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In This Issue . . .

In a recent conversation, Rabbi Lawrence Hoffman was describing the situation at the turn of the last century concerning Jewish hymnals in Reform Judaism. As I remember the story, he described how at their annual convention in 1892, the Central Conference of American Rabbis recommended that the Cantors' Association compose music for a new hymnal. Although the cantors resisted this demand, a new hymnal was indeed produced in 1893, and a definitive edition appeared in a few more years.

Progress on sales and use of the hymnal and its subsequent editions were tracked on a regular basis. Reports were issued every year through 1912. The issue of congregational singing and the need for an appropriate hymnal to support that singing reappeared again in 1930 . . . and 1960 . . . and 1977 . . . and 1987. As Larry was telling the story, describing the problems with getting people to sing and the danger of "scapegoating" the book, it struck me what a wonderful thing it was that such accurate data could be collected and compared year to year, building, as it were, on previous learning. And what about our association of Pastoral Musicians, I thought, shouldn't we be providing a written record of our efforts and accomplishments from year to year?

This story reminded me of an idea that we began to pursue some years ago: to begin writing down what we have learned about how to get a congregation to sing. Not because the first year's information would be complete, or even fully accurate. But rather, to begin a process of gathering information about what a person should do to get a parish to sing.

The place to start, it seemed to me, was to ask practicing pastoral musicians what they did to get a congregation to sing. In the June-July 1985 issue of Pastoral Music (9:5), which quickly sold out, Jim Hansen, Frank Brownstead, Leon Roberts, and Fred Moneck described their procedures. I soon discovered that a critical factor influencing these pastoral musicians was their assessment of the status of the parish at the time they entered the community, or in other words, these people began to "work with what they had." It was also obvious that certain things were not the "first thing done," e.g., none of them recommended that people should start a boy's choir or buy a new organ. And finally, it was also obvious that there was not much scientific or reasoned thought about the procedure; rather, a number of things that needed to be done were "intuitively felt."

Next, I turned to the Director of Music Ministries Division. At a DMMD board of directors meeting, we had a long discussion about what each member of the board does to support congregational song and whether there was any "one way" to proceed. We agreed that there were many ways, but similarities began to emerge. The DMMD board recommended that we proceed with a series of workshops at the National Conventions, beginning in 1989 with a workshop titled "How Can We Keