely set has since become tentative. Go figure.

Here's where things stand. All four of our Schools for Cantors and Lectors are set as announced: July 2-6 in Rye Beach, NH; July 9-13 in Cleveland, OH; July 16-20 in St. Paul, MN; and August 6-10 in Burlington, CA. (One of the reasons for a change from the former "Cantor School" is described in the following item.) The sites and number of the Choir Director Institutes, however, have been changed. We are offering two Institutes this year: July 23-27 in Washington, DC; and July 30-August 3 in San Diego, CA. The two Organ Schools will take place as we said, in Washington, DC (July 9-13) and at Alverno College in Milwaukee (July 23-27).

The Guitar School in Rockford, IL (July 9-13) will include a program on liturgical dance; the other Guitar School is scheduled for Los Angeles, CA, July 23-27.

The Gregorian Chant School, new for 1990, will still take place in Winooski, VT, though the dates have been changed to July 9-13. We were not able to work out all the details for the Composers' Forum, so that event will not take place.

If you are interested in one or more of these programs, call or write for details:

National Association of Pastoral Musicians, 225 Sheridan Street, NW, Washington, DC 20011-1492. (202) 723-5800.

"If You Are a Lector, Attend"

The feedback from those attending the first NPM workshop for people who train lectors (August 14-18, 1989, Tacoma, WA) was strongly positive. (That's one reason why we're now offering "Schools for Cantors and Lectors"—see previous item.) All six participants agreed that the various parts of the program (content, format, mate-

A Member's Year of Premières

Last October saw the premiere of two new works by Joseph Bertolozzi, an NPM member from Beacon, NY. Dimentio, for string quartet, was showcased in a concert of chamber musi-

The first NPM Lector Class, August 14-18, 1989, Tacoma, WA. Left to right, back row: Barbara Marian, instructor, and Sr. Eileen Rafferty. Middle: Ron Rader, Jo Hersh, Sr. Catherine Prendergast, and Chuck Bradley. Front: Patricia Puskarich.

rials, videotaping, feedback on videos) were either useful or very useful, and their overall evaluation was that the program was "very useful."

They were also in agreement that it was a "packed" week that called for real commitment to the ministry of the word. Many of them went home with a recognition of how much more they had to learn. We want to thank our "guinea pigs" in this program for helping us widen the scope of our summer offerings. Thanks, too, to Barbara Marian for spurring us on to offer this program in the first place.

MENC Multicultural Symposium

The Music Educators' National Conference (MENC) is planning a symposium on "Multicultural Approaches to Music Education," scheduled for March 26-28, preceding the MENC 1990 Biennial In-Service Conference to be held in Washington, DC, March 28-April 1, 1990. This symposium is a joint project of MENC, the Society for Ethnomusicology, and the Smithsonian Institution. For more information, write: MENC, 1902 Association Drive, Reston, VA 22091-1597. (703) 860-4000.

highlighting the Duchess County (NY) Arts Council's annual Artscape festival in Poughkeepsie. The performance was supported by a grant from Meet the Composer.

A second composition, A Song of Praise to Mary and Christ, for flute, unison children's choir, SATB choir, and organ, was first performed for the parish feast day of St. Mary Mother of the Church Parish in Fishkill, NY. The text, drawn from the liturgy of the hours and the litanies of Loreto and the Blessed Virgin Mary, expresses the Roman Catholic Christocentric emphasis on Mary's role.

These events followed the presentation of Bertolozzi's grand motet Mary, Queen of Heaven, for double chorus and double chamber orchestra, which was first performed at the Easter Vigil.

Joseph Bertolozzi is the full-time Director of Music at St. Mary Mother of the Church Parish, where he directs five singing choirs, the bell choir, and the parish chamber orchestra.

11
Meetings and Reports

Diocesan Directors of Music

A group of twenty diocesan directors of music took the occasion of the National Meeting of Diocesan Liturgical Commissions (October 9-13—see next item) to meet and discuss their own diocesan work and their continuing relationship with NPM.

The meeting included a presentation of NPM's plans for 1990-92. Plans for the 1991 National Convention in Pittsburgh were presented, and discussion of the 1992 Regional Conventions included a proposal that one of them center on music ministry in a multicultural environment.

The diocesan directors reported on the unique concerns they face, including program development, administration, mailings, and diocesan commissions and committees. They also shared successful programs, such as an "A Cappella Weekend" on which all the musicians of a diocese went on retreat for one weekend, while the parishes went without music; clergy-musician programs; and programs that focused on the special needs of particular groups of musicians (organists, choir directors, and so on). The meeting concluded with wine and cheese.

Liturgical Commissions Meet

The National Meeting of Diocesan Liturgical Commissions (sponsored by the BCL and the FDLC) took place in Pittsburgh, PA, October 9-13, with two hundred people attending. For the first time, local parishes were invited to send representatives to the talks.

Bishop Joseph P. Delaney of Fort Worth, TX, who chairs the Bishops' Committee on the Liturgy, presented an extensive report on the Committee's work. It has become apparent that the relationship between the BCL and the Federation of Diocesan Liturgical Commissions has grown stronger over the years; resolutions from FDLC members more and more provide suggestions for the BCL's future direction.

Fred Moleck and Marchita Mauck offered a humorous look at the last twenty years of music and church building. These presentations were in the entertainment mode, unfortunately, so they did not offer a forum for the much needed discussion between musicians, architects and others involved in building, and those involved in administering the liturgy.

Mark Searle gave a brilliant presentation on Catholic liturgy and American culture. Since inculturation is inevitable, he concentrated on how "American" our liturgy has actually become. Such Americanization is not an option but an imperative, he said, citing the theology of the Word-made-flesh and questions as early in church history as Acts 15 about whether or not certain cultural forms are acceptable. His most striking point was posed as a question: "Does the church retain its identity by changing or by remaining the same?" His paradoxical answer was: "The reason the church must change is in order to remain the same." Since culture, history, language, and other aspects of our existence are always changing, we need to reform the liturgy so that, in changed circumstances, it can continue to be what it was originally. But we also need to be critical of cultural forms that we have adopted, so the liturgy—and the liturgical movement that supports, develops, and changes it—must always also be countercultural.

Searle discussed the American culture's view that belonging to a church is a personal choice rather than a vocation from God and the consequences for liturgy of this orientation. In his view, prayer texts, the readings, and the calendar are determined by central authority, but the "soft spots" of the liturgy—the opening, presentation of gifts, and the structure of communion, together with the design of the building and the choices concerning music—are subject to the inevitable pressures and shaping of the local culture. The three key elements that affect inculturation, he said, are the mind-set of the assembly, the presider, and the musician.

Mark Searle also discussed the irony that the word-and-concept "participation" does not come with a liturgical pedigree; it stems from education and politics, which give its meaning as "being friendly," "being part of a group," or "high spirit" and "high volume." In a liturgical context, "participation" means 1) to be engaged in the appropriate manner in the ritual; 2) to participate in the divine liturgy of Christ; and 3) to participate in the life of God. "Participation" is more than getting people to sing, and it requires that we take a countercultural stance, in this instance, and move beyond the plural-ism, individualization, and privatization of our American culture. His suggested remedy for these problems was "reverence" in song, music, gesture, and word. How a thing is done in liturgy is critical. Dr. Searle called for reverence in the order of Mass, in ministry, and in music. Music should not be selected because musicians like it or people will sing it. We need to regulate the music, he said, and discover a style that is transcendent. In other words, we need a liturgical movement.

In questions following his presentation, Searle was asked why the Tridentine liturgy had such an appeal. He felt that none of its advocates really remembered where it came from. Because of this hazy past, this liturgy seems to "belong to God": it has authority and it is a divine work. Our reformed liturgy, on the other hand, has a clear history, and so by comparison it can be called into dispute. When you change, as we have, you lose your bearings. Questions about music led to these comments: We are overdirected to music that entertains, on the principle, "Why should the devil have all the fun?" Yet you can't put words to poor music and make it have value. Much of our present repertoire is identified with the culture and is not memorable. How music functions and how musicians function in front of an assembly often turns liturgy into a "sing-along." We have to re-examine the role of music in meditation, music's ability to alter consciousness, and we need to foster composition in this direction. He suggested that we develop a fixed repertoire.

Archbishop Rembert Weakland, O.S.B., of Milwaukee concluded the meeting with an analysis of some relationships that are always present in the liturgy: the relationship of the transcendent to the human, the historic to the present, the personal to the communal, and the sanctuary to the marketplace. He called for a major reform of the marriage rite, suggesting that it might best be celebrated before Sunday Mass.

Spirituality for Collaborative Ministry

Jeanne Downey, a long-time NPM member from Easton, MA, has written to tell us about a special program offered by the Divine Word Missionaries (SVD) at Miramar, their center near Plymouth, MA.
Jeanne says: “One of the areas of tension I hear repeated over and over, either in formal sessions or in informal conversation, is: how do we work together, clergy, religious, and laity, so that each of our gifts is integrated and no one feels threatened or ignored?” Her participation with a mixed group of clergy, religious, and lay people in the program “A Spirituality for Collaborative Ministry” suggested several ways of working through that tension.

She writes: “Through prayers and laughter, playing and tears, lectures and group sharing, singing and liturgy we came to know ourselves and each other... Through our work together we came to appreciate our unique diversity. Sometimes all we could do was agree to disagree. But in the end, we learned firsthand that, although there are many gifts, there is still only one Spirit. And... that Spirit moves among us all for the building up of the kingdom.”

The program consists of five units that explore the spiritualities of community, ministry, communication, relationships, and partnership. Presently the program is offered in a one-month summer format or in five sessions spread across a year. The staff is composed of priests, religious, and lay men and women. For further information, write: Rev. Paul Connors, SVD, Miramar Retreat Center, PO Box M, Duxbury, MA 02331. (617) 585-2460.

Anglican Musicians Meet

The Association of Anglican Musicians held its 1989 Conference June 12–16 at Loyola University in Chicago. The week’s theme was “The Awe and Mystery of Liturgy.” Guest speakers included the Rt. Rev. Michael Marshall, Director of the Anglican Institute, St. Louis, MO; the Rt. Rev. Frank T. Griswold III, Bishop of Chicago (and author of Eucharistic Prayer B in The Book of Common Prayer), and the noted author Madeleine L’Engle. Each speaker stressed the need for quality in church music, talent in the church’s artists, and beauty in its worship.

Liturgies included a pre-conference celebration of the Feast of Christ Pantocrator, complete with an outdoor procession of the Blessed Sacrament, at St. James (Episcopal) Cathedral. (One participant was not surprised at such “Anglo-Catholic” liturgy, calling the Chicago Diocese the “Pom-Pom of the Biretta Belt.”) The opening service was also at the newly-restored cathedral. Compline was at Holy Name (Roman Catholic) Cathedral on the first day. Each day of the conference except Friday opened with an early-morning eucharist and closed with solemn evensong (with eucharistic benediction on Wednesday), and the closing liturgical event was a solemn pontifical votive eucharist.

In addition to presentations on many topics, members of the Association heard a report on the AAM Endowment Fund, established for work on educational projects, commissioning of new works, and the like. Personal contributions must be added to the original fund, however, to satisfy the tax exemption requirements of the IRS.

Lutheran Musicians’ Meeting and New Publications

The second biennial conference of the Association of Lutheran Church Musicians (ALCM) was held July 23–27 in Rochester, NY. Over two hundred musicians, pastors, and other participants took part in major presentations, workshops, worship, and concerts on the theme “Music in the Contemporary Church: Faithfulness in Diversity.”

Worship events included an opening festival eucharist, daily morning prayer and compline (the latter transcribed and translated from the Liber Usualis), a biblical “stations of the cross,” “Bach Vespers,” and Latin vespers. Speaking at the plenary sessions were Kenneth Korby on “Corporate Worship as Pastoral Care,” Wolfgang Stefani on “Santis and Church Music,” and Charles Evanson on the “Effects of the Forces of the Liturgical Movement and Evangelicalism on Lutheran Worship.”

New officers were elected at this meeting to serve two-year terms. Carlos Messerli (Lincoln, NE) is the new president, replacing Larry Christensen, and Marilyn Comer (Durant, OK) is vice-president. Jeffrey Fanneck (Silver Spring, MD) serves as secretary-treasurer, while Naomi Rowley (Elgin, IL) is the director for educational concerns. The new director for ecclesiastical concerns is Robert Farlee (Minneapolis, MN), and Delores Bruch (Iowa City, IA) is director for professional concerns.

Several recent publications from the ALCM may be of interest to NPM members. “The Role of the Cantor” is a free, two-page position paper prepared by the ALCM Standing Committee on Ministry and approved at the Rochester biennial meeting. It gives some historical background on the role of the cantor and describes that ministry today. Another free publication is a seven-page listing by states of “Offerings Related to the Study of Church Music, 1989–90,” prepared as a supplement to the NPM Church Music Education Directory 1989, published last spring. Carolyn Jennings has prepared a ten-page study of inclusivity in language and ministry titled “Inclusivity in Worship.” It discusses the complexity of the issues, the stakes involved, possibilities for development, and the relation of all this to the ministry of the church musician. Cost is $1.30. These publications are available at the address given below. Please enclose fifty cents per order for postage and handling.

The ALCM works to strengthen the practice of worship and church music of all North American Lutherans. Membership is open to any person or institution whose interest is in harmony with the Association’s goals. Members receive the quarterly “Grace Notes.” For more information or to order publications, contact: ALCM, St. Luke Lutheran Church, 9160 Colseville Road, Silver Spring, MD 20910. (301) 588-4363.

New Methodist Hymnal

The long-awaited United Methodist Hymnal was finally released last spring and is appearing in churches around the country. During a “Service of Thanksgiving and Consecration” at the Edenton Street United Methodist Church in Raleigh, NC, on May 4, a specially gathered congregation opened the new hymnals to sing “O For a Thousand Tongues to Sing,” the hymn that has appeared first in every Methodist hymnal since Wesley’s Collection of Hymns for the Use of the People Called Methodist (1780).

Years in the making, this is the first hymnal published since the merger of the Methodist and the Evangelical United Brethren churches in 1968. It draws from a variety of sources to be an expression of “the church catholic,” as Robert K. Feaster, executive of the United Methodist Publishing House, said at the dedication ceremony. The combined hymnal and service book includes traditional Wesleyan materials as well as items drawn from a wide
ecumenical range. There is, for instance, a Muscogee (Creek) musical greeting as well as texts and tunes that are African American, Hispanic, Cherokee, and German. There are hymns and canticles from recent Lutheran (“This is the Feast”) and Roman Catholic (Michael Joncas, Miriam Therese Winter, Joe Wise, others) sources, as well as some of the music of Taizé. All the texts have been examined and emended so that the materials are as inclusive as possible.

The standard pew edition of The United Methodist Hymnal is available at $11.95 per copy from: Cokesbury Service Center, 201 Eighth Avenue South, PO Box 801, Nashville, TN 37202. Other editions and related materials are also available.

New at/from LTP

People news first. Now that she’s had a chance to settle into her new chair behind her new desk, NPM and the editorial staff of Pastoral Music congratulate Elizabeth Hoffman on her first six months as editor of Liturgy 80 (soon to become Liturgy 90, we presume). Beth has been working on that magazine since last February, and was officially named editor in July. She is a native of Pennsylvania and holds an MA in liturgy from The Catholic University of America.

On to the “product” news. Several publications of particular interest to pastoral musicians have recently appeared from Liturgy Training Publications in Chicago. The first was actually displayed during the National Convention in Long Beach: How Can I Keep from Singing?: Thoughts about Liturgy for Musicians by Gabe Huck. (Wonder where Gabe got that title!) This little book is filled with thoughtful and entertaining reflections about the “gift and discipline of song” in the liturgy. Music, Gabe suggests, is not background or entertainment for the assembly, but “the kind of activity liturgy is.” Single copies $5.95; five or more copies $4.50 each.

A second book by Gabe Huck discusses The Communion Rite at Sunday Mass. In addition to Gabe’s own practical and solid commentary on each section of the rite there are other commentaries, suggestions, bread recipes, descriptions of what the communion cup should look like, and similar materials drawn from a variety of sources (especially from the pages of Liturgy 80). An appendix provides sample instructions to ministers and the parish, and there are English and Spanish handouts on communion from the cup. Single copies $5.95; five or more copies $4.50 each.

The 1990 editions of LTP’s Sunday liturgy workbooks are also available. At Home with the Word uses the more inclusive translation of the Scriptures from the Lectionary for the Christian People (Pueblo Publishing Co.) for the A Cycle of readings, and it includes formats for daily prayer, the seasonal psalms, and special prayers for Sundays and Fridays. Single copies $3.25; bulk discounts available. The Sourcebook for Sundays and Seasons 1990 is put together in the style of an almanac with a day-to-day planning guide and incidental, but useful, information. This year the Sourcebook is edited by Peter Mazar with Peter Scagnelli and Fred Moleck. Single copies $5.95; five or more copies $4.50 each. And the Workbook for Lectors and Gospel Readers 1990, with text and commentary prepared by Graziano and Nancy Setz Marcheschi, is still available at $6.50 each, with bulk discounts available.

Funeral Music Guidelines

The Liturgical Commission and Office of Worship in the Diocese of Buffalo have published a set of guidelines, titled “Music in Christian Funerals,” based on the principles in the Order of Christian Funerals. The twelve-page booklet contains pastoral liturgical guidelines as well as specific musical selections for various parts of the funeral liturgies, recommended hymns, solos, and organ music, and a bibliography and list of resources. In general the guidelines encourage the development of a “standard repertoire” for funerals, but one that is responsive to the needs of the mourners and the particular circumstances surrounding a death. Copies are available for $3.00 each, to cover postage and handling. Write: Msgr. Edward Grosz, Office of Worship, 795 Main Street, Buffalo, NY 14203. (716) 847-5545.

Diapason at 80

The Diapason celebrates the eightieth anniversary of its founding this December. Begun in 1909, The Diapason is an international journal of the pipe organ, church music, harpsichord, and carillon. Published monthly, it is the official journal of the International Society for Organ History and Preservation. Copies of the special anniversary issue (December 1989) are available for $2.00 from: The Diapason, 380 Northwest Highway, DesPlaines, IL 60016.

Tuition Discount at Duquesne

Duquesne University’s School of Music is offering a special financial incentive to music ministers that began with the fall semester of 1989. Qualified musicians who work a minimum of twenty hours per week in churches or synagogues can receive a fifty per cent tuition award for Duquesne’s undergraduate and graduate programs in organ and sacred music. The programs guide students toward becoming pastorally-oriented ministers of music.

For more information about the tuition award and Duquesne’s programs, write: Ann Labounsky, Chair of Organ and Sacred Music, Duquesne University, Pittsburgh, PA 15282. (412) 396-6690.

Competitions Announced

The 1990 University of Louisville Grawemeyer Award for Music Competition is an international prize in recognition of outstanding achievement in composing in a large musical genre (choral, orchestral, song-cycle, dance, extended solo work, and so on). The 1990 award of $150,000 will be granted for a work that has its premiere between January 1, 1985 and December 31, 1989. Completed entries for the award must reach the University of Louisville School of Music by January 26, 1990. Requests for entry forms or further information should be sent to: Grawemeyer Music Award Committee, School of Music, University of Louisville, Louisville, KY 40292.

The Twelfth International Organ Competition “Grand Prix de Chartres” will take place August 20–September 9, 1990, but the deadline for the preselection round for the interpretation competition is April 30, 1990. The contest is open to organists of any nationality born after January 1, 1955, and there are prizes for interpretation and improvisation. Candidates may compete in both disciplines, but they must take part in each series of tests. For more information contact: Secretariat du Grand Prix de Chartres, 75, rue de Grenelle, 75007 Paris, France. Phone: (1) 45-48-31-74.
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Children's Assemblybook (a spiral-bound text containing melody, lyrics, and guitar chords) $4.95

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Premium 3-Cassette Package (full-length recording of most selections performed by a variety of choirs—a joy to listen to!!) $24.95
Chapters are encouraged to share information about monthly programs and special events through Pastoral Music and Notebook. Ideas, photographs, and news that will be helpful to other Chapters in planning programs will be most welcome.

Rick Gibala
National Chapter Coordinator

Arlington, Virginia
The September program had to be canceled due to threats of Hurricane Hugo! After two years as a temporary Chapter, we received permanent Chapter status at the October meeting from Rick Gibala, National Chapter Coordinator. The topic for the October showcase was Advent. Sessions were led by Natalie Le, Rosemary Hudecheck, and Debbie Pipiani.

Dorothy Peterson
Chapter Director

Buffalo, New York
On September 14 Donald Fellows presented "Reflections on the 25th Anniversary of the Constitution on the Sacred Liturgy." A "sing-in" of the Vivaldi Gloria, directed by Kathleen Keenan-Takagi, was held at Ss. Peter and Paul Church on October 1.

Patricia Otis
President

Cleveland, Ohio
A “New Year’s Party” to begin the new season was held at St. Bridget Parish on Sunday, October 22. A lasagna dinner was served at 4:00 P.M., followed by an ensemble festival featuring performances by the musicians of Sts. Bridget, Francis de Sales, Malachi, Monica, and Pius X parishes.

Joseph Lascio
Chapter Director

Ft. Wayne-South Bend, Indiana
On October 22 five Fort Wayne parishes combined for a Choral/Hymn Festival at St. Charles Church. The NPM Chapter sponsored a program on the RCIA on October 23. Presenters were Karen Hope and Brother Terry Nufer.

Brother Terry Nufer
Chapter Director

Hartford, Connecticut
James Biery, the new music director at the Cathedral of St. Joseph, led a choral reading session as the first program of the new season.

Joan Laskey
Chapter Director

Pittsburgh, Pennsylvania
Fr. Virgil Funk, President of NPM, was the guest speaker at the September gathering, which began with liturgy and concluded with dinner. An NPM day was part of the National Meeting of Diocesan Liturgical Commissions in October, with workshops, liturgies, showcases, and a Chapter dinner. An NPM handbook has been published that outlines the structure, history, and vision of the Chapter.

John A. Romeri
Chapter Coordinator

Portland, Oregon
Kevin Walsh and Patrick Loomis led a program of new music from OCP on October 8. The session was at St. John the Baptist Parish Center.

Michael Prendergast
Chapter Director

Providence, Rhode Island
We held a trio of events in October: an Advent/Christmas choral reading session with clinician Jon Mumford; a mini-course in organ techniques offered by John Hubert; and a workshop in vocal training techniques with Laetitia Blain.

William O’Neill
Chapter Director

San Francisco, California
Our Chapter publicly received permanent Chapter status at the National Convention in Long Beach. On October 23 Mark Sullivan and the Mission Dolores choir presented a program of choral music and choir formation.

Terry Jensen
Chapter Director

Trenton, New Jersey
The first Diocesan Musicians’ Mass was held at St. Raphael Church. Christopher Walker gave a workshop on October 8.

Sil Galvan
Chapter Director

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For Clergy & Musicians: Liturgy

Liturgy Has the Power to Teach... for Good or Bad

BY THERESA COTTER

The worshipers knelt in mute solemnity, the only sound an occasional click of rosary beads against a pew. The black-vested priest prayed in an inaudible monotone over a black-draped casket. The distant choir chanted the Latin text of the Dies Irae: “Day of wrath! O day of mourning! See fulfilled the prophet’s warning./Heaven and earth in ashes burning...”¹

The whole atmosphere seemed to stress the credo’s affirmation of the judgment of the dead, rather than its final anticipation of the “resurrection of the dead, and the life of the world to come.”

The rites of death were generic, the same for all. Even the music, with its power to transcend language barriers and communicate thoughts and emotions that defy words, was well regulated. The organ was played only to accompany the choir; no “incidental” music was permitted, nor were other instruments allowed. Vocal solos were not allowed, for they would draw attention to the vocalist. While the rites offered no recognition of the individuality of this death and the loss it engendered, it offered little opportunity for community support for the deceased’s family and friends. In fact, it seemed to teach that death was a private affair for all. As the deceased person had to stand alone before God’s judgment seat, so the survivors had to bear their loss alone.

Such a dreary scene was re-enacted, with only minor changes, at almost every Mass, for most weekday Masses were requiems, offered for the dead. But even Sunday and feast day Masses were still the sacrifice of the Mass, seemingly offered by the priest alone, though performed in the presence of isolated spectators who responded individually (by following the missal, praying the rosary or other prayers, or simply observing the action), as they saw fit.

From Empty Tomb to Crucifix

How did the funeral ritual become such a testament to privatization and isolation? Jesus’ first followers were committed to loving one another in every circumstance; how did their liturgy become so “singular”? And how did the daily liturgy of a church based on belief in the resurrection become so focused on death and commemorating the dead?

The development of any ritual is a complex mix of traditions and theology influenced by social, psychological, economic, and political factors. Patterns of worship express a theology and in turn reinforce that theology. The rites become causative and instructive, for the liturgy is a very effective teacher of theology.

The neophyte Christians who had witnessed the atrocities of the Friday that we call “Good,” who had suffered through the desolation of the tomb time, greeted that first Easter with indescribable ecstasy: “He is risen!” They believed that they were bound to Christ — and therefore to one another, living or dead — by the power of the resurrection. So in joyous community characterized by their love for one another, they celebrated their union with Christ’s death-and-resurrection each time they worshiped.

Those early liturgical rites evolved gradually, but for hundreds of years these rituals always reflected that sense of communion with the cross viewed against the hope-filled backdrop of the

Theresa Cotter is a pastoral musician who lives in Minneapolis, MN. She has written extensively on the family and religion.
empty tomb. Though recognizing that full union with the risen Christ would come only after death and tomb time, those believers still gathered to celebrate their union now in word and sacrament.

Radical changes began in the fourth century, when the persecutions of the church ended and the church became allied to the state. New members were less well instructed in the meaning of Christ’s death-and-resurrection, and various circumstances led to an increasing emphasis on sorrow for sin and anticipation of the coming judgment. The cross became separated from the tomb. Good Friday and Easter became separate religious events, paving the way for distortions of either aspect of the redemption. Focus began to center on Christ’s sacrificial death, that unique, private, solitary event that would never be repeated. It was an experience that no one else could share, unique to this one person, just as each individual’s final judgment before God’s throne would be unique, unable to be shared by others. One could share the results of Christ’s death by grace, but one could not share that death.

Though the official liturgy remained the same in its outline and even in many of its texts through these centuries, there was a growing separation between the container and its contents: the popular piety of the people led to a changed perception of the rites. A frightened medieval church centered increasingly on the crucifix, sign of that unique and solitary death. Through a labyrinthine series of reforms and counter-reforms the early celebrations of communion with Christ’s resurrection came to be commemorations of an unsharable death to be observed in silent isolation and individual grief.

Popular piety and official liturgy melded in the post-Tridentine reforms of Pius V. The Roman Missal of 1570 emphasized the sacrificial aspect of redemption, for which Christ was sole priest and victim, whose act would never be repeated, though it would be “re-presented” in an “unbloody, sacramental form” so that its benefits could be extended through time and space in the “sacrifice” of the Mass. The European Reformation tried to restore something of the communal nature of the celebration through the use of an empty (i.e., post-Good Friday) cross in churches, but the individualism and isolation of centuries still held popular sway, even in reformed traditions.

Catholics faced a constant reminder of Christ’s unique death and their separation from it in the carved or painted representations of a dying savior writhing in never-ending agony.

United by What Divides Us

The liturgy and spirituality that prevailed before Vatican II were excellent teachers. They taught us about the unrepeatable and irreplaceable sacrifice of Christ. And they taught us that all of us were sinners, united in our need for God’s mercy and grace. But they also taught us that each of us needed that grace individually and in different ways, for although we were all burdened by original sin, we added to our problems by personal sin, so each of us stood in need of God’s grace with a separate burden of sins. Therefore worship, though conducted in a communal setting (everyone in the same place at the same time), was essentially private, for each of us came with special, individual need for God’s grace. Our

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connection with Christ’s isolated death, then, was equally isolated because of our individual need.

And because our sin was our own, a private breaking of our private bond with God in Christ, then it followed that sin was essentially a private matter with little social ramification, apart from a few obvious exceptions like infidelity, and the exclusive concern of the sinner and God. Such a focus, in the long run, has helped to focus Catholic morality on the individual and sustain the alienation of the individual in contemporary society.

And when we came to face God’s judgment, in this view, each of us would face it on our own, individually. The death that brought us to that judgment, therefore, was equally private, to be borne in isolation, divorced from all human aid or communion.

The liturgy that expressed all of this offered few opportunities for developing a communal sense. Instead it emphasized the essentialaloneness of each person. The sense that the Mass somehow “belonged” to the priest added to this separation, as did many of the trappings of the liturgy. The priest usually stood alone, wrapped in vestments from another era, bound by rigid rubrics, separated from the people by a “communion” rail. He “presented” the

The early communal celebrations of communion with Christ’s resurrection came to be commemorations of an unsharable death to be observed in silent isolation and individual grief.

Mass in an obsolete language, though a congregation was not required for such a “presentation.” When lay people were present, they were expected only to wonder in awe at the miracle of transubstantiation, but through most of these centuries, they were not expected to participate in any other way.

This focus on Christ’s unique death either reflected or led to a sense that God was divorced from everyday life. Any dying person has little interest in life’s daily anxieties, pleasures, and concerns. How much more so for the dying Christ, whose focus was only on fidelity to the Father’s will and winning salvation for sinners? In imitation of Christ, then, believers should focus on what really matters—sin and salvation—to the exclusion of other concerns. The same was expected of mourners at a funeral, isolated in their grief, able only to beg mercy from a distant God. And since it would be considered disrespectful to carry on a conversation in the presence of the dying Christ (“It’s a sin to talk in church”), the mourners were prohibited even from consoling one another, for to speak in church was sinful!

A Popular Revolt

The obsession with death and dying is mirrored in many of the popular devotions that flourished before Vatican II. There were prayers to Jesus crucified and prayers before a crucifix.
Devotion was offered to the five wounds, the precious blood, the three hours’ agony, and the sorrowful mother. There were prayers and litanies for the dying, and there were even special forms of the stations of the cross for Advent and Christmas.

But other popular devotions suggest a revolt against the isolation and death-focus of the prevailing piety and liturgical theology. The people expressed a sense of communion with one another even through death in their prayers to Mary and the other saints. The very popularity of the saints verified the people’s continuing sense of the resurrection as an act of divine communion, not as a separation or isolation. In addition this devotion expressed believers’ desires to find the holy in their daily lives.

Presented with a God off in some distant heaven, imprisoned in the tabernacle, or nailed to a cross, people sought to include some aspect of the holy in their immediate world, and the saints fulfilled that need. When Scripture reading was not encouraged, people turned for inspiration to the lives of the saints. If they came to Sunday Mass out of solid loyalty and fear of punishment, they attended devotional exercises willingly to participate in services that were communal, meaningful, and relevant. Devotions were in the vernacular, and they often included processions, hymn singing, and other forms of congregational participation that fostered community and effectively expressed the people’s desire for forms of worship that were eventually sought by the liturgical movement.

The bishops of Vatican II recognized what had been missing for so long: the followers of Christ are not called to be Good Friday people or even Easter people, but Triduum people. The single event of redemption is Christ’s death-and-resurrection; it provides the perspective from which life and death, joy and sorrow, all human experiences are to be viewed. And it provides the standard for liturgical reform.

The liturgy has emerged in our time as the source from which the rest of the Church’s belief and practice should derive, and the revised liturgy has the potential for being the full expression of the worshipping community’s praise of God and the model for its life. In song, story, and gesture, we retell the Creator’s long and intimate relationship with humanity, and we present the Redeemer who is a model for holy living as well as holy dying. We recognize the Sanctifier as the divine presence active in people and parish today.

The implications of our liturgical model are only now beginning to be felt. Liturgy has always had the power to teach, and it has done that effectively in the past, even if we no longer agree with all the lessons it taught. Now as then, the liturgy nurtures a piety and a theology, though the contents have changed somewhat down the years. We now seek in the liturgy, for instance, a nurturing community and a proclamation of the social aspects of the Gospel, where once we looked for a hint of solace or mercy from a righteous God for our own private list of sins and hurts.

The liturgical model is beginning to teach us new ways of looking at death and mourning as aspects of life, moving us away from a private kind of dying into a sense of death in the midst of a community that stretches through the grave in an unbroken bond. It encourages the loving fullness of mourning for those who grieve, even while reminding them of the resurrection and God’s mercy. The liturgy announces once more that Christ has died, yes, but Christ has risen and will come again.


2. A 1963 study from the National Opinion Research Center indicated some results of this long-term attitude. It reported that seventy-one per cent of Catholic respondents attended Mass weekly, but only thirteen per cent of them received communion weekly.

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Mesoamerican (Aztec) Burial Customs

This information is drawn from “The Official Dogma and the Doubts of the Sages about the Afterlife” in Miguel León-Portilla, ed. Native Mesoamerican Spirituality (New York: Paulist Press, 1980).

According to Aztec belief, everyone who died went to one of three possible “abodes of the dead.” The form of death determined not only the final destiny, but also the form of burial.

The first and most common destiny was Mictlan, the “Place of the Dead,” ruled over by Mictlanteuctli, the Lord of the Dead. Anyone who died of a sickness went there, no matter what their station in life. Immediately after the death there was a prayer for the dead person and an address to the mourners. Then the body was prepared for cremation. It was adorned with paper vestments and feathers, and a bowl of water was wrapped up with the body for the journey through nine stages to the Place of the Dead. A person’s possessions were added to the funeral pyre and a dog was sacrificed to become a guide through the nine stages. Singing accompanied the burning, and then the coals were roused with water and buried in a pit. Whatever bones were left were collected in a pot to which a green stone (jade, in the case of the nobility) was added, and this pot was buried under the floor of the home. Offerings were made at the end of eighty days after the funeral, and again on each anniversary, until the fourth year.

If a person died by being struck by lightning or drowning, or if they had a disease that caused swelling and/or fluid seepage (pustules, hemorrhoids, skin sores, dropsy, and the like), their destiny was Tlalocan, the abode of the Rain God, Tlaloc, a rich paradise. These people were the only ones whose bodies were buried, not burned. The head was anointed with liquid rubber and fish paste, the forehead was colored blue, and a paper lock of hair was added to the back of the head. Figurines of the gods were placed in front of them; they were dressed in a paper cape and given a large wooden staff, and then they were buried.

The home of the Sun God (Huitzilo- pochtli, patron and warrior-god of the Aztecs) was reserved for those who died in battle, victims of sacrifice, or women who died in childbirth (the latter because they died taking a “prisoner” with them in their womb). These bodies were prepared for burial in the usual way, although with added honors; but it was believed that after four years with the sun god, these chosen ones were transformed into bright birds or butterflies, so they could suck honey from the flowers in the Sun God’s kingdom as well as on earth. Such an honor was important because beautiful flowers were one of the things that would be most missed after death.
The Order of Christian Funerals
Funeral Basics: A Practical Guide to the New Rite

BY WILLIAM CIESLAK, O.F.M. CAP.

On the one hand, the Order of Christian Funerals is not new; it is, rather, a pastoral adaptation of the Ordo Esequiarum (1969) for English-speaking countries. On the other hand, the OCF is new, for in addition to new prayers and options it offers us a much clearer understanding of the ministry that the church is called to perform for its deceased members and for those who mourn their dying.

That ministry—to bury the dead and minister consolation to the bereaved—is the work of the entire local church, according to the OCF. Funerals are not private affairs between the priest and the family and friends of the deceased, for which a musician might be hired to provide the music. Rather, funerals are public affairs of the local parish. While it is still the norm in smaller communities that the parish bury its members and provide hospitality and consolation to the mourners, large city parishes have often lost sight of this responsibility. Only when the funeral rites are seen as public events of the local church can one hope for the community’s full, active, and conscious participation: it is the parish family that must sing and pray aloud. This is part of their ministry of consolation.

Further Clarifications

In addition to the added clarity about the role of the local community, the Order of Christian Funerals offers clarifications of other elements that perhaps were unclear in the earlier Rite of Funerals. One of these is the strong invitation to the family and close friends to take part in the planning and celebration of the various rites.

The introduction to each major rite in the OCF mentions the needs of family and friends. Funeral rites are no time for “canned” liturgies, for these often translate to the mourners as “cold,” “antiseptic,” or “uncaring.” Rites that bear the personal, warm, human touch of friends and family offer those same people a deep consolation. They communicate real caring on the part of the church, and they honor the memory of the deceased.

Those seeking to involve the mourners in preparing the funeral are aided by the fact that the purpose and structure of the various rites are much more clearly stated in the OCF. In the General Introduction and the introductory sections to each major ritual moment (the Vigil Service, Funeral Liturgy, and Committal) one finds an outline of the rite and a short commentary on the various parts that make up this rite. In addition, the individual rites are presented in such a way that one sees the relationships among the various rites as well as the combinations and options possible for different circumstances.

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The various optional forms in the revised Order make better sense for our cultural situation than the options in the earlier text. There are several options for
assembly to express its identity as a praying community and its full, active participation in the rites. Finally, music is recognized as a means of honoring the deceased. Each section of the OCF describes the moments at which music might best be used.

The image of God presented here is much more merciful and understanding, and the voice of the church is much more confident and unafraid.

The OCF also offers several new prayers to meet specific pastoral needs. There are prayers for one who worked in the service of the Gospel, a young person, a parent, a married couple, a deceased non-Christian married to a Catholic, an elderly person. There are prayers for people who died suddenly, accidentally, or violently, as well as for someone who committed suicide. There are prayers for a baptized child, a child who died before baptism, and a stillborn child. There are also prayers for the people who grieve in these various circumstances.

In addition, everything in the funeral rite of 1969 has been retranslated in an attempt to convey a more deeply religious and poetic meaning. The image of God presented here is much more merciful and understanding, and the voice of the church is much more confident and unafraid. The translations also seek to be more inclusive with regard to humankind and to images of God.

In order to be more inclusive of the various circumstances surrounding a particular death, the OCF offers a number of optional rites as well as new options within the central funeral rites. The optional rites can be celebrated by the family and friends at those “special” times when prayer together might be a real help: when the family gathers after a death; when they gather in the presence of the body to dress it or to view it; when they transfer the body to the church or the place of commitment. These rites do not presume the presence of a priest; they can be led by anyone. (The options within the central rites will be treated below, in the context of the individual ritual moments.)

An Overview of the Three Ritual Moments

In general the Order of Christian Funerals presumes a rite that will be celebrated in three stages or “moments”: the Vigil, the Funeral Liturgy proper, and the Committal. While each of these moments has its own structure and role, the three are linked as elements of a whole ritual process.

THE VIGIL SERVICE. “At the vigil the Christian community keeps watch with the family in prayer to
the God of mercy and finds strength in Christ’s presence” (OCF #56). The vigil is a time for the Christian community to thank God for the gifts that the deceased brought to this world; to “remember” the person’s living and dying especially in light of that person’s faith; to express anger, frustration, and lament to God in those situations where death came unexpectedly, violently, or to someone who was young; and to pray for the deceased and offer consolation to the bereaved mourners.

When the Vigil takes the form of a Scripture service, the ritual looks like the liturgy of the word at Mass, with an introductory rite and a ritual proclamation of the readings. To this are added the prayers of intercession and a concluding blessing. The rite allows for “words of remembrance” that can be shared by those present. A well-chosen opening song, a Psalm sung between the readings, and perhaps a closing song, together with carefully selected Scripture passages that reflect the situation of the dead person and the bereaved, plus the sharing of stories by those present, can help make this form of the Vigil the rich moment of prayerful support that it was meant to be. A simple gesture like signing the deceased person’s forehead with the sign of the cross (as suggested in the rite) might be another way of showing Christian love and respect.

The Vigil may also be celebrated in the form of an hour from the liturgy of the hours (the Office of the Dead). This form allows the Christian community to “offer praise and thanks to God especially for the gifts of redemption and resurrection, to intercede for the dead, and to find strength in Christ’s victory over death” (OCF #349). The structure follows that of morning or evening prayer: psalmody, a short reading, a gospel canticle, and intercessions. Here, too, “words of remembrance” might be included in the concluding rites. Through the singing of well-chosen psalms and canticles the assembly can voice its praise to God and its support of the mourners.

THE FUNERAL LITURGY. This is the central liturgical service. Provision is made in the OCF to celebrate the Funeral Liturgy outside Mass when circumstances demand or suggest it, but the funeral Mass is considered the preferred form. “At the funeral liturgy, the community gathers with the family and friends of the deceased to give praise and thanks to God for Christ’s victory over sin and death, to commend the deceased to God’s tender mercy and compassion, and to seek strength in the proclamation of the paschal mystery” (OCF #129). Baptismal imagery is used here because baptismal faith (of the assembly as well as of the deceased) serves as the foundation for this ritual.

The Rite of Reception is celebrated as part of the Vigil if that initial service takes place in the church building; otherwise it begins the Funeral Liturgy. The assembly surrounds the grieving family and friends with their sung and spoken faith in the resurrection. Holy (baptismal) water is sprinkled over the body in blessing and welcome. Family and friends are invited to place the white pall over the coffin, thus dressing it in its baptismal robe. The body is then escorted to a place of honor beneath the paschal candle.

In the eucharistic celebration the church tells the story of Christ’s Paschal Mystery and prays in thanksgiving for the hope and faith it has received in light of that story—the hope and faith in which it buries one of its own members. Well-chosen readings and music appropriate to the situation, the group that is gathered, and the ritual’s requirements will enable this story to be told well.

The Final Commendation speaks and sings the church’s farewell to the deceased. Words of remembrance can begin this section of the rite; the song of farewell is its climax, a song that communicates faith, love, respect, and farewell. If this song can be sung from memory (“by heart”), then all present can see the other signs of farewell that accompany the song: a sprinkling of holy water and an incensing of the coffin. The assembly then escorts the body to the place of committal, or at least to the church doors, with a song that “hands over” the deceased to a merciful and loving God who is waiting to receive this son or daughter.

RITE OF COMMITTAL. “In committing the body to its resting place, the community expresses the hope that, with all those who have gone before marked with the sign of faith, the deceased awaits the glory of the resurrection” (OCF #206). The Order makes a strong suggestion that this rite be held at the actual place of committal rather than in a funeral chapel, because the rite focuses on the final resting place, the end point of the procession. An invitation and short Scripture reading set the mood, then a prayer is offered over the place of committal, followed by the prayer of committal itself. The burial or interment then takes place, if possible, and the service ends with prayer—intercessions, the Lord’s Prayer, a concluding prayer, and blessings. The OCF suggests that a song might help conclude the rite together with some gesture of leaving in which the assembly might participate: throwing dirt or flowers, touching the coffin, raising a hand in blessing and farewell, sprinkling holy water, and the like.

The OCF stops here, with the end of the funeral liturgies, but the ministry of care and consolation has only begun at that point. Those who are grieving need to be remembered; so does the deceased person. It is the task of the local parish to continue the ministry it has begun in these rites.

1. Some American editions of the Rite of Funerals included these texts.
2. Editor’s Note. Since the widespread introduction of the RCIA many believers have become used to such a ritual unfolding of sacramental meaning across separate, but linked, liturgical celebrations.
3. The entire text of morning and evening prayer from the Office of the Dead is contained in the OCF.
Death and Music, the Catholic Tradition

BY J. MICHAEL McMAHON

The new Order of Christian Funerals affirms what most pastoral musicians already know: Music plays an important, even vital role in the Christian celebration of death. Many of my most memorable experiences as a parish music director have been at funerals where music has enabled the assembly to express at once its grief and its hope while proclaiming its faith in Christ dead and risen.

The "new" OCF is not entirely new; it is a revision of the English language version of the rite that has been used in the United States for nearly twenty years. There is much new material here, however, such as fresh translations of the Latin texts, complete new prayers for various occasions, some adaptations of the rite for English-speaking countries, greatly expanded pastoral notes, and a striking emphasis on the importance of music in the celebration of Christian funerals.

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There is . . . a striking emphasis on the importance of music in the celebration of Christian funerals.

Frequent references to music throughout the OCF are based on the principle that music is integral to the funeral rites:

Mr. Joseph Carincho and Rev. George DeCosta of Malia Puka O Kalani Community bring in the paschal candle at Rev. Eugene Walsh's funeral.
The music of the funeral rite serves several related functions. First, it performs a liturgical role, since it gathers and unites the mourners in their common prayer. Second, it has a pastoral function, as it ministers to the grief of the assembly and conveys a sense of comfort and hope. Finally, the music of the funeral rite is evangelical, because it expresses our gospel faith in Christ’s death and resurrection.

Since the music of the funeral rites gives voice to the faith of the church,

texts and songs chosen for a particular celebration should express the paschal mystery of the Lord’s suffering, death, and triumph over death and should be related to the readings from Scripture (#30).

The OCF contains numerous examples of responsories and hymns for funerals that express a hope based on faith in Christ’s passover through death to resurrection.

Choosing Funeral Repertoire

Pastoral musicians are entrusted with the important task of building up in the parish community a repertoire of music appropriate for the celebration of funerals. A careful look at our existing repertoire may provide us with a foundation on which to build: “Many musical settings used by the parish community during the liturgical year may be suitable for use at funerals” (#32).

What are the songs, for example, that we use to celebrate the late Sundays in ordinary time, those Sundays in November when the readings focus our attention on the last days? What hymns does our community use to sustain our fifty-day celebration of the Easter season, when we proclaim our faith in Christ’s triumph over death? Many of these songs, already well known in our parishes, are appropriate for the funeral rites. Musicians are also encouraged to look beyond the tried and true: “Efforts should be made to develop and expand the parish’s repertoire for use at funerals” (#32). Songs that a pastoral musician judges appropriate for the funeral rites can be worked into the regular parish repertoire through careful planning of music for the Sunday assembly.

Choosing music for the funeral rites demands not only attention to the appropriateness of the texts, but also to the nature of the assembly that is to celebrate: “Music for the assembly should be truly expressive of the texts and at the same time simple and easily sung” (#21). Acclamations and responses often work best when they are simple, brief, and repeated by the assembly after the cantor. Hymns for funerals should be chosen with an ecumenical and interfaith sensitivity, since many mourners are often members of other Christian churches or come from other religious traditions.

Ministers of music are needed in the celebration of the funeral rites in order to enable the assembly to join fully in the celebration. The Order of Christian Funerals provides that

an organist or other instrumentalist, a cantor, and whenever possible, even a choir should assist in the assembly’s full participation in singing the songs, responses, and acclamations of these rites (#33).

As in other liturgical celebrations, the primary role of the music ministers is to enable the whole assembly to join in singing the liturgy. The organist, other instrumentalists, cantor (and choir, if possible) provide the assembly with the support and leadership to sing its parts confidently. The role of the cantor seems particularly important at funerals, leading the assembly with confidence while conveying a sense of hospitality, warmth, and comfort in the exercise of his or her ministry. Many parishes have begun funeral or “resurrection” choirs to assist the assembly in its sung prayer.

Music in Three Parts

The OCF provides for a three-part funeral celebration: the vigil (wake) service, the funeral liturgy, and the committal. The Order expects that music will be an integral part not only of the funeral Mass, but also of the vigil and, if possible, the committal. It calls pastoral musicians to re-examine the way we celebrate all three stages of the rites of death and burial.

THE VIGIL. This is “the principle rite celebrated by the Christian community following death and before the funeral liturgy” (#54). It may be celebrated in the home, the funeral home, or the church. If celebrated in the church, it may include the rite for reception of the body (#82ff.).

The structure of the vigil has been modified in the OCF to conform more closely to the pattern for celebrating the liturgy of the word that Catholics have grown accustomed to through their participation in Sunday Mass. The introductory rites include a greeting by the presider (who may be a priest, deacon, or lay person), followed by an opening song and an opening prayer. The liturgy of the word consists of a first reading, the singing of a responsorial psalm, a gospel reading, and a homily. The prayers of intercession following the homily include a litany in the style of the general intercessions, the Lord’s Prayer, and a concluding prayer. The celebration ends with a blessing, which may be followed by a song or a period of silence.

Many parts of the vigil lend themselves to singing. The OCF suggests that in choosing music for the vigil preference should be given to the singing of the opening song and the responsorial psalm. The litany, the Lord’s Prayer, and a closing may also be sung (#68).
Singing is just as important at the vigil as at the funeral Mass or any liturgy, since music can touch the feelings of those assembled and express the community's faith and hope in a way that words alone cannot.

In parishes where the celebration of the liturgy of the hours has been introduced, the vigil may take the form of evening prayer. Part IV of the Order of Christian Funerals contains morning and evening prayer from the Office for the Dead along with some additional hymns. The structure of the vigil would be the same as for any celebration of the hours, with an introductory verse, hymn, psalmody, Scripture reading, gospel canticle, intercessions, the Lord's Prayer, a concluding prayer, and dismissal. In preparing music for the celebration,

preference should be given to the singing of the hymn, the psalmody, and the gospel canticle. The introductory verse, the responsory, the intercessions, the Lord's Prayer, and the dismissal may also be sung.\(^{(372)}\)

Where the liturgy of the hours is a familiar form of common prayer, the celebration of evening prayer can be a marvelous way to structure the vigil. If people are unaccustomed to the hours, however, it would be pastorally sensitive to use the more familiar prayer structure of the liturgy of the word.

In the United States the vigil is usually celebrated in the funeral home on the evening before the funeral Mass. The OCF treats this service not as a merely devotional exercise but as the first formal gathering of the community around the family of the deceased for the solemn proclamation of God's word, a word of hope and faith in the power of Christ's resurrection. In addition to participating members of the parish community, a cantor and even an instrumentalist are called for at the vigil to lead and support the assembly's singing.

A few well-chosen pieces of music for use at vigil celebrations can easily be included in parish cantor training. Any music chosen for the vigil should be simple and easily sung by the assembly. Songs may be accompanied by a keyboard instrument, if one is available, or a guitar, or they may be sung without accompaniment. Even without instrumental support, a strong, confident cantor can work wonders in enabling sung prayer.

**THE FUNERAL LITURGY.** Parish musicians generally have more experience with the funeral Mass than with the other two stations of the rite. Unfortunately, it has become increasingly difficult for the members of a parish community, friends of the family, and even parts of an extended family to be present for funeral liturgies conducted in the daytime. Some parishes have addressed this problem by encouraging the celebration of funeral Masses in the evening. In such instances the body is often left in the church overnight, and the family regathers the following morning for the procession to the place of committal. As with other people attending a funeral, it is often easier for cantors and choirs to exercise their ministry at funeral liturgies held in the evening.

The OCF restates the by-now-familiar emphasis on singing the acclamations, the responsorial psalm, and the entrance and communion songs. In addition it stresses the importance of singing the song of farewell at the final commendation.

A funeral Mass differs from the structure of the Sunday eucharist primarily in the introductory rites and the final commendation, which replaces the concluding rite. The introduction ordinarily begins with the assembly gathered at the doors of the church. The priest greets the people and then sprinkles the coffin with holy water. If customary, a white pall is placed on the coffin. The entrance procession follows, with the assembly singing a psalm, song, or responsory (see \#403). The processional nature of the entrance suggests the use of a song with a simple, easily sung refrain for which the cantor or choir sings the verses.

The liturgies of the word and of the eucharist are identical in structure to those for Sunday Mass. Preference for singing is given to the responsorial psalm, the gospel acclamation, the acclamations of the eucharistic prayer, and the communion song. Singing is
also appropriate for the general intercessions, the preparation of gifts, the Lord’s Prayer, and the breaking of bread.

Even singing the simple acclamations of the eucharistic prayer, however, may be difficult for an assembly unaccustomed to worshiping together. Several composers have addressed this problem with settings in dialogue form between the cantor and the assembly; see, for example, the eucharistic acclamations of Ralph Verdi, C.F.P.S. (GIA Cantor/Congregation Series) or those of Paul Inwood (OCF).

One of the most important and poignant elements of the funeral liturgy is the final commendation that follows the prayer after communion. In this simple rite the Christian community bids farewell to one of its own and gently yet confidently commends the deceased person to God’s love and mercy. After the priest’s invitation, the assembly spends a few moments in silent prayer, and then the song of farewell is sung. Before or during that song the coffin may be sprinkled with holy water and incensed as signs of farewell.

Seven responsories are provided in the OCF for the song of farewell, all newly translated. Settings of the older translations may continue to be used, of course, such as Howard Hughes’s lovely setting of “I Know That My Redeemer Lives” (ICEL, 1977). This composition richly deserves the place it has found in several hymnals and service books published in recent years (see the repertoire listing in this issue). Perhaps the new translations in the OCF will inspire other settings that will allow our assemblies to give voice to their paschal faith as well as to the comfort and hope springing from that faith. Besides the responsories found in the OCF, a more familiar song may be substituted at the final commendation, such as Michael Joncas’s “Song of Farewell” (GIA, 1988).

After the song of farewell, which forms the heart of the final commendation, the funeral Mass concludes with a prayer of commendation and the procession from the church to the place of committal. A song may be sung during the procession to the church entrance, and the OCF provides translations of the antiphons In paradisum and Chorus angelorum to be sung with Psalms 25 and 116 respectively.

COMMITTAL. This simple yet powerful rite of leave-taking also expresses our faith in the communion of the saints, as “the deceased passes with the farewell prayers of the community of believers into the welcoming company of those who need faith no longer but see God face to face” (#206).

The usual form of the committal is a simple service, preferably celebrated at the open grave or place of internment. It begins with an invitation to common prayer, a Scripture verse, and a prayer over the place of committal. The presiding minister then says the words of committal, even though the burial in the U.S. usually takes place after the service. The service concludes with intercessions, the Lord’s Prayer, a concluding prayer, a blessing, and dismissal. If possible, a song concludes the rite, preferably “a hymn or liturgical song that affirms hope in God’s mercy and in the resurrection of the dead” (#214).

If the final commendation is not celebrated at the end of the funeral liturgy for some reason, or if there was no funeral liturgy, then the final commendation becomes part of the committal. If possible, the song of farewell should be included as part of this rite.

The most difficult aspect of planning music for the committal is the setting, usually outdoors without the support of instrumental accompaniment. A strong cantor can be very helpful in leading the assembly in song, as can the choice of simple, familiar music.

Pastoral Guidance

The publication of the Order of Christian Funerals provides us with an opportunity to re-examine our celebration of the funeral rites. The Order offers to all liturgical ministers, and especially to ministers of music, extensive pastoral guidance on ways to enable the Christian community to celebrate these rites. Our goal is to prepare celebrations of all three stages of the funeral rite that will comfort those who mourn and will strengthen our faith in the life-giving death of Christ and the triumph of the resurrection.

Greek and Roman Burial Customs


There were several variations in the burial customs of ancient Greece and Rome. Immediately after death the corpse was washed and dressed and placed on a bed, and formal mourning began. Usually within twenty-four hours the procession was formed, and the body was carried to a place of burial outside the city. Whether the body was interred or cremated; the remains had to be buried underground; this was to insure a safe passage to the underworld and to avoid offending the gods, whose responsibility for a person ceased at the time of death. After the burial the mourners gathered for a meal and a purification rite.

Mourning continued for about nine days and usually included offerings left at the grave. In many places there was an annual meal on the anniversary of a death to renew the bond that had existed while the person was alive.

Although the funerals of rich or important people were fairly elaborate, even these were not excessive. The dead were buried with few possessions, sometimes only an offering of cheese to be presented to the three-headed beast Cerberus, who guarded the entrance to the underworld, or a coin placed in the mouth, to be presented to Charon as payment for rowing the shades across the river Styx. Usually the grave was marked in some formal way, by a column, shrine, or stone with appropriate inscriptions.
Even Saints Have Found It Hard to Die

BY NICHOLAS SCHNEIDER

The Order of Christian Funerals answers the question: What do we do when a Christian has died? But a series of pastoral and theological questions precede this one: How do we prepare a Catholic Christian for the moment of death? How should the community be involved at the time of death? And what is a truly Christian approach to death and burial in our society? These questions have to be faced and answered adequately if we are to address the first question properly.

A Continuum of Rites

In the framework of parish life the pastoral care of the sick and dying and the rites of death and burial must be seen and treated as a continuum, under normal circumstances. Sudden death is relatively rare in the average American parish, and violent death even more so, with some unfortunate exceptions. Most people these days die after a period of chronic illness or because of advanced age. They usually have time to “prepare to meet their Maker,” and although death itself always comes as a thief in the night, they normally have time to get their affairs in order, whether temporal or spiritual. How the parish supports people during this time of preparation is as important as how the parish sees to the internment of their body or its disposal after they have breathed their last.

Perhaps it is time for American Catholics to demonstrate their belief in the importance of Christian death and burial despite objections from employers or school officials.

Few people go easily into the dark night of death; it is the ultimate violent experience. We may define it dispassionately as “the separation of the soul from the body,” almost as though it were the most natural thing in the world, but the fact is that death is a terrible wrenching that literally tears apart the person enduring it.

Even saints have found it hard to die. Catherine of Siena suffered greatly in her last days. Francis of Assisi declined rapidly after receiving the stigmata, and his doctors subjected him to all the cruelties of medieval medicine, which left him blind and despairing. Augustine had the penitential psalms pasted on the walls of the room in which he was confined, and he spent his last days in an endless recitation of those holy prayers. The strict control over “extreme unction” that the church exercised (right up to Vatican II) affected the death of Father Peter Faber of the English Oratory in the nineteenth century. Feeling himself slipping away, he asked to be anointed, although he had received the sacrament only a few weeks before. When this final unction was denied him, on the grounds that less than a month had elapsed since his last anointing, he smiled resignedly and said, “Very well. If I can’t have extreme unction, give me Pickwick.” He comforted himself with Dickens’s comic masterpiece. Fortunately, the church changed its restrictive practice in the 1960s.

For pastoral and theological reasons, assisting the faithful to prepare for death is a primary task of parish ministry. Such preparation involves assiduous visitation of the sick to pray with them at this time in their life when they are conformed to the suffering Jesus. It also involves a sacramental ministry of frequent opportunities for receiving the eucharist (the first pastor I served under used to contend that people had a right to receive communion when sick as often as they received it while they were in good health); reconciliation available at least monthly; sacramental anointing on a similar timetable; and the opportunity for viaticum as death draws near. Parish staff and volunteers need to be committed to this ministry; priests and deacons, pastoral assistants and eucharistic ministers, family, friends and neighbors. All have roles of service to play. Only in this context can the Order of Christian Funerals properly be carried out.

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Faithful Caring

The paradigm for the community’s care is Jesus in his approach to death and the moments of love that illuminate that darkness. From the moment that Jesus set his course for Jerusalem, through Mary’s anointing of his feet at Bethany and the last meal with his disciples, to Gethsemani, Calvary, and the tomb, the community of love in which the events of his death and burial occurred provide the theological context we need to interpret and implement the Order of Christian Funerals.

That community of love extends to practicalities that, at first glance, may not seem to have any theological meaning. When possible, for instance, dying persons should be encouraged to take care of their own affairs, not only by dictating their will and arranging for the disposal of their remains, but also by planning the content of their vigil service and funeral liturgy, so the latter in particular can stand as a testimony to their faith.

Such care for final details is an act of witness not so much to a passive assent (“assensus”) to the church’s teaching regarding the “last things” as it is an active reaching out to grasp the truth (“fiducia”), like the faith evidenced by Martha at Lazarus’s tomb, when she said,

Assisting the faithful to prepare for death is a primary task of pastoral ministry.

“Lord, if you had been here, my brother would not have died,” but then shortly followed those words with the immortal statement, “You are the messiah, the Son of God, the one who is to come into the world” (John 11:21, 27).

Such preparation is also an act of love for the family being left behind, since by and large family members find it much more difficult to plan a funeral than a wedding or some other joyous occasion. When they make such plans after a death, the funeral stands as a commentary on their loved one’s life. As consoling as this might be, however, its impact pales in comparison with a celebration that expresses the dead person’s own faith.

The larger parish community can express itself as a community of love by supporting the family in the rites of burial and the time of bereavement that follows. “Burying the dead” is a corporal work of mercy, but it means much more as a corporate act than the physical internment of the body; its meaning must be expressed in the full range of normal parish life. If some parishioners are accustomed to gathering for devotional prayer, if some meet periodically to pray the liturgy of the hours, if the sick and dying are mentioned by name in the general intercessions at Sunday eucharist so that the whole community may pray on their behalf, then for at least some community members to gather for prayer after a death is but one more step that follows naturally from what has gone before. It is part of the entire process that is owned by the parish community.

Since most people who die are adults, it is appropriate that adult members of the community gather to assist in the OCF. It is most fitting at the funeral of an adult that other adults serve as readers, ushers, eucharistic ministers, and assisting ministers. Every parish, of course, should have a “resurrection choir,” perhaps composed of senior members of the community, to rely on for the music ministry at funerals.

The time of bereavement also calls for parish involvement, but a word of caution is in order here. Understanding the nature and depth of a person’s grief (and one’s own response to that grief—or to its absence) calls for a large measure of charity combined with a strong dose of sensitivity to the real needs of the mourners and a clear discernment of the best way of responding to them. Studies of those who seek therapy during grief, for instance, long ago established that people who do not grieve immediately are likely to do so later and more painfully. People who cannot end their grieving in a reasonable time, however, are caught up patholog-
ically in grief. On the other hand, studies of those who do not seek psychiatric help after the death of a family member indicate that a surprising number of people do not experience an initial devastating grief, nor do they develop it later without showing signs of denial or lack of feelings. Others, who endure long-term grief, still seem able to function; they are not caught in a pathological trap.

Christians, Death, and Society

If we are to develop a truly Christian approach to death and burial in our society, our work is cut out for us. In many ways the OCF is countercultural in its approach to death, especially in the American milieu. For example, in too many cases the body “disappears” soon after death. Shortly after the funeral director is notified, a driver comes to pick up the body and transfer it to the funeral establishment, where embalming is done in a room inaccessible to anyone except company personnel. The family is kept busy—distracted—in choosing a casket, selecting a cemetery lot (if this has not been done already), and picking a suitable memorial card for distribution during visits by family and friends. All of this activity, necessary as it may be, and the way it is approached align with our society’s attempt to deny the reality of death as an integral part of life: an attitude that runs contrary to the Order of Christian Funerals, which presumes much more tangible involvement of the family in the entire process, from preparing the body to placing it in the ground or vault.

In addition to our culture’s attempts to avoid death, the American work ethic leaves little opportunity for people to participate in the funeral eucharist, the heart of the OCF. Many more people generally visit the funeral parlor to express their condolences than attend the burial Mass, yet this latter is the central action of the entire funeral ritual. In some cases the eucharist is held at night, as a way to avoid this anomaly, but then the natural flow of the rites is interrupted, since the burial must be put off until daylight, when even fewer people are likely to gather at the cemetery in support of the family. Perhaps it is time for American Catholics to demonstrate their belief in the importance of Christian death and burial by taking time from their daily work to bury their loved ones, despite objections from employers or school officials.

While the OCF acknowledges the propriety of dedicating one’s body to science or disposing of it by cremation, the normal destination for dead bodies in the U.S. still remains the cemetery, as it has been for Christians from the earliest times. Cemeteries have always been places steeped in holy memories. Anyone who has followed a guide through the ancient burial ground beneath St. Peter’s Basilica on the Vatican Hill cannot but come away with a renewed sense of the sacredness of that place. A further walk through the crypt where the popes are buried enhances this sense, especially when one passes the place where Marcellus II (who served as bishop of Rome for only thirty-three days) lies directly across from John Paul I (who served for only thirty-four). Once again the OCF challenges our American practice of accompanying the body to the cemetery and taking part in the burial prayers, but then departing before the body is actually placed in the grave or mausoleum, leaving the unfinished task to anonymous cemetery workers.

New Pastoral Sensitivities

The Order of Christian Funerals is even more sensitive than its predecessor, the Rite of Funerals, to delicate or painful pastoral situations. It provides a greater variety of options within the rites and among the prayers and readings, so that the community may be even more responsive to the variety of circumstances surrounding death. For instance, the OCF invites us to face up to the sad fact of suicide as an increasingly frequent phenomenon in contemporary life. Psychology has helped us to understand the tremendously complex bundle of mental impulses that determine human action as well as the extreme difficulty facing anyone who attempts to judge another person’s motivation. The church has recognized the value of these insights and so is much more lenient in allowing Christian burial for suicide victims than in the past—certainly a step in the right direction.

The revised order for funerals is particularly pastoral in the rites and prayers it provides for the burial of infants and young children. I used the provisional texts two years ago in an incredibly sad situation: a two-year-old child and an infant killed in its mother’s womb were buried together after a terrible automobile accident that left the parents hospitalized, near death and unable to attend the service for their young ones. The grandparents and other people who took part in the Mass and burial were effusive in their appreciation for the church’s sensitivity to their plight as expressed in the words and gestures of the ritual. If nothing else in the rites had been improved, this change alone would amply justify the revisions that have been made.

In light of that experience, I can only wonder why the release of this revision has been so long delayed by Rome. Only the Vatican officials know for sure, but if a quarrel over the contents of prayers or objections about ritual points peculiar to the American church are the reasons, then we must ask when the norms for adapting the liturgy to the genius and traditions of peoples, as laid down in Vatican II’s Constitution on the Sacred Liturgy (#37–40) are going to be taken seriously. The Constitution states explicitly (#81) that “the rite of funerals should express more clearly the paschal character of Christian death and should correspond more closely to the circumstances and traditions of various regions.” The recent revision of the Order of Christian Funerals admirably fulfills this directive. It is indeed puzzling that its release has been so long in coming.
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Ralph and I had promised each other many times that we would "do" each other's funeral. When he was dying in the summer of 1987, I realized that I had drawn the short straw: he would not have to live up to his part of the bargain, but I would. I am grateful there were so many people to help when the time came.

Ralph told us during his final illness, as he had told us before, that he wanted to be buried from the St. Giles Community. Many people had heard him speak about our small parish within the larger parish of St. Giles in Oak Park and our need for a theologian to challenge and help us name what was going on among us, which led us to Ralph in the first place. His need to see a vision of a new ecclesiology enshrouded is what kept him in touch with us; he served the community as mentor and spiritual guide. Whenever he could, he joined us as a fellow worshipper. "You are not necessarily a good model," he would tell us, "but you certainly serve as a good laboratory for the church."

In our conversations Ralph and I agreed that his funeral should take place in the church building, rather than in the gymnasium where the community usually gathered for worship. On the day of his funeral I realized that Ralph had never been in that building, but he had found his way into the hearts of people who came forward with every kind of help when the funeral rites were being planned. They offered their stories, their skills of homemaking, typing, organizing luncheons, preparing food, making music, preparing liturgy, and they offered their presence.

After Ralph died a group of us gathered around my dining room table to plan his funeral. Those gathered included colleagues from the Catholic Theological Union, folks from the St. Giles Community, and close companions of his last few years. His family would not arrive until just before the funeral, so they spoke to us on the telephone about their thoughts and hopes for the liturgy.

Some who gathered were full of memories of past years of classes, retreats, and long late-night conversations that reflected the unique perspective Ralph brought to everything he thought about. Others were struggling to set aside the more immediate experiences of his illness and death in order to prepare a celebration of his life.

As often happens, the shared stories moved us beyond the moment, so we could laugh and cry and see the larger picture before returning refreshed to the details and decisions at hand—the task of fashioning from the ritual and our experience of Ralph's life a set of funeral rites that were worthy, appropriate, and real.

People from the Community drifted in and out to listen, share a story, offer help. The funeral director stopped by to drop off a picture of Ralph that a mutual friend had arranged to enlarge; he stayed to watch the plans take shape and to see how he could help everything go smoothly. Plans emerged from the chaos. As people shared their memories of what Ralph had taught them and how his struggles, hopes, dreams, and faith had touched their lives, the Scriptures were chosen and the homily's content developed. We marveled at all the lives this one life had touched; we realized how many people would mourn him and how complicated and intense a person he had been.

In the end, the funeral was as clear and simple a celebration of the Roman rite as we could make it, but the gathering rite and the final farewell stand out.

Ralph's writing on the gathering rite is well known, so it is no surprise that those of us so deeply influenced by his work would give time and attention to the opening of his funeral eucharist. The church of St. Giles has no gathering.
space large enough to hold the number of people we expected for Ralph’s funeral, so we asked the hospitality ministers to welcome people outside on the large, round, uncovered piazza to await the arrival of Ralph’s body. We gathered around his casket in the sunshine to hear played on a flute the strains of “Amazing Grace” (one of Ralph’s special requests for his funeral). The pall was placed on the casket and sprinkled with water as our funeral prayer continued. Then the dace with the pastoral candle and the ministers led the congregation up the aisle behind the casket.

Ralph’s body was to be cremated, so the last opportunity for the community to bid him farewell was at the door of the church after the Mass. This is an awkward moment in any funeral, and we had to design a number of possible scenarios, so that the funeral would not end in an uncomfortable silence with no one knowing where to look or what to do as the hearse took the casket away.

We finally decided to hold the final commendation and farewell inside the building, then we followed the casket out to the piazza. The presider invited us to offer a farewell gesture after the pall was removed and then to remain gathered on the uncovered porch. People stepped out into the sunshine—again to the strains of “Amazing Grace”—and then touched or kissed or lingered near the simple pine casket. Those human touches left their mark; the once-shiny wood was soon smudged with fingerprints.

When everyone was gathered outside, the pall bearers slowly moved the casket to the waiting hearse as a single voice led us and we echoed: “How beautiful on the mountaintop are the feet of those who bring your word. How beautiful on the city streets are the lips of those who speak your peace.” Beautiful indeed, Ralph. We clapped and cheered as the hearse drove off.

Of all that was written to honor Ralph Kelter at his death in July 1987, three comments stand out for me, and I paraphrase them here. He infused meetings with his “wisdom, humor, and bold brilliance.” “He was the founding parent…of a movement called ‘pastoral’ in theology, music, and practice.” “There was no hierarchy in Ralph’s approach to ideas or to students.” These best name how and why I came to know Ralph as his student, colleague, and friend. May the angels lead you into paradise, dear Ralph, and may they enjoy all the things about heaven that even the angels never noticed until you arrived to point them out.

Mary Breighner

BY JOSEPH F. BREIGHNER

Burying your mother is unlike any other experience. Looking back over the nearly six years since my mother’s death, I am still amazed at the conflicting roles I had as son and priest. I was a son saying good-bye to his mother and a pastor comforting family and friends. I was the celebrant attempting to lead a congregation in mourning its loss while celebrating the dead person’s eternal triumph. Honestly, I would not have wanted to be anywhere else, despite the conflicts, but equally honestly, I’m glad I will never have to do that again.

The funeral liturgy for one so close to me and to the church had to reflect and celebrate her life. (Priests and musicians know what it’s like to lead the funerals of people who have no connection with us or the church—“doing” a funeral as opposed to celebrating a funeral liturgy.) Through most of her life my mother was actively, daily connected to the priests, religious, and other active parishioners in her community. The church was as much her family as her personal family was; the church was as much her home as her own little apartment. So her funeral would have to be a “home” Mass for her large, extended family.

Planning a liturgy to reflect a life is not quite like planning a canonization ceremony. The instructions specifically warn against making the homily a eulogy, for instance; they might well extend that warning to the whole liturgy! The key, I think, is to make the liturgy a celebration of God in the context of that person’s life. This allows the funeral to be personal but to keep the proper focus: not focusing on what this person did for God (the heresy of good works), but on what God did through this person (combining faith and works). If I violated this principle, it was probably on the side of canonization, but what the heck, it was for my mother.

My memory of the wake service is clouded by time and exhaustion. We had a two-day viewing, although I strongly advise against that practice, for by the evening of the second day, I was barely functioning, much less liturgizing. The service, I recall, was brief and gentle; it provided an opportunity for my brother to speak and share his thoughts. It was important to me that this not be my (the priest’s) show. Not many people joined in sharing their memories of my mother during the service; this has since become a common practice at the wake service. The less formal setting of a funeral home encourages such public sharing more than the formal, ritualized setting of the funeral liturgy in church.

We had been planning the eucharist before my mother’s death. As a self-taught musician and volunteer organist, Mom had picked some traditional hymns—“The Strife Is O’er,” “Panis Angelicus”—and some that were “singing”—“I Am the Bread of Life” and “The Battle Hymn of the Republic.” The parish (Our Lady of Mt. Carmel) provided the cantor and choir.

Choosing the readings was left up to me. I picked the account of King David praying and fasting while his son was dying (from the Second Book of Samuel). When the child had died, the story says, David cleaned himself up and had a meal. My family and many of those in

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attendance had "fasted" with my mother during her two-year battle with cancer, but the battle was over, so now it was time to share a meal and celebrate a victory.

The second reading came from Paul's First Letter to the Corinthians: "If our hopes are limited to this life only, we are the most pitiable of people." As the first reading reflected my mother's pain, the second one reflected her faith. She had kept faith in God during life, and she would not be disappointed in death. "Christ is now raised from the dead. In Christ all will come to life again."

I could not resist using Luke's story about Anna in the temple, for my mother was Anna. Someone had commented: "Every time the church doors opened, Mary Breighner was there." I played with that theme in my homily. But that same gospel passage also tells the story of Simeon's prayer: "Now, Lord, you may dismiss your servant in peace." Like Anna and Simeon, my mother had met God in the temple; now it was time to meet God in eternity.

While the liturgy of the word allowed for creativity, I found great comfort in the sameness of the liturgy of the eucharist. In this time of grief, shock, and pain it was comforting to speak and hear familiar words: "Lord, for your faithful people life is changed, not ended." Reflecting on the comforting words of the third eucharistic prayer, I have to amend my earlier comments about the funerals of people we do not know. While we cannot be as creative for strangers as for family or friends, we can still be comforting. Sometimes we overlook the comfort that comes from just "doing something." At the time of a death family and loved ones are often frustrated because they can't do anything, but the liturgy is an opportunity to "do." This psychologically comforting fact also provides spiritual comfort, for we connect people to a reality beyond themselves.

There were some real highlights in my mother's funeral. First and foremost was the music. Musicians should never underestimate the good they do. There was something stirring about the chorus, "And I will raise her up on the last day," repeated again and again. And there was something stirring about singing the "Battle Hymn" as we marched out of church to bury a loved one, but also marching forth to continue our own struggle against evil.

A second highlight was the homily, one of the hardest things I ever had to write and certainly one of the hardest homilies I ever had to deliver. But I would have it no other way. Prior to that time, most homilies at the funerals for a priest's mother that I attended were given by a priest-friend of the family, not by the priest-son. But now it is normal for a priest to preach at his mother's funeral, and I am gratified that I might have helped in a small way to contribute to that change. While it is painful, it is also therapeutic for the priest to preach at such a time. It is highly likely that one's mother is the single biggest influence on a man's decision to become a priest, so likely that Father Joseph Gallagher once commented, "After her mother's death, each priest should have the opportunity to renew his priestly vows."

From the perspective of time I have come to appreciate the power of that funeral ritual. Added to the comfort of the ordinary and familiar is the comfort of the symbolic. In the paschal candle, the holy water, the incense, the flowers, and other ritual signs I found comfort and hope. Perhaps we do not give enough credit to the silent sermons in the symbols, for when all our "creativity" has been exhausted, these signs still offer meaning and inspiration.

The procession to the cemetery had to use Baltimore's beltway, and as we drove along, a Brinks armored truck got temporarily tangled in our procession. We were all amused that this woman, who had died without a penny to her name, should have a truckload of money following her hearse.

The graveside service was short and predictable; there was nothing else to say. This was a time to reassure ourselves that the Lord is our shepherd and that this good shepherd would lead our mother through the valley of darkness. Jesus assures us in the Gospel that a seed planted will rise, and so we placed our mother's body in the ground, and we wait for her resurrection. It was odd that this woman, who had lived her whole life as a Catholic, was buried in a private Methodist cemetery. If different denominations still have trouble living in peace, there seems to be no problem with them resting in peace.

We returned to the church for a family luncheon prepared by the women of the parish. This was the closing liturgy, not a formalized ritual, but the human ritual of folks feeding other folks. Our spirits had been nourished in the eucharist, and now our bodies were nourished in a second breaking of the bread. In these two meals we found strength for the journey. Mom was gone, but we had to go on.

Eugene Walsh

BY RUTH EGER

On August 15, 1989, my dear friend Father Eugene Walsh died while swimming in Hawaii. Most people knew him as "Geno," this Sulpician priest who spent much of his life educating seminarians and also acting as director of music for the historic Basilica of the Assumption in Baltimore. He became rector of the Theological College at the Catholic University of America, Washington, DC, in the late '60s. From his earliest years in the priesthood, Geno nurtured a growing passion for the "good celebration of the eucharist," and as he ended his time at Catholic U., he began to write about and participate in workshops on liturgical "celebrations." As his work on liturgy increased (even after his retirement), his trademark slogan became "The Life-Giving Parish."

Geno had a wonderful way of giving directions to those around him; in fact, we used to tease him that driving a car with him in it was really "just steering," since he would direct every maneuver. It was no wonder that after he died his friends found themselves confronted with specific "suggestions" for his wake and funeral. Of course, we handled those directions as we always did, following most of them, but allowing ourselves the freedom to meet our own needs in the process.

When Eugene Walsh died, I found myself named his legal representative. This has made me realize, perhaps more than others, that I have been handed the responsibility of seeing that his words

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and work continue. For this reason I am sharing in his own words the "suggestions" that Gene left to help us plan his funeral. Using them and our own talents brought us all an involvement in one of the most memorable occasions of our lives.

Here is what Gene wrote:

**Time**. I prefer an evening celebration of the Mass of Christian Burial for the convenience of all who might wish to attend. 7:30-8:00 in the evening seems to be a good time. Burial can then be private the next day at an appropriate time. This is a strong preference.

I request that there be no more than one afternoon and one evening of wake, even if it be necessary to allow more time between death and burial for the sake of those who might come from a distance.

**Place**. I desire that the place (church) for the Mass be chosen... for the best accommodation of all who might wish to attend and for the possibility of the best all-around celebration: good space, good sight, good musical instrument. I prefer that the place be in Baltimore. [He then named the place he did not want used for his funeral.]

**Music**. I ask that the reading and the music be arranged in consultation with the homilist by Elaine Rendler and Robert Toyntham and be under their direction. They know well what my wishes are: people music that provides maximum ease of participation, choice of appropriate readings, care about the use of sexist language, plus whatever else their talents and the talents of others would make a beautiful, life-giving celebration. (To coin a phrase.)

**Homilist**. I desire that Joseph Galagher be the homilist. I ask him to weave his magic in the pattern of a genuine homily rather than in the pattern of an oratory. If he cannot do it, ask Joe Connolly or Fred Nijem.

**Ministers**. I request that the ministers, other than the priest-celebrant and the music ministers, e.g., readers and eucharistic ministers, be chosen from family and/or friends who would be willing to do the task. I most strongly urge that there be a balance of women and men.

**Hospitality**. I desire that provision be made to serve food and drink after the Mass for all who wish to take part. For me it is a high priority that there be a leisurely and festive gathering after what I hope will be a festive celebration of the Mass of Christian Burial. I urge that, in choosing the place of funeral celebration, consideration be given for the possibility of such a gathering.

**Other Items**. I ask that there be no concelebrants standing next to the chief priest-celebrant. I wish to avoid an overwhelming clerical sign. I am quite sure that the people I have asked to be chief-celebrant can manage quite well up there alone. I ask that the casket be closed during the celebration of Mass.

**Flowers**. No flowers, please. Ask people, if they are so inclined, to make a gift to the Joseph House enterprise.

**Memorial Cards**. I am not happy about memorial cards complete with picture. I prefer that people be able to touch their own memories without photo interference.

Geno named the specific persons he preferred to plan his funeral celebration. Since we were all close friends, he knew that we would consider his wishes but retain the freedom that would result in a "liturgical life-giving celebration." And that is exactly what happened!

Father Walsh was buried from the Church of the Resurrection, Ellicott City, MD, which was chosen for the reasons he specified. The Christian Wake Service was specifically designed to reflect elements of the Maori (New Zealand) customs of which Geno spoke so often since his first encounter with the Maori in 1981. Until the beginning of the funeral eucharist the coffin stood open in front of the altar, then it was closed and moved to the side, so as not to interfere with the altar space during the celebration of the liturgy.

Geno's request for "no flowers, please" was made because he believed that money should be spent, whenever
possible, to help those in need. So we requested that people not send flowers. But Gene had a great love for the Hawaiian people and their hospitality, and in Hawaiian hospitality is symbolized by the beautiful flowers of those islands. So Gene’s Hawaiian friends, who accompanied his body back to the mainland for burial, brought those bright flowers with them and decorated the church and the people for the occasion.

The funeral liturgy was indeed a festive gathering filled with the hospitality of friends greeting friends who shared a common loss, the loss of a mutual friend. After the liturgy, of course, all were invited to the parish hall for the “festeive” party that Gene had requested.

We honored his request for no memorial card “complete with picture,” but we prepared special cards to help us remember our friend, and on them we inscribed one of his own sayings, which allowed us to chuckle a little as we remembered Eugene A. Walsh in our own way.

Gene requested that his body be cremated and the ashes buried. He did this for three reasons. One was cost: it is less expensive to be cremated. The second was a concern for living space: Gene believed that too much land would go to cemeteries unless more people choose cremation. Third, he felt that too many people in the church do not yet realize that cremation is acceptable. He hoped to be a sign to those not yet knowledgeable that it’s okay to be cremated. I have been amazed at the number of people who called me after the funeral to comment on this very thing, saying they didn’t realize that the Roman Church allowed cremation, until Gene did it.

Father Walsh’s Christian wake and funeral was memorable, as indicated by some of the remarks from those who participated: “Tonight, for the first time, I experienced the paschal candle!” “This has been the best liturgical experience of my life!” “If church were always like this, I’d go to church!” and “I only hope that my funeral can be like this!”

The group that gathered to plan the funeral were former students and/or close friends of Father Walsh. We gave careful consideration to the “suggestions” he left us, and his hand was certainly felt in the entire celebration. At the end of his list of requests, Gene wrote these words: “I do hope that these requests are not regarded as too much of a botherment. Knowing me, you would expect some botherment. Right? Right!” His suggestions were indeed a “botherment,” but one that was worthwhile.

1. Dr. Elaine Rendler is a well-known clinician and pastoral musician who works frequently with NPM’s conventions and schools. Mr. Robert Twyman is Director of Music at the Cathedral of Mary Our Queen, Baltimore.

2. Rev. Joseph Gallagher is a priest of the Archdiocese of Baltimore who grew up in the same parish as Eugene Walsh, St. Ann’s. A former editor of The Catholic Review, he is widely hailed as a homilist, poet, and writer.

3. Rev. Joseph Connolly is also a priest of the Archdiocese of Baltimore, one of Gene’s close friends, and one of the early leaders of the national liturgical renewal. He is presently pastor of St. Bernadette Parish, Severn, MD. Rev. Fred Nijem, a priest of the Diocese of Savannah, was a student of Fr. Walsh. A long-time friend, he was with Gene on his last trip. He serves as pastor of St. Teresa Parish in Albany, GA.

4. The “Joseph House enterprise” is a project of the Little Sisters of Jesus and Mary, a community founded in the United States in 1974 by Sr. Mary Elizabeth. They have projects working with the poor in the Archdiocese of Baltimore and the Diocese of Wilmington. Address: Joseph House, PO Box 1755, Salisbury, MD 21801.

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**Jewish Burial Customs**


Religious Judaism views death as a door to the life to come, although secular Jews do not believe in an afterlife. In general burial customs seek to guard the dignity of the deceased and comfort the mourners. As soon as possible after death the body is washed and clothed in a white garment, and males are also wrapped in their prayer shawl (tallit). Embalming and cremation are (normally) forbidden, as is an autopsy in most circumstances, and the coffin is not opened, because that would expose the body to possible ridicule and disrespect. Burial must take place in the earth as soon as possible after death, usually within twenty-four hours. This practice originated in the warm climate of Israel, where rapid decomposition was likely in the heat. Burials are forbidden on the sabbath and on the first day of festivals.

The care of the dead and their burial is a sacred and religious task undertaken by the family assisted by the most pious and worthy members of the community (who form a burial society called the Sacred Society—Hebrew Kadish). There is very little ritual at the grave, other than an occasional eulogy or prayer. Mourning is expressed by tearing a garment and wearing it for the week following the burial (the shiva), except on the sabbath. Ancient signs of mourning included, in addition to the torn garment, fasting, beating one’s breast, sprinkling ashes on one’s head, and going bareheaded and barefoot, although other customs have now replaced those practices.

The traditional mourners fast from the time of death is broken after the burial by a meal prepared by someone else (it is a mitzvah—a good deed—to comfort the mourners). This is called the meal of comfort. The burial is followed by three periods of mourning. Shiva ("seven") is the most intense; it lasts for a week and is observed for members of the immediate family; it involves a number of traditional practices including sitting on low stools or cushionless chairs (the practice of “sitting shiva”). It is followed by yahrzeit ("thirty"), which lasts until the thirtieth day after the burial. If a person is mourning the death of a mother or father, there is a third period, aveilut ("mourning"), which lasts twelve months from the day of death. During this time the kaddish prayer is said daily by sons for eleven months. People who visit the mourners leave with this prayer: "May the Lord comfort you as well as all the mourners of Zion and Jerusalem."

The final mourning ceremony is the yahrzeit. On the anniversary of the day of death or burial sons recite the kaddish and, if they are able, lead the services at the synagogue. A special candle is lighted the evening before and is kept burning until sunset on the yahrzeit. The day is marked by acts of kindness and charity, and sometimes the tombstone is set up on this anniversary, although this can be done earlier. (In Israel the stone is normally erected after the thirty-day mourning period.)
Requiem for the Order of Christian Funerals

BY THE STAFF

The OCF contains very useful descriptions of music's ritual role at the time of death, commendation, and burial. While it highlights the role of psalmody (OCF 245-26), it also speaks about other forms of music, especially congregational song, ritual music, and the music provided by organists and other instrumentalists, cantors, and even choirs. Its summary statement about the role of music (OCF 30-31) is worth repeating here:

Music is integral to the funeral rites. It allows the community to express convictions and feelings that words alone may fail to convey. It has the power to console and uplift the mourners and to strengthen the unity of the assembly in faith and love. The texts of the songs chosen for a particular celebration should express the paschal mystery of the Lord's suffering, death, and triumph over death and should be related to the readings from Scripture.

Since music can evoke strong feelings, the music for the celebration of the funeral rites should be chosen with great care. The music at funerals should support, console, and uplift the participants and help to create in them a spirit of hope in Christ's victory over death and in the Christian's share in that victory.

In addition to this general statement, the order provides specific descriptions, not only of appropriate times for singing in the various rites, but the "feel" of the music used at those places. The list that follows builds on such descriptions, offering suggestions chiefly for congregational music that reflect the hints given in the OCF, with some references to choral and instrumental settings that are available.

Vigil for the Deceased and Related Rites and Prayers

OPENING SONG/ENTRANCE SONG

If the vigil occurs at the church building, this song is more a processional hymn or psalm sung as the body is welcomed and brought in, rather than an opening or gathering hymn. In general this first song "should be a profound expression of belief in eternal life and the resurrection of the dead, as well as a prayer of intercession for the dead" (OCF 58). Some suggestions:

"A Living Hope" (Jones/Oliver)—Peoples Mass Book; Rejoice
"Able with Me" (Lyte/Monk)—ICEL Resource Collection; Lead Me, Guide Me; Order of Christian Funerals/Vigil Service; The Hymnal 1982
"Balm in Gilead" (Tract.)—Gather; ICEL Resource Collection; Lead Me, Guide Me; The Hymnal 1982
"Be Not Afraid" (Dufford)—Catholic Book of Worship II; Gather: Glory & Praise; Lead Me, Guide Me; Music Issue '90; Order of Christian Funerals/Vigil Service
"Be Thou My Vision" (Tract. Irish/Slane)—The Hymnal 1982
"Be with Me, O God" (Hurd)—Music Issue '90
"Before the Fruit Is Ripened by the Sun" (Troeger/Doran)—Oxford University Press; Worship
"Canticle of Simeon" (Quinn/Consolation)—Catholic Book of Worship II; Peoples Mass Book
"Canto de Paz," Spanish version of "My Soul Is Longing" (Deus)—Cantemos al Señor
"Canto del Servio de Yahwe" (Cantalepiedra)—Cantemos al Señor; Oregon Catholic Press
"Cerca de Ti, Señor" (Espinosa)—Cantemos al Señor
"Christ Is Alive!" (Wren/Potter)—Catholic Book of Worship II; Hope Publishing;
respnsorial psalm

This psalm after the first reading "enables the community to respond in faith to the reading and to express its grief and its praise of God" (#60). These psalms are specifically suggested in the rite:

Psalm 23 (especially for the burial of children):

Augustin (Owens): Cantemus al Senor (Morales); Cantor Book (Schaffer, Della Picca): Catholic Book of Worship II (Gelineau, Somerville): Gather (Haugen); GIA (Norris); Lead Me, Guide Me (Roberts); Music Issue '90 (Conry), OCP (Colgan)—English and Spanish texts; Peoples Mass Book (Vermulst); Psalms for All Seasons (Krisman): Rejoice (Vermulst, Chepponis): Worship (Gelineau et al.).


Choral Setting: “Psalms 23” (Owens: 2-part, organ, optional C instrument)—Augustin; “Because the Lord Is My Shepherd”—Walker (SATB choir, organ, guitar, solo instrument)—OCP; “Gentle Shepherd” (“Jesus, Pastor Tan Dulce”)—Colgan, English and Spanish text (two-part choir, organ, guitar, two solo instruments)—OCP; “My Shepherd Will Supply My Need” (Goemanne: cello, flute, and/or keyboard)—GIA; (Peacher:...
unison or 2-part choir, keyboard)—Augsburg: “Psalm 22(23)” (Norris: 2 mixed voices, keyboard)—GIA; “Psalm 23”—Conry (SATB choir, descant, organ, piano, guitar, solo instrument, trumpet)—OCP.

Psalm 27:
Cantemos al Señor (Taule): Cantor Book (Kretz, Burns); Catholic Book of Worship II (Somerville); Cooperative Ministries (Wilkock); Gather (Haas); GIA (Pelouquin); Glory & Praise (Haas); Lead Me, Guide Me (Roberts, Jackson, and Haas); Order of Christian Funerals/Vigil Service (Gelineau); Psalms for All Seasons (Haugen); Worship (Gelineau et al.).

Hymn Setting: “God Is My Strong Salvation” (Montgomery/ Vulpian)—ICEL Resource Collection; “Safe in the Hands of God” (Perry/Warren)—Psalms Praise; “The Lord Is My Light” (Baughen/Planck)—Psalms Praise.

Choral Setting: “Psalm 1 for Ordinary Time (Psalm 27)” (Pelouquin: cantor, keyboard, flute)—GIA.

Psalm 130:
Cantor Book (Della Picca, Burns, Smith); Gather (Haugen); Glory & Praise (Cooney); Lead Me, Guide Me (Roberts, Haugen); Psalms for All Seasons (Hughes); Worship (Gelineau et al.).

Hymn Setting: “Bless the Lord, O My Soul” (Baughen)—Psalms Praise; “Praise My Soul, the King of Heaven” (Lyte/Lauda Anima)—ICEL Resource Collection; Lead Me, Guide Me; The Hymnal 1982; Rejoice; Worship; “Our Help Is in the Name of the Lord” (Oosterhuis/Hulbers)—Gather; “Praise the Lord, My Soul” (Foley)—Glory & Praise; “Rich in Compassion” (Landry)—Glory & Praise; “O, Bless the Lord, My Soul” (Montgomery/Williams)—The Hymnal 1982; “O My Soul, Bless the Lord” (Walker)—Music Issue ’90; “Praise to the Lord, the Almighty” (Neander/Lobe den Herren)—Worship.

Choral Setting: “O My Soul, Bless the Lord” (Walker: cantor, SATB choir, descant, keyboard, guitar, flute, clarinet)—OCP.

CONCLUDING SONG (AN OPTION AFTER THE BLESSINGS)

See the list for the opening/entrance song for some possible hymns. What might be most effective at the end of the vigil is a simple, repeated acclamation, such as “Dona Nobis Pacem,” “Jesus, Remember Me,” or “Keep in Mind” (Spanish: “Acuerdate de Jesucristo”—Cantemos al Señor). Another possibility is a familiar setting of the “Lamb of God,” especially the one that will be used in the funeral Mass: “Chant Mass XVIII” with English or Latin text—Catholic Book of Worship II; Lead Me, Guide Me; Peoples Mass Book; Rejoice; Worship; “A Community Mass” (Proulx)—Worship; “Mass of Christian Unity” (Vermulst)—Peoples Mass Book; “New Plainsong” (Hurd)—Lead Me, Guide Me; The Hymnal 1982; Worship; “Cordero de Dios” (Aragües; Sosa)—Cantemos al Señor; “Mass of Creation” (Haugen)—Gather; Glory & Praise; “Union Mass” (Isele)—Catholic Book of Worship II; Lead Me, Guide Me; “Holy Cross Mass” (Isele)—Worship. Other possibilities include familiar settings of two of the memorial acclamations: “Dying you destroyed our death” or “Lord, by your cross and resurrection.”

TRANSFER OF THE BODY TO THE CHURCH OR PLACE OF COMMITTAL

If the vigil does not take place in church, the rite provides a brief ceremony for the transfer to and reception of the body at the church. It takes the form of a procession and an entrance rite, and the psalm suggested for the procession is a possible option for the entrance of the body at the time of the funeral liturgy itself.

Psalm 122:
Cantemos al Señor (Manzano); Cantor Book (Burns); Catholic Book of Worship II; Worship (Gelineau et al.); Gather (Jocnas); Lead Me, Guide Me (Jordan); Psalms for All Seasons (Hughes).

Hymn Setting: “I Was Glad” (Saward/Warren)—Psalms Praise

The Funeral Liturgy

This liturgy incorporates the reception of the body (if not done previously), the liturgy of the word and liturgy of the eucharist, the final commendation and farewell, and the procession to the place of committal. “In the choice of music for the funeral Mass, preference should be given to the singing of the acclamations, the responsorial psalm, the entrance and communion songs, and especially the song of farewell at the final commendation” (OCF #157).

ENTRANCE SONG

“…” to draw the community in prayer at the beginning of the funeral liturgy, the procession should be accompanied, whenever possible, by the singing of the entrance song. This song ought to be a profound expression of belief in eternal life and the resurrection of the dead as well as a prayer of intercession for the deceased” (OCF #135). The rite suggests that some of the Songs of Farewell—#403—might be used here if they are not going to be used during the final commendation. Also consider using a setting of the Apostles’ Creed, which is the ancient baptismal creed, the familiar
Latin chant setting of Credo III, or a hymn based on the creed during the sprinkling of the body and the placing of the pall. It can hardly be beat as a "profound expression of belief in eternal life and the resurrection of the dead." Here are some settings:

“Apostles’ Creed” (Armstrong) — Catholic Book of Worship II; (Rivers)—Lead Me, Guide Me; “Credo III” (Latin text/chant)—Catholic Book of Worship II; Lead Me, Guide Me; Worship; “Firmly I Believe and Truly” (Newman/Elgar)—Catholic Book of Worship II; “We Believe” (Walker)—Music Issue ’90; “We Believe, Lord” (Wise)—Gather.

For hymns see the suggestions for the opening song/entrance song at the vigil. Here are some further possibilities:

“Advent of the Lord” (Westendorf/Kreutz), for funerals during the Advent/Christmas season—Rejoice
“All People Here Who Remember” (Conry)—Gather
“Amazing Grace” (Newton/Amazing Grace)—Catholic Book of Worship II; Glory & Praise; ICEL Resource Collection; Lead Me, Guide Me; Music Issue ’90; Order of Christian Funerals/Funeral Mass; Peoples Mass Book; Rejoice; The Hymnal 1982; Worship
“Baptized in Water” (Saward/Bunnessan)—Worship; (Saward/Walker)—The Hymnal 1982
“Before the Sun Burned Bright” (Schutte)—Glory & Praise

“I Have Loved You” (Joncas)—Gather; Glory & Praise
“I Surrender All” (Van de Ven/Weeden)—Lead Me, Guide Me
“In the Midst of Death” (Dujker/Weeden)—Gather; Glory & Praise
“Jesus Has Conquered Death” (Swahili/Nyatura)—Lead Me, Guide Me
“Jesus, Lead the Way” (Zinzendorf/Drese)—Worship
“Jesus’ Prayer for the Church” with Reprise 2 (Wright/Rennick)—ICEL Resource Collection
“Lord, When You Came” (Gabarain), English version of “Pescador de Hombres”—Lead Me, Guide Me

“Lord, You Have Come” (Gabarain), English version of “Pescador de Hombres”—Music Issue ’90

“Many and Great, O God, Are Your Works” (Dakota Indian Hymn/Lacqui-parle)—The Hymnal 1982; Worship
“Oh Lord, You Died That All Might Live” (Littledale/Dykes)—ICEL Resource Collection; Order of Christian Funerals/Funeral Mass; Worship
“O World of God” (Scott/Perry)—Peoples Mass Book
“On Eagle’s Wings” (Joncas)—Gather; Glory & Praise; Music Issue ’90; Order of Christian Funerals/Funeral Mass
“On Our Journey to the Kingdom” (Ingenmann/Colgan)—Music Issue ’90
“Pescador de Hombres” (Gabarain)—Cantemus al Señor; OCP
“Priestly People” (Deiss)—Peoples Mass Book; Rejoice
“Pueblo de Reyes” (Deiss), Spanish version of “Priestly People”—Cantemus al Señor
“Renúncito” (Arguello)—Cantemus al Señor
“Singing Songs of Expectation” (Ingemann/Williams)—The Hymnal 1982
“Spirit Divine, Attend Our Prayers” (Reed/Dykes), for funerals during Easter/Pentecost—Peoples Mass Book; Rejoice; (Reed/Cruger)—Catholic Book of Worship II; The Hymnal 1982; Worship
“Take the Name of Jesus with You” (Baxter/Doane)—Lead Me, Guide Me
“The King Shall Come” (Brownell/Gardiner)—Peoples Mass Book; Rejoice; (Brownell/Wyeth)—Lead Me, Guide Me; (Brownell/Jones)—The Hymnal 1982; Worship

“The Son of God Proclaim” (Bridge/Lockhart)—Music Issue ’90; Peoples Mass Book; Rejoice
“Victory in Jesus (I Heard an Old, Old Story)” (Bartlett)—Lead Me, Guide Me
“We Shall Not Be Silent” (any, Conry)—Music Issue ’90
“We Shall Rise Again” (Young)—Gather
“When from Bondage”—Order of Christian Funerals/Funeral Mass
“Where He Leads Me” (Bandy/Norris)—Lead Me, Guide Me
“Without Seeing You” (Deiss)—Peoples Mass Book; Rejoice
“You Are God’s Work of Art” (Haa)—Gather; Marchionda—Peoples Mass Book

Choral Setting: “Amazing Grace” (Carley: 2-part mixed or treble choir; Grif instruments)—Augsburg; “Each Time I Think of You” (Hurd: SATB choir, organ, guitar, flute)—OCP; “Father Almighty” (Walsh: cantor, unison choir, organ, trumpet)—OCP; “Gather Us In” (Hugen: SATB choir, piano, guitar, woodwinds)—GIA, OCP; “God’s Own Time” (Gieske: unison voices, keyboard)—
RESPONSORIAL PSALM

The responsorial psalm enables the community to respond in faith to the first reading. Through the psalms the community expresses its grief and praise, and acknowledges its Creator and Redeemer as the sure source of trust and hope in times of trial (OCF #139). The following psalms are recommended at several places in the Order of Christian Funerals (esp. chapters 13 and 16); those recommended for the funerals of children are marked with an asterisk (*):

Psalm 23* [see the suggestions for the vigil service]

Psalm 25*:

Cantor Book (Burns, Kreutz, Schaffer); Catholic Book of Worship II (Somerville); Gather (Haugen, Joncas); Lead Me, Guide Me (Hughes, Harbor); Music Issue ‘90 (Cosmeti/Hughes); Psalms of All Seasons (Chepponis, Haugen); Worship (Gelineau et al.).

Psalm 27 [see the suggestions for the vigil service]

Psalm 42*:

Cantor Book (Phillips); Catholic Book of Worship II (Gelineau); Gather (Haugen); Music Issue ’90 (Hurd, Cosmeti/Hughes); Psalms of All Seasons (Chepponis, Haugen); Worship (Gelineau et al.).

Hymn Setting: "As Longs the Deer for Cooling Streams" (New Version of the Psalms of David/Wilson)—The Hymnal 1982; "As the Deer Longs for Water" (Baughen)—Psalms Praise.

Choral Setting: "As a Deer (Psalm 42)" (Huibers: unison choir, organ, trumpet)—OCP.

Psalm 51:

Cantor Book (Della Picca); Catholic Book of Worship II (Gelineau); Gather (Haugen, Haas); Lead Me, Guide Me (Hoff, Jordan); Music Issue ’90 (Aisicol, Hurd, Walker); Peoples Mass Book (Murray); Praise God in Song (Joncas, Isel, Hughes); Psalms for All Seasons (Kretz, Haugen); Worship (Gelineau et al.); "Pax Domine".

Hymn Setting: "Have Mercy, Lord" (Barnes/Wilson)—Psalms Praise; "Have Mercy, Lord, on Us" (Tate, Brady/Southwell)—ICEL Resource Collection; Peoples Mass Book; Rejoice; Worship; "O for a Heart to Praise My God" (Wesley/Williamson)—Worship.

Psalm 63:

Gather (Joncas); Lead Me, Guide Me (Haugen, Roberts); Music Issue ’90 (Conry); Order of Christian Funerals/Funeral Mass (Joncas, Proulx/Gelineau); Peoples Mass Book (Murray); Praise God in Song (Hughes, Isel, Joncas); Psalms for All Seasons (Joncas, Haugen); Worship (Gelineau et al.).

Hymn Setting: "God Is My Great Desire" (Dudley-Smith/Leoni)—Worship; "I Am the Bread of Life" (Englert)—Psalms Mass Book; Rejoice; "O God Eternal" (Idle/Traditional)—Psalms Praise.

Choral Setting: "I Am the Bread of Life" (Englert: SATB)—GIA; "I Will Lift up My Eyes" (Psalm 63)" (Conry: SATB, organ, guitar, trumpet, percussion)—OCP; "My Soul Is Thirsting" (Psalm 63) (Joncas: cantor, choir, guitar, keyboard)—GIA.

Psalm 93:

Cantor Book (Phillips); Catholic Book of Worship II (Gelineau); Worship (Gelineau et al.); Praise God in Song (Hughes).

Hymn Setting: "Clothed in Kingly Majesty" (Sawford/Warren)—Psalms Praise; "Sing We Praise" (Perry/Warren)—Psalms Praise.

Psalm 103 [see the suggestions for the vigil service]

Psalm 114 & 115:1-12:

Worship (Gelineau et al. 114, 115).

Hymn Setting: "Not to Us Be Glory Given" (Dudley-Smith/Jones 115)—Psalms Praise.

Psalm 116 [see the suggestions for the vigil service]

Psalm 118:

Cantemos al Señor (Manzana); Cantor Book (Della Picca); Gather (Haugen, Haas); GIA (Reagan); Lead Me, Guide Me (Isel, Roberts); Music Issue ’90 (Conry, Joncas); Praise God in Song (Hughes); Psalms for All Seasons (Willcock); The Hymnal 1982 (18:19-20/ Ancient Gallican Chant); Worship (Gelineau et al.).

Hymn Setting: "Christus Resurrexit" (Tatí/Vertebier)—Worship; "Sing to the Mountains" (Dufford)—Catholic Book of Worship II; Music Issue ’90; "This Day Was Made by the Lord" (Walker)—Music Issue ’90; "Praise to the Lord" (Idler/Warren)—Psalms Praise.

Choral Setting: "Now Comes the Day—Psalm 118" (Conry: cantor, SATB choir, organ, guitar, trumpet, trombone)—OCP; "This Is the Day—Psalm 118" (Joncas: cantor, SATB, keyboard, handbells)—OCP; "This Is the Day (Psalm 118)" (Reagan: cantor, keyboard, guitar)—GIA.

Psalm 119 (divided into various sections):

Cantemos el Señor (Espinosa); Cantor Book (Dimeente, Phillips); Peoples Mass Book (Englert); Rejoice (Englert).

Hymn Setting: "Lord, I Delight to Recall" (Sawford/Wilson)—Psalms Praise; "The Will of God" (Dudley-Smith/Warren)—Psalms Praise; "They Are Happy" (Bewes)—Psalms Praise.

Psalm 121:

Augsburg (Bobby): Cantemos el Señor (Manzana); Cantor Book (Smith); Catholic Book of Worship II (Gelineau); Gather (Joncas); Praise God in Song (Hughes, Joncas, Isel); Worship (Gelineau et al.).
Hymn Settings: “I to the Hils Will Lift Mine Eyes” (The Psalms of David in Meeter/Burford)—The Hymnal 1982; “I Will Lift Up Mine Eyes” (Dudley-Smith/Baughen)—Psalm Praise.

Choral Setting: “Psalm 121” (Bobb: unison choir, optional congregation part, keyboard)—Augsburg.

Psalm 122 [see the suggestions for the transfer of the body to the church]

Psalm 123:

Cantemus ali Seder (Manzano); Cantor Book (Della Picca); Worship (Gelineau et al.).

Psalm 126:

Cantor Book (Phillips); Catholic Book of Worship II (Gelineau—French and English texts); Worship (Gelineau et al.).

Hymn Setting: “When God Delivered Israel” (Saward/Warren)—Psalm Praise; “When from Our Exile” (Oosterhuis/Huibbers)—Gather.

Psalm 130 [see the suggestions for the vigil service]

Psalm 132:

Grait-Gelineau Psalter.

Psalm 134:

Praise God in Song (Hughes); Worship (Hughes).

Hymn Setting: “Come and Praise the Lord” (DeBruyn)—Music Issue ’90.

Choral Setting: “Come and Praise the Lord” (DeBruyn: 3-part choir, organ, guitar)—OCP.

Psalm 143:

Worship (Gelineau et al.).

Psalm 149:

Cantor Book (Phillips); Gather (Hughes); Music Issue ’90 (Michaels); Praise God in Song (Hughes); Worship (Gelineau et al.).

Hymn Setting: “Praise Him” (Perry/Warren)—Psalm Praise; Worship (Perry/Coates)—Psalm Praise; “Praise the Lord, O Heavens” (Foundling Hospital, Osler/Hyfrodol)—Peoples Mass Book; Rejoice; “Praise the Lord, Ye Heavens” (Foundling Hospital, Osler/Haydn)—Catholic Book of Worship II; ICEL Resource Collection; (Foundling Hospital, Osler/Beethoven)—Music Issue ’90; (Foundling Hospital, Osler/Tredinnick)—Worship (Foundling Hospital/Johnson)—The Hymnal 1982; “Praise the Lord of Heaven” (Browne/Laus Tibi, Christe)—ICEL Resource Collection; Peoples Mass Book; Rejoice; (Browne/Une Vaine Cramte)—Catholic Book of Worship II; Worship; “Praise the Lord of Heaven” (Dudley-Smith/Warren)—Psalm Praise; “Praise the Lord Our God” (Bewes/Wilson)—Psalm Praise; “O Praise Ye the Lord” (Baker/Parry)—The Hymnal 1982.

Choral Setting: “Oh Praise Ye the Lord” (Perry/Loftman; SATB choir, keyboard)—Augsburg.

GOSPEL ACCLAMATION

“In the alleluia, or the gospel acclamation, the community welcomes the Lord who is about to speak to it. If the alleluia is not sung, it is omitted” (OCF #140).

PROCEDURE WITH GIFTS

“Instrumental music or a song (for example, Psalm 18:1-6, Psalm 63, Psalm 66:13-20, or Psalm 138) may accompany the procession with the gifts” (OCF #144).

Psalm 18:1-6:

Cantor Book (Della Picca).

Hymn Setting: “O Lord I Love You” (Bewes)—Psalm Praise

Psalm 63 [see the suggestions above for the Responsorial Psalm]

Psalm 66:13-20:

Augsburg (Pelz); Cantor Book (Della Picca); Cooperative Ministries (Willcock); Gather (Haugen); Psalms for All Seasons (Englert, Haugen).

Hymn Setting: “Glory and Praise to Our God” (Schutte)—Gather; Glory & Praise. Music Issue ’90; “Lift Up Your Hearts” (O’Connor)—Gather; Glory & Praise.

Choral Setting: “Psalm 66” (Pelz: SATB, optional congregation part, organ, 2 trumpets, horn, trombone, tuba, timpani)—Augsburg.

Psalm 138:

Cantemos al Senor (Espinosa); Cantor Book (Della Picca, Phillips, Fauth, Schafer); Catholic Book of Worship II (Isle).

Hymn Setting: “I Thank You Lord” (Baughen)—Psalm Praise.

THE EUCHARISTIC PRAYER

“Since music gives greater solemnity to a ritual action, the singing of the people’s parts of the eucharistic prayer should be encouraged, that is, the responses of the preface dialogue, the Sanctus, the memorial acclamation, and the Great Amen” (OCF #144). In an article in the June-July 1989 issue of Pastoral Music (135) 29, William Bau- man lists the “five most common melodies for the Holy.” Use of one of these settings might be a hospitable gesture to visitors, unless sufficient numbers of the congregation are from the parish and are able to carry a less-familiar Holy:

“Mass for Christian Unity” (Vermulst)—Peoples Mass Book
“People’s Mass” (Vermulst)—Order of Christian Funerals/Funeral Mass; Peoples Mass Book; Rejoice
“Holy” (Dufford and Schutte)—North American Liturgy Resources (earlier editions of Glory & Praise)
“Community Mass” (Proulx)—Lead Me, Guide Me, Order of Christian Funerals/Funeral Mass; The Hymnal 1982; Worship
“Mass of Creation” (Haugen)—Gather; Glory & Praise; Order of Christian Funerals/Funeral Mass; Worship

Choral Setting: “Community Mass” (Proulx: SATB or 3 equal voices, cantor, keyboard, opt. brass quartet, secat, or octet plus 4 horns, timpani, percussion, flute, strings)—GIA: “Mass of Creation” (Haugen: choir, cantor, handbells, 2 trumpets, 2 trombones, timpani, percussion harp or piano, guitar, keyboard)—GIA.
Bauman suggests these settings of the memorial acclamation along with those of Proulx and Haugen as being more familiar:

“Christ has died” (Danish)—Peoples Mass Book; Rejoice
“Dying you destroyed our death” (Danish)—(Previous editions of the Peoples Mass Book)
“Christ has died, alleluia” (Wise)—Gather
“Keep in Mind” (Deiss)—Peoples Mass Book
“When we eat this bread” (Englert)—Peoples Mass Book

Similarly these settings of the Great Amen could be considered “hospitalable”:

“Danish”—Cantemos al Señor; Glory & Praise; ICEL Resource Collection; Lead Me, Guide Me; Peoples Mass Book; Rejoice; Worship
“Goemanne”—Catholic Book of Worship; Peoples Mass Book; Rejoice
“Dufford and Schutte”—North American Liturgy Resources
“Dresden”—ICEL Resource Collection; Peoples Mass Book; Worship

**COMMUNION RITE**

“To reinforce and to express more fully the unity of the congregation during the communion rite, the people may sing the Lord’s Prayer, the doxology, the Lamb of God, and a song for the communion procession (for example, Psalm 23, Psalm 27, Psalm 34, Psalm 63, or Psalm 121)” (OCF #144). If the Lord’s Prayer and its doxology are sung, the most familiar setting should be used. Bauman suggests that a widely-used setting of the Lamb of God is one by David Clark Isele from “Holy Cross Mass”—Lead Me, Guide Me; Worship! (Choral Setting: “Holy Cross Mass” [Isele; cantor, congregation, keyboard]—GIA.)

**PSALMODY FOR THE COMMUNION PROCESSION**

Psalm 23 [see the suggestions for the Responsorial Psalm]
Psalm 27 [see the suggestions for the vigil service]
Psalm 34:
Psalm 63 [see the suggestions for the Responsorial Psalm]
Psalm 121 [see the suggestions for the Responsorial Psalm]

**FINAL COMMENDATION AND FAREWELL**

“The song of farewell, which should affirm hope and trust in the paschal mystery, is the climax of the rite of final commendation. It should be sung to a melody simple enough for all to sing. It may take the form of a responsory or even a hymn” (OCF #147):

**Hymn Setting:** “Glory the Lord with Me” (Deiss)—Peoples Mass Book; “I Will Bless the Lord” (Hetherington)—Psalm Praise; “Our Blessing-Cup” (Joncas)—Gather; “Taste and See” (Dean)—Music Issue ’80; “Taste and See” (Hurd)—Music Issue ’80; “Taste and See” (Talbot)—Music Issue ’90.

**Choral Setting:** “Psalm 33(34)” (Theophane; cantor, SSA or SATB, keyboard)—GIA; “Taste and See” (Dean; SATB choir, organ, flute)—OCP; “Taste and See” (Moore; cantor, keyboard, guitar)—GIA.

“Give Rest, O Christ” [Eastern Orthodox Kontakion]:
The Hymnal 1982

“I Know That My Redeemer Lives” [especially recommended for the funerals of children]:
ICEL Resource Collection (Dawney, Hughes); Lead Me, Guide Me (Hughes); Order of Christian Funerals/Funeral Mass (Hughes); Peoples Mass Book (Hughes); Worship (Hughes).

**Hymn setting:** “I Know That My Redeemer Lives” (Medley/Duke Street)—ICEL Resource Collection; Lead Me, Guide Me; Music Issue ’90; Order of Christian Funerals/Funeral Mass; Worship.

**Choral Setting:** “I Know That My Redeemer Lives” (Medley/Duke Street; arr. Hopson: congregation, keyboard)—GIA.

“In Paradisum” [Latin text]:
Catholic Book of Worship II; Lead Me, Guide Me; Music Issue ’90; Worship.

“Lazarus You Raised, O Lord”:
ICEL Resource Collection (Bévenot).

“Lord Our God, Receive Your Servant” [no settings available].

“May the Angels”:
ICEL Resource Collection (Hughes); Lead Me, Guide Me (Hymnal/Chant); Music Issue ’90 (Alstott/Chant); Order of Christian Funerals/Funeral Mass (Hughes); The Hymnal 1982 (BCP, Martyr/Chant); Peoples Mass Book (ICEL/Chant); Worship (Hymnal/Chant).

**Hymn Setting:** “May Choirs of Angels” (Tucker/Valpy)—The Hymnal 1982; “May Flights of Angels” (Quinn/Landahl)—Peoples Mass Book; (Quinn/Monk)—Catholic Book of Worship II; Order of Christian Funerals/Funeral Mass; “May Saints and Angels” (ICEL/Tallis)—Lead Me, Guide Me; Worship; Song of Farewell (ICEL, Marchal/Joncas)—Gather.

**Choral Setting:** “Song of Farewell”—Marchal/Joncas; choir, cantor, congregation, optional instruments, guitar, keyboard)—GIA.
" Saints of God" (especially recommended for the funerals of children);

ICEL Resource Collection (Duffy, Marier); Lead Me, Guide Me (Proulx); Order of Christian Funerals/Funeral Mass (Duffy); Peoples Mass Book (Duffy); Worship (Proulx).

Hymn Setting: "Song of Farewell" (Smolarski/Bourgeois)—Peoples Mass Book; Rejoice; (Smolarski/St. Anne)—Order of Christian Funerals/Funeral Mass.

"You Knew Me, Lord" [no settings available].

"You Shattered the Gates of Bronze" [no settings available].

PROCессION TO THE PLACE OF COMMITTAL

"Especially when accompanied by music and singing, the procession can help to reinforce the bond of communion between the participants. Whenever possible, psalms or songs may accompany the entire procession from the church to the place of committal. In situations where a solemn procession on foot from the church to the place of committal is not possible, an antiphon or song may be sung as the body is being taken to the entrance of the church. Psalms, hymns, or liturgical songs may also be sung by the participants as they gather at the place of committal" (OCF #149). The five hymns listed here are the "additional hymns" for use with the office of the dead provided in the order (#396):

"Alleluia! The Strife Is O'er" (Pott/Palestrina, Monk)—Catholic Book of Worship II; ICEL Resource Collection; Lead Me, Guide Me; Music Issue '90; Order of Christian Funerals/Funeral Mass; Peoples Mass Book; Rejoice; The Hymnal 1982; Worship.

"Blest Be the Everlasting God" (Watts/Reingale)—ICEL Resource Collection.

"I Know That My Redeemer Lives!" [see listings for the Song of Farewell].

"May Saints and Angels Lead You On"

(ICEL/Tallis)—Lead Me, Guide Me, Worship.

"O God, Our Help in Ages Past" (Watts/St. Anne)—Catholic Book of Worship II; Glory & Praise; ICEL Resource Collection: Lead Me, Guide Me; Music Issue '90; Order of Christian Funerals/Funeral Mass; Peoples Mass Book; Rejoice; The Hymnal 1982; Worship. (Choral Setting: "O God, Our Help in Ages Past" [Schalk: SATB choir, 2 trumpets, 2 trombones, timpani]—Augsburg).

"El Señor Es Mi Fuerza" (Espínoza)—Cantemos al Señor

"Free at Last" (Trad.)—Lead Me, Guide Me

"I Will Not Die" (Conry)—Gather; Music Issue '90

"Jesus Died upon the Cross" (Brown)—Glory & Praise

"Jesús, Je Vous Drais" (L'Arche Hymn)—Catholic Book of Worship II

"Jesus Shall Reign" (Watts/Duke Street)—Peoples Mass Book; The Hymnal 1982

"Let Us Look Beyond the Grave" (Westendorf/Kreutzl)—Peoples Mass Book

"May God Bless and Keep You" (Walker)—Music Issue '90

"Merciful Savior, Hear Our Humble Prayer" (Farrell/Bourgeois)—Peoples Mass Book

"Now the Silence" (Vajda/Schalk)—Catholic Book of Worship II; The Hymnal 1982; Worship

"O God, Our Help in Ages Past"—Glory & Praise; ICEL Resource Collection; Lead Me, Guide Me; Music Issue '90; Order of Christian Funerals/Rite of Committal; Peoples Mass Book; Rejoice; The Hymnal 1982; Worship

"Resucitó" (Argüello)—Cantemos al Señor, OCP!

Choral Setting: "I Will Not Die" (Conry: unison or 2-part choir, organ, guitar, trumpet)—OCP; "Jesus Shall Reign" (Engel: SATB, organ, trumpet) —Augsburg;

"Resucitó" (Argüello: 2-part choir, keyboard, guitar, trumpet)—OCP.

Instrumental: "Deep River" (Held)—Organ Music 1

Rite of Committal

This rite preferably takes place at the place of committal rather than in a cemetery chapel. It is designed, then, to be celebrated outside, so the music should be as familiar as possible to those assembled, given the vagaries of weather. The rite is fairly straightforward, although it may also include the final commendation if this has not been celebrated previously. Unless certain prayers and the Lord's Prayer are chanted, the only provision for singing in this rite is an optional song after the final blessing, "depending on local custom" (OCF #210). Adaptations, when necessary, can add other opportunities for community song. "The singing of well-chosen music at the rite of committal can help the mourners as they face the reality of the separation . . . . [A] hymn or liturgical song that affirms hope in God’s mercy and in the resurrection of the dead is desirable at the conclusion of the rite" (OCF #214).

Some familiar and not-so-familiar possibilities:

"Deep River" (Trad.)—Lead Me, Guide Me

Office for the Dead

"The vigil for the deceased may be celebrated in the form of some part of
the office for the dead. To encourage this form of the vigil, the chief hours, ‘Morning Prayer’ and ‘Evening Prayer,’ are provided here. When the funeral liturgy is celebrated the evening before the committal, it may be appropriate to celebrate morning prayer before the procession to the place of committal” (OCF #348). Much of the prayer of the hours is sung, since it consists primarily of hymns, psalms, and canticles. Consequently we offer here an outline of the sung parts of the hours with appropriate suggestions.

INTRODUCTORY VERSE
[The reception of the body replaces this verse and the hymn that follows it.]

HYMNN:
Morning Prayer:

“Christ, Whose Glory Fills the Skies” (Wesley/Ratisbon)—The Hymnal 1982
“De Ti Nace la Luz” (Mateu)—Cantemos al Señor
“Father, We Praise Thee” (Dearmer/Christe sanctorum)—The Hymnal 1982; Worship; (Dearmer/Nocte surgenens)—The Hymnal 1982.
“Jesus in the Morning” (Trad.)—Lead Me, Guide Me
“Luz Que Vence las Sombras” (Manzano)—Cantemos al Señor
“Morning Has Broken” (Farjeon/Bunessan)—Catholic Book of Worship II; Gloria & Praise; Music Issue ’90; Peoples Mass Book; Rejoice; The Hymnal 1982; Worship
“This Day God Gives Me” (Quinn/Bunessan)—Catholic Book of Worship II; Music Issue ’90; Rejoice; Worship

Choral Setting: “Christ, Whose Glory Fills the Skies” (Krapf: 2-part choir, organ)—Augsburg

Evening Prayer

“Day Is Done” (Quinn/Ar Hyd y Nos)—Catholic Book of Worship II; Order of Christian Funerals/Vigil Service; Peoples Mass Book; Rejoice; Worship
“Gracias, Señor” (Gabarán)—Cantemos al Señor
“I Know That My Redeemer Lives” [see the suggestions for the Song of Farewell] “For All the Saints” (Williams) [recommended in the OCF especially for evening prayer]; Catholic Book of Worship II; Lead Me, Guide Me; Music Issue ’90; Order of Christian Funerals/Funeral Mass; Peoples Mass Book; Rejoice; The Hymnal 1982; Worship.
“Light of Gladness” (Inwood)—Music Issue ’90

“O Christ, You Are Both Light and Day” (BCP/Mode 2)—The Hymnal 1982; (BCP/Hurd)—The Hymnal 1982
“O Christ, You Are the Light and Day” (Quinn et al./Dunferline)—Catholic Book of Worship II
“O Gladsome Light” (Bridges/Nunc dimittis)—Worship
“O Gracious Light” (BCP/Mode 2; BCP/Arnn); (BCP/Robinson); (Tuck/ Talls); (Tuck/Conditor alme siderum)—The Hymnal 1982
“O Joyful Light” (Joncas)—Glory & Praise
“O Radiant Light” (Storey/Islele)—Catholic Book of Worship II; (Storey/Jonas); Gather; (Storey/Jesus, dulcis memoria)—Peoples Mass Book; Worship
“Precious Lord, Take My Hand” (Dorsey)—Lead Me, Guide Me
“The Day Thou Gavest, Lord, Is Ended” (Ellerton/Schoeefield)—The Hymnal 1982; Worship; (Ellerton/Marchionda)—Peoples Mass Book
“We Praise You, Father, for Your Gift” (Benedictine Nuns of St. Mary’s Abbey/Te lucis ante terminum)—Worship

Instrumental: “For All the Saints” (Held arr.)—Organ Music I

PSALMODY
Morning Prayer:

Psalm 51 [see the suggestions for the Responsorial Psalm]

Canticle of Isaiah: Once I Said [Isaiah 38:10-14, 17-20]:
Worship (Gelineau et al.)

Psalm 146:

Cantor Book (Burns, Diemente, Smith); Gather (Haugen); Praise God in Song (Islele); Worship (Gelineau et al.)

Hymn Setting: “My Soul Sing” (Barnes/Wilson)—Psaln Praise or Psalm 150:

Catholic Book of Worship II (Gelineau); Gather (Vermulst); Glory & Praise (Brown): Praise God in Song (Hughes, Islele, Joncas); Peoples Mass Book (Westendorf/Vermulst); Rejoice (Westendorf/Vermulst); Worship (Gelineau et al.)

Hymn Setting: “Alleluia! Alleluia! Praise the Lord!” (Lytte/Trad. Hungarian Melody)—ICEL Resource Collection; “Glory to God” (Saward/Warren)—Psaln Praise; “I Want to Praise Your Name” (Hurd)—

Evening Prayer:

Psalm 121 [see the suggestions for the Responsorial Psalm]

Psalm 130 [see the suggestions for the vigil service]

Canticle from Philippians: Though he was in the form of God [Philippians 2:6-11]:

Peoples Mass Book (Englert); Worship (Hughes)

Hymn Setting: “At the Name of Jesus” (Noel/Sohren adapt.)—ICEL Resource Collection; (Noel/Williams)—The Hymnal 1982; Worship

RESPONSE TO THE WORD OF GOD

This dialogue follows the reading and homily. See the chant settings in Worship and the service music in any one-volume Liturgy of the Hours with music. One dialogue is suggested for morning prayer (I will praise you, Lord, for you have rescued me), and two are offered for evening prayer (in you, Lord, is our hope, and Lord, in your steadfast love). It is also suggested that the Songs of Farewell might be used here.

GOSPEL CANTICLE
Morning Prayer, Zechariah:

Catholic Book of Worship II (Quinn/Kingsfold); Gather (Quinn/Haas, Quinn/Forest Green); ICEL Resource Collection (ICET/ Kreutz); Music Issue ’90 (Quinn/Joncas); Peoples Mass Book (Quinn/Forest Green, Quinn/Joncas); Rejoice (Quinn/Forest Green); The Hymnal 1982 (Tone VIII others); Worship (Quinn/Forest Green, Gelineau et al.)

Hymn Setting: “Blessed Be the God of Israel” (Perry/Harwood)—The Hymnal
1982; “Blessed Be the Lord” (Daigle, Ducote)—Glory & Praise; “Dawn, Break upon Us” (Mudd)—Peoples Mass Book

Choral Setting: “Canticle of Zachary” (Quinn/Joncas: choir, trumpets, trombone, tuba, keyboard)—Cooperative Ministries; distributed by OCP.

Evening Prayer, Mary:

Cantemos al Senor (Gelineau, Berthier); Catholic Book of Worship II (Gelineau, McDougall—English and French texts); Glory & Praise (Joncas & Oosterhuis); ICEL Resource Collection (ICET/Kreutz); Peoples Mass Book (Marchionda, Westendorf/Vermult); Rejoice (Westendorf/Vermult); The Hymnal 1982 (Tonus Peregrinus, Pulkingham, others); Worship (Gelineau et al.); [Latin text]: ICEL Resource Collection (Mode VI).

Hymn Setting: “Great Is the Lord” (Inwood)—Music Issue ‘90; “Mary’s Song” (Rieth)—Music Issue ‘90; “Mary’s Song” (Carter)—Order of Christian Funerals/Vigil Service; “My Soul Gives Glory” (Muehler/Joncas)—Gather, Worship (Muehler/Webber)—Catholic Book of Worship II; (Joncas arr./Sturgeon Lake)—Glory & Praise; “Tell Out, My Soul, the Greatness of the Lord” (Dudley-Smith/Geatonex)—The Hymnal 1982; Worship: (Dudley-Smith/Birmingham)—The Hymnal 1982

Choral Setting: “Great Is the Lord” (Inwood: SATB, organ, guitar, clarinet)—OCP; “Mary’s Song” (Rieth: unison choir, organ, optional flute)—OCP.

THE LORD’S PRAYER [Use a familiar setting.]

NOTES

1. Choral setting available. Each setting includes the assembly or congregation unless otherwise noted.
2. Instrumental setting available.

PUBLISHERS

Augsburg-Fortress Publishers
[Organ Music for Funerals and Memorial Services, Books I and II]
426 S. Fifth Street
PO Box 1209
Minneapolis, MN 55440

The Benedictine Foundation of the State of Vermont, Inc. (Weston Priory)
Weston Priory Productions
Weston, VT 05161

Canadian Catholic Conference
[Catholic Book of Worship II]
Publication Services
90 Parent Avenue
Ottawa, Ontario
CANADA K1N 7B1

Church Hymnal Corporation
[The Hymnal 1982]
800 Second Avenue
New York, NY 10017

Cooperative Ministries
PO Box 4463
Washington DC 20017

G.I.A. Publications (GIA)
[Gather; Grail-Gelineau Psalter; ICEL Resource Collection; Lead Me, Guide Me; Music of Taizé; Praise God in Song; Psalm Praise; Worship]

7404 So. Mason Avenue
Chicago, IL 60638

Hope Publishing Co.
380 So. Main Street
Carol Stream, IL 60187

Collegeville, MN 56021

Ministry of Liturgy & Spiritual Life
[Canetemos al Senor]
Archdiocese of Miami
9401 Biscayne Boulevard
Miami Shores, FL 33138

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

Oregon Catholic Press (OCP) [Music Issue ’90]
5536 NE Hassalo Street
Portland, OR 97213-2638

Oxford University Press
200 Madison Avenue
New York, NY 10016

J. S. Paluch Co., Inc./World Library Publications [Cantor Book, Peoples Mass Book: Rejoice]
3825 N. Willow Road
P.O. Box 2703
Schiller Park, IL 60176

The Pastoral Press
[Psalsms for All Seasons]
225 Sheridan Street, NW
Washington, DC 20011

Confucian Burial Customs


Popular Chinese religions acknowledged the probable existence of an afterlife in which the spirits of the dead resided, and they expressed this belief in ceremonies that honored the spirits of the departed (so-called "ancestor worship"). Customs at the time of death varied from region to region and by social class, but they developed a common pattern under the teaching of K'ung Fu-tse ("Confucius"—551-479 B.C.E.). His stress on filial piety led to a strong emphasis on rites that showed respect for the dead with the same kind of honor they would have received in life.

Ceremonies that have continued from that time and are still observed today usually involve individual honor offered to the body—a bow and a moment of silence—and offerings presented to the “spirit” of the departed, perhaps food, cereals, incense, flowers, and candles, though the burning of paper money is now forbidden. There may be one or more eulogies, and there is a procession to the grave, which is usually marked by a memorial tablet. Most of the other ceremonies are intended to show support for the survivors.

After the burial, offerings are left at the grave as a symbol of the continuing care that the family exercised for the person while he or she was alive. It is often the practice to erect a “spirit tablet” in the home, inscribed with the name and honors of the departed relative. Offerings are left before this tablet and, until modern times, members of the family would perform the kowtow (a kneeling bow in which the forehead touches the ground) as an act of respect. As with the other funeral rites, this continuing remembrance shows respect for the life of the person and the important role played by that individual in the survivors’ lives.
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*Revised Dates
Reviews

Congregational

Worship, Third Edition: Guitar Accompaniment


Where pastoral musicians gather to discuss weighty matters, the idea of a "guitar version" of an "organ hymnal" might inspire controversy worthy of a Mideast summit, perhaps never progressing beyond the book's "right to exist." But in the real world where pastoral musicians live and work, such a book can be useful and unexpectedly enlightening.

Let it first be noted that the Guitar Accompaniment version of Worship, Third Edition has an overly limiting name: an anthology of modern hymnody with melody lines and chord names can be invaluable to wind or brass players who improvise, brass players who don't sight read, those musicians who play unsung stringed instruments such as the mandolin, dulcimer, or autoharp, and, of course, those countless keyboardists born and bred for lead sheet playing.

Despite the book's name, however, there is no guitar tablature to be found, even when chords such as A6, C#sus4, or F#dim might send some guitarists scurrying for their chord charts.

Under real-life conditions (that is, propped on a teetering music stand at an awkward angle five feet away from the musician), Worship's guitar version is a sturdy, attractive book that stays open and eliminates page turns, though it may skimp a bit on the size of the chord names. The hymns that are chorded (nearly three-fourths of the hymnal, according to GIA) almost always feature chords in the hymn's actual key and transpositions for use when a capo is deemed necessary. A few cases offer two capoed transitions to choose from; while this flexibility is to be applauded, since creative guitarists often play together at different capo positions to enhance their mutual sonority, the use of a contrasting italic face for the middle line of chords would have made the scores easier to follow.

Three decisions seem to have been made regarding the harmonization of each piece. First, should the piece be harmonized for guitar at all? If so, should the chords be compatible with Worship's keyboard arrangements? And finally, for what level of guitarist should the chords be designed?

The hymns not selected for chording remain in the book as unadorned texts with melodies, with plenty of room between lines for the courageous musicians who want to try penciling in their own versions. The omissions range from the understandable ("Silence Frenzied, Unclean Spirit" and "Earth and All Stars") to the curious ("Lift High the Cross," the hymn tune JERUSALEM, and "For the Fruits of This Creation"—all of which are chorded, for example, in the Peoples Mass Book). A hymn's suitability for chord accompaniment is, of course, a subjective judgment. In this book Hillert's "This Is the Feast of Victory" is not chorded, while, wonderfully, "Now the Silence" is.

The book's introduction states that "these settings are generally not compatible with the organ score," but keep in mind that Worship includes a good number of titles ("Silent Night," "Gather Us In," and many traditional folk tunes) that were either written for guitar or take quite naturally to it. The book is genuinely useful for careful guitarists who wish to collaborate with organists and pianists, despite the disclaimer.

The settings were prepared and edited by John Foley, S.J., David Haas, Marty Haugen, Michael Joncas, and Robert Battistini; these arrangers tend to differ in their approaches. Therefore a surprising simplification of "Gift of Finest Wheat" by Haugen finds a place in the same book as Berthier's "All You Who Pass by the Way," which, as chorded by Battistini, would pose quite a challenge to the average guitarist. (One suspects that a capoed transposition was inadvertently omitted.)

While some of the harmonic choices made for this book may add a bit of confusion to the life of a liturgical guitarist, some of these pieces are chorded differently in every hymnal or missalet in which they appear, attesting to their melodic appeal regardless of which chords are hung on them. The real excitement behind a book of this type is the boundary breaking that can occur. Guitarists and "folk" instrumentalists can discover that pieces such as David Hurd's "A Stable Lamp Is Lighted," Carl Schalk's "Now the Silence," and Fred Pratt Green's "Christ Is the World's Light" are wonderful for voice and guitar, vital contemporary hymns that aren't just for the organism and the "other choir."

The guitar version of Worship, Third Edition is an eminently usable and thoughtfully executed resource book. As a testament to how far we've come from the days of the organ/guitar wars, it deserves a place on rickety music stands everywhere.

Martin Willett

Holy Is God

St. Thomas More Centre. OCP Publications. 1988. #8758. $6.95. Phonodisc recording #8759. $9.95 Audio cassette #8760. $9.95

This exciting collection of liturgical music includes two singable sets of eucharistic acclamations, a spirited setting of the creed, and nine other useful songs for the liturgical year. Each composer represented in this collection has succeeded in coloring the texts of his or her individual pieces in vivid and imaginative ways. The result is music of stunning quality, rich in content and exceedingly appropriate for celebration.

The creed "We Believe" by Christopher Walker has a rousing refrain that is highly suitable for participation by the assembly. The six short verses are meant for cantor or choir, and a five-part brass and timpani arrangement is included in the collection. This setting proclaims well the tenets of our faith that seem so inadequately recited by the average congregation.

Walker's dynamic style stretches through this collection thanks to his "Festival Mass" and "Send Us as Your Blessing," an exuberant song of commissioning. Both are vigorous and uplifting, and both are accompanied by full brass parts. This man's work has energy.

The "Coventry Acclamations" by Paul Inwood contain a musical setting of the preface and institution narrative of Eucharistic Prayer IV, as well as two "Post Institution Acclamations." The "hosanna" refrain from the "Holy" is creatively incorporated into four different memorial acclamations. Brass qua...
tet and timpani parts are also included for this Mass, making it useful for special celebrations as well as ordinary time. My guess is that your congregation will like to sing this Mass.

Inwood has three other pieces included in the collection. "Litany of the Spirit," with its haunting refrain and freely chanted verses, can serve many liturgical needs. The performance notes are quite detailed and will be helpful in adapting this piece for use on occasions that involve prayer to the Holy Spirit.

"Holy Is God" (the collection's title song) and "You, Lord, Have the Message" are psalm settings that involve the use of rounds. This technique is most effective in interpreting the concept of eternal life, which both texts express.

Two other psalm settings are also included. "How Can I Repay the Lord" (Psalm 116) offers a lyric melody line in the refrain and a soothing, plaintive mood for the verses. "One Thing I Ask" (Psalm 27) is an arrangement that should be performed in four parts to illustrate fully its lush sonorities. If you have a choir that does well in close harmony, you should enjoy this piece.

Stephen Dean composed these two very prayerful titles.

"King of Glory," by Bill Tamblyn, and "Father, We Come to You," by James Walsh, O.S.B., are both triumphant in style and appropriate for use during Advent, as well as at other times. Bernadette Farrell's "Bread of Life" is a simple yet moving communion piece with alternative verses for Advent, Christmas, Lent, and ordinary time. Choral octavos are available for every piece in the collection, and assembly editions for reprinting are included in the accompaniment book. This is truly a stirring collection, replete with uses and well in keeping with the excellence we have come to expect from the St. Thomas More Centre.

David Cinquegrani

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WORSHIP 3rd Edition Guitar Accompaniment

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Reviewed in this issue of Pastoral Music!

Prepared by John Foley, SJ, David Haas, Marty Haugen and Michael Joncas.

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Organ

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The preface to the "Six Short Pieces for Organ" says:

God, the generations rise and pass away before you. You are the strength of those who labor; you are the rest of the blessed dead... We remember all who have lived in faith, all who have peacefully died, and especially those most dear to us who rest in you... Give us in time our portion with those who have trusted in you and have striven to do your holy will. To your name, with the Church on earth and the Church in heaven, we ascribe all honor and glory, now and forever.

Collect at the Intercessions,
Burial of the Dead,
Lutheran Book of Worship
After the composer’s death in 1963 any miscellaneous papers and manuscripts were deposited in the library of the Royal College of Music. Among these papers are many sketches and ideas for organ pieces, often very incomplete, but some more substantial and generally bearing no date or indication as to the circumstances surrounding their composition. The composer’s hand and style is [sic] unmistakable. This collection is part of an attempt to bring together the most complete pieces, and it is hoped that it will provide a useful addition to the composer’s existing publications for the organ containing as it does a wide range of pieces.

Admirers of Howell’s style will not be disappointed with the appearance of these six newly published miniatures. The suave ebbing and flowing style that was his hallmark is present in every bar of this wonderful music. The complete list of sources and textual commentary in this and the other volumes could serve as an example for editors everywhere.

The “Two Slow Airs” were originally composed for violin and piano; Mr. Wells’s transcriptions for organ solo are idiomatic and convincing.

The “Three Pieces for Organ” contain two private tributes to friends of the composer (“Intrata No. 2” and “St. Louis Comes to Clifton,” the latter being the composer’s last known work for the organ), while the “Flourish” was originally “written for the Royal College of Music Centenary Fund,” as the preface to these “Three Pieces” tells us, “and, in common with other manuscripts by other composers, was auctioned (hence the title) and bought by Novello & Company, the proceeds going to the Royal College of Music. It is now published for the first time.”

Craig Cramer

Church in Leipzig during Bach’s tenure there as Cantor of St. Thomas Church. The original German text, published in Berlin in 1707, has been translated by Herbert Bouman, Daniel Pfeil, and Hilton Oswald.

The author sets out to examine whether Bach was dedicated to his work for religious reasons. Did he compose his music, particularly the cantatas, simply for his own musical reasons, or did he work from a deeper theological conviction and understanding of the liturgical worship needs of his church?

The first half of the book describes and evaluates the liturgical life of the church in Leipzig in the first part of the eighteenth century. It describes Sunday and weekday services and gives a schedule of daily worship, which included several opportunities for prayer, from a 6:30 A.M. early service with preaching to a noon instruction in the Catechism and the Bible, to times for major prayer services and confession, to services with Holy Communion. Still her also discusses the church year, the role of the clergy, and worship and music.

The remainder of the book deals with J. S. Bach’s relationship to this liturgical life. Among the elements of his life examined here are his education in theology and liturgy, his own piety and dedication to proclaiming the faith, the place of the hymn in his work, and his earlier appointments in Weimar and Cöthen.

This well-researched book is a valuable ecumenical resource for your library, and the special offer to NPM members makes it a bargain. NPM members may order copies at a fifty percent discount from the retail price. The discount price is $12.50, but you must use the code UEEF on all orders to receive the discount. Write: Concordia, 3558 S. Jefferson, St. Louis, MO 63118. Or call: 1 (800) 325-3040.

Marie Kremer

Books

Johann Sebastian Bach and Liturgical Life in Leipzig

Günter Stiller. Concordia Publishing House. $24.95. Special price for NPM members: $12.50. For details, see final paragraph of review.

This is a fascinating, detailed look at the liturgical life of the Lutheran

About Reviewers

Mr. David Cinquegrani is Director of Choral and Liturgical Music at St. Joseph College, West Hartford, CT, and Director of Liturgy and Music at Sacred Heart Parish, Bloomfield.

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Concert Management.

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Roundelay 2

BY BENET WELLUMS

Once again we have run smack into the season of political bargaining, affirmation of the consumer culture, hearty (if somewhat strained) fellow-feeling, and all-around greed called “the season of giving” (though some religious stalwarts insist on referring to it by its older name, “Christmas”). Not to be outdone by merchants with larger advertising budgets, NFM has sunk its small capital into quality products, sure to please, derived from the experiences of its members and friends during the summer of 1989. Herewith, a sample of six products from our new gift line, suggested by participants at the NPM Convention and Schools.

First is the National Convention Detention Prevention Invention. This little number was developed as a result of strong pressures from Convention participants. Its original purpose was to detect the smallest possibility that a registration line or a bus boarding party would detain its owner longer than one hour. In such a case the NCDPI presents on its liquid crystal display a series of alternative actions arranged by category—reactive: scream, leave now; proactive: push button A to turn the NCDPI into a cattle prod, push button B to turn the NCDPI into a sound projector from which an appropriately stentorian and commanding voice says, “Can’t we do something to speed this line up? These people have been waiting too long!” In addition to this original purpose, the Detention Prevention Invention has been adapted for use in a variety of pastoral circumstances, e.g., by choir members when a rehearsal has gone too long, by the director of music ministries who’s trying to get home at night when one more phone call comes in from an anguished member of the contemporary ensemble, by a member of the congregation suffering through a forty-five minute sermon on deferred giving, or by a pastor being asked for the thousandth time why we don’t have vigil lights in church any more. Only $49.95. Batteries not included.

The Choir Director Defector Detector is a similar hand-held instrument, useful for picking out that one member in an otherwise on-key section of the choir who is irretrievably sharp or flat. It operates in a sweep-action search pattern and normally takes only thirty seconds to identify the culprit. It can then be programmed to play the appropriate pitch directly at the off-key singer. Only $39.95. Comes with its own solar power cell. Smaller and larger models available for various sized choirs. Write for details.

Two other new products are for those who have become more physically active as the result of attending some of our special programs last summer that combined fairly strenuous disciplines, such as the cantor school with a special program for lectors. The first is the Guitar Barre for guitarists who are also involved in liturgical dance. It is constructed with a special built-in guitar stand so that the dancing musician can warm up without having his or her guitar crash to the floor in the middle of the visiting bishop’s homily. Various models are available: “The Sacristory” with attached vestment rack; “The

Gothic” for installation in a side chapel in older churches; “The Literate” disguised as an addition to the parish pamphlet rack; and “Gone with the Wind,” for parishes that are not yet in their permanent worship space. Some assembly required.

The second is for cantors and other singers who need to drop those extra pounds added on because of their membership in NPM’s gourmet-foods-of-the-month program (offered during last year’s gift-giving season), called “Agnus, Dei, in Oreo Mee” or in the vernacular, the “Ye Gods, Mutton in My Mouth!” club. This year’s product is an exercise machine for our weight-conscious friends, the Cantor Panter. Its very quiet motor permits its use even during the liturgy (at times, of course, when the cantor is not singing; the motion of the machine causes too much vocal vibrato otherwise). The Cantor Panter is compact enough to be hidden behind a podium, and it even comes with interchangeable front panels in appropriate liturgical colors (including the latest in Advent faux-purple as a replacement for the former Sarum blue). The Association is not responsible for misuse of the equipment or for any accusations of liturgical bad taste.

One final product is for those with a high metabolism, who don’t have to worry about extra weight, and for those with a reasonable cholesterol count. It was developed at our newest school, and it’s called the Organ School Raspberry Fool—a delightful concoction of crushed fruit, custard, and cream shipped in its own reusable container and delivered frozen. Thaw before serving. Major credit cards accepted. Do not send cash.

Benet Wellums is a pseudonym adopted by the various people who contribute to this column.
MIDI Users

BY CHUCK ANDERSEN

Owing and using a computer in our work as pastoral musicians may not seem like a necessity today, and because workable computer systems are rarely provided by parishes, we have to consider carefully the advantages of such a large personal investment. Are computers really useful in ministry, or are they just expensive toys?

Processing Communications

Like so many other pastoral musicians, I often find it necessary to communicate through memos and other forms of written communication with a great many people. The pastor and associates occasionally like to know what's going on, do the rest of the staff, cantors, organists, choir members, and a host of others. Because secretarial services were never a part of the music budget, I labored for years without getting on top of the communication needs of the ministry; then I discovered word processing.

A word processor is more than a "souped-up" typewriter. It can be used easily and quickly to create routine communications, such as memos, minutes of meetings, and "individualized form letters" to choir members. Labels

It's very fast and quite simple... once you know how.

or envelopes can be typed with virtually no effort. Thank-you notes, birthday greetings, and other correspondence can be managed effectively. Quite frankly, I wonder how I survived without my computer. Because word processing allows for individualized mass communication, everyone now gets the word sooner, while I get to do more creative things than sitting at a typewriter.

Of Data Bases and Spread Sheets

If the only time savings came from producing form letters, my computer would still be worth the investment: better and faster communication is important. By linking the word processor up with my data base, however, I discovered endless additional possibilities.

A data base is like a file drawer filled with countless forms. On each form are pieces of information that we need to keep track of: things like what hymns have been done at which Mass, which anthems the choir has performed and when, due dates and deadlines, and so on. But unlike rummaging through a file overflowing with forms, you can go into a data base and find things very quickly and then put all the information in whatever order you need.

By using the data base to keep track of hymns and service music, I can tell at a glance how often each selection has been used and for what purpose (e.g., entrance song, communion, and the like). I can spot trends that enable me to...
be more effective in planning congregational music as well as choir selections. I can provide the pastor and liturgy committee with background information that was previously unavailable.

Each week I provide an individual order of worship for every Mass. This looks impressive, but once the system is set up, it is quite easy. Using the mail merge function from the word processor with the data base, I can print a complete order of worship for each Mass in a fraction of the time I used to spend preparing these. The whole thing is done automatically; it takes only a few minutes.

Because I am also involved in scheduling cantors, organists, lectors, and eucharistic ministers, my data base is an invaluable asset in planning and scheduling personnel. I also use it to track various projects I am involved with, which helps me to meet due dates and milestones as they occur.

Spread sheets are usually considered financial planning and modeling tools, but I have found some very useful applications for them besides their help with the parish budgeting process. A spread sheet is a flexible column-and-
row setup of individual "cells" that hold information—numbers or words. Those numbers and words can be virtually anything: hymn titles, names and addresses, dates, and so on. Each cell not only stores information, but also can actually perform various operations, such as math, or copy the contents of another cell. The flexibility of such a tool is staggering.

One application that I use spread sheets for is planning choir rehearsals. Because of time limitations and the amount of music to be rehearsed each week, planning rehearsals is of prime importance. By using the spread sheet in a certain way, I can plan the anthems to be sung each week and then let the computer automatically set up the basic rehearsal schedule for the next four weeks. While I often have to modify the schedule, I find the basic arrangement very helpful.

Another useful application I have found for spread sheets has to do with data entry into the data base. Because of the spread sheet format, annual calendars and the table of contents for our participation aid's annual music issue (as well as those for the seasonal supplements) are much easier to enter on a spread sheet than as individual entries in the data base. By entering them first on a spread sheet, I can import the information directly into the data base without having to do any additional typing. It's very fast and quite simple... once you know how.

The applications I've described here are built around the three most common and popular types of programs available for almost every computer system. Most parishes with computers will likely have versions of these programs; if not, they are available in integrated packages that are very reasonably priced. If you'd like to know more about setting up these or similar computer applications for your ministry, you should become part of the MIDI Users Support & Information Group (MUSIG). In coming months we'll be exploring and sharing information about technology that you can use to be more effective in your ministry. Also, if you are a computer user and have some applications that you've found to be particularly helpful, let us know so that we can share the information with others.

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Third Biennial Heartland Conference. Theme: "Generating Directions: Parish Leadership in the ‘90s." Speakers include: Joan Chittister, OSB, Jim and Evelyn Whitehead, Marty Haugen, Pat Mische, Richard Fragomeni, others. Place: Hyatt Regency Hotel, Kansas City, MO. Cosponsored by the Archdiocese of Kansas City, KS, and the Diocese of Kansas City-St. Joseph, MO. Write: The Heartland Conference, c/o Conference Services by Loretta Reif, PO Box 5226, Rockford, IL 61125. (615) 399-2140.

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Covino to New England

Paul Covino, Book Review Editor for *Pastoral Music*, has moved from his staff position as Associate Director at The Georgetown Center for Liturgy, Spirituality and the Arts to a new position as Program Coordinator for Cooperative Distributors in Lynn, MA. He will be planning and directing an expanded offering of programs and events sponsored by Cooperative Distributors. For information of scheduled programs, write: Cooperative Distributors, 113 Western Avenue, Lynn, MA 01904. 1 (800) 992-3025.

Organ Video

Allen Organ has released the second video (VHS) in its series "A Church Organist's Primer." Part I dealt with "Manual and Pedal Technique," and Part II deals with "Registration." Sally Cherrington introduces the art of selecting stops, using examples of the types of sound appropriate to a wide variety of organ literature. Specific registrations are listed on the screen while she performs musical examples. The videos are $29.95 each; order from Allen Organ Company, 150 Locust Street, Macungie, PA 18062. (215) 966-2202.

Cuba Canta al Señor

The Ministry of Worship and Spiritual Life for the Archdiocese of Miami has published the final part of "Cuba Canta al Señor," its cycle of Hispanic music drawn from twenty-five years of theological-pastoral reflection. Titled "Cristo Que Se Da," this final publication contains twenty-two songs, psalms, and hymns proper to the eucharistic liturgy and celebrations of other sacraments, featuring the compositions of Tony Rubi, who wrote the title piece and five others in this collection. The cassette and songbook each cost $7.00. They are available from: Ministry of Worship and Spiritual Life (Ministerio del Culto y la Vida Espiritual), Archdiocese of Miami, 9401 Biscayne Boulevard, Miami Shores, FL 33138.

Oxford Catalogues


Organ Builders' Speakers Bureau

Member firms of the Associated Pipe Organ Builders of America (APBOA) have set up an informal speakers' bureau to provide presentations (lectures and demonstrations) about pipe organs. This bureau is made up of the principals, executives, and representatives of the member firms in the APBOA, which includes all the major pipe organ builders in the U.S. Speakers are available for workshops at NPM Chapter meetings as well as other major programs. For more information, contact one of the member firms in the APBOA. A list of those firms is available from: Associated Pipe Organ Builders of America, 475 Riverside Drive, Suite 1260, New York, NY 10017. (212) 870-2310.

Rodgers Expands Facilities

Rodgers Instrument Corporation (formerly Rodgers Organ Co.), now a subsidiary of Roland Corporation (USA and Japan), has expanded its facilities in Hillsboro, OR, for the second time in three years. In response to demand for Rodgers pipe organs, the plant space was increased by eight thousand additional square feet in 1987; in 1989 a new two-story addition opened with administrative and marketing offices, factory demonstration and showroom space, research and development facilities, and additional manufacturing areas. The new space will permit Rodgers to produce electronic pianos and harpsichords formerly manufactured in Japan.

Ministry/Match

Ministry/Match is a computerized nationwide service for recruiting professionals in ministry (youth ministers, religious educators, parish specialists, including music directors, and dioce-
san-level ministers). Parishes can specify their search (special skills, able to work in a rural area, and so on), and Ministry/Match draws from its data base to create a list of qualified ministers. The parish orders résumés for the ministers it is interested in and then contacts candidates directly. The cost to potential employers is based on the number of profiles ordered, but the basic cost for a three-month subscription is $35 for employers and $5 for ministers. For information: Nancy Hennessey Cooney, Ministry/Match, 4125 West Ruby Avenue, Milwaukee, WI 53209. (414) 444-6130.

Electronic Instruments

A number of companies have recently announced new electronic products or improvements on older instruments. Among them:

Associated Organ Builders has introduced a new mid-sized, two-manual organ in a drawknob-style console. The AOB Classic 401DK is built using note-by-note construction and features AOB's Tone Generation System with more than four hundred pitch oscillators and voice generators. Standard and optional features include: melodic pedal coupler, octave transposer, modular "plug-in" circuit board construction, MIDI interface, and more. Write: Associated Organ Builders, 2921 S. 104th Street, Omaha, NE 68124. (402) 767-6996.

Kurzweil Music Systems has three new products in its Home Products line: the Ensemble Grande Mark IV, the Ensemble Grande EG-20, and the MS-1 MicroSequencer. The Grande Mark IV offers one hundred preset sound programs (pianos, strings, flutes, brass, drums, percussion, and other acoustic and synthesizer sounds) with a balanced and weighted 88-note keyboard housed in a stereo audio system in an enclosed spinet cabinet. The EG-20 is a more modest version of the Mark IV. The MS-1 MicroSequencer is a digital data recorder that works with any MIDI-equipped home keyboard to record, edit, and play back up to four different tracks. For more information: Kurzweil Music Systems, Inc., 411 Waverly Oaks Road, Waltham, MA 02154. (617) 893-5900.

Verdin has released the Alpha Series Electronic Carillon, which uses dbx recording technology to recreate the sound of cast bronze bell carillons. A large selection of hymns, secular music, bell ringing, and chimes is available.

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Music Software

Among the new or updated programs for music storage, composition, and editing are these:

Personal Music Librarian is a comprehensive computer program for cataloging large music collections. It is designed to handle all types of music and music media through user-selected categories, subcategories, and media identifications. Fields may be lengthened or shortened, and up to twenty pages of notes per entry are permitted. Data can be retrieved by selecting any field or combination of fields. PML is equipped with a report writer for printing labels and reports (e.g., album listings by category, song or selection

listings by title, and so on). The program is available for IBM PC (512k RAM) and Atari ST (1 Meg RAM). A free information packet is available. For more information: Personal Database Applications, 2634 Meadow Bend Court, Duluth, GA 30096-6037. (404) 242-0887 (Mon.-Thurs., 4:00-9:00 P.M.).

Basic Composer is a user-friendly, yet sophisticated and affordable (approx. $50) program to compose music and musical exercises on the IBM PC, XT, AT, PS/2 or compatible computers. It was developed as a result of conferences over a two-year period with members of the Chicago Music Teachers Association and the faculty of the Department of Music at Loyola University. The present program can be used to compose, play back, print out, transpose, write lyrics, edit, store to disk, and prepare files for transmission by MODEM. You can compose in treble, bass, alto, soprano, or tenor clefs, on a single staff or grand staff, in any key signature, time signature, dynamic level, and tempo. (The next version will enable editing, printing out, and transposing MIDI files.) The program does not need special hardware or peripherals. Data entry is by single keystroke commands, and operations are menu-directed. For more information: Education Software Consultants, 934 Forest Avenue, Oak Park, IL 60302. (312) 848-6677.

The Note Processor, Version 2 comes from ThoughtProcessors. It is a comprehensive program for printing, editing, and storing musical notation. This professional package offers quality printed output to dot matrix, laser, and inkjet printers. PostScript compatibility is available. Input is quick, using a keyboard, a one-step logical code, or any MIDI instrument. Editing can be done with a mouse or keyboard, with a MIDI instrument or the code. The program is compatible with almost all MIDI hardware and software, and The Note Processor reads and writes standard MIDI files. Input for musical notation can use automatic formatting features as well as personal control of detail. Version 2 cuts the cost of this program in half, to $295. For more information: ThoughtProcessors, 584 Bergen Street, Brooklyn, NY 11238. (718) 857-2860.

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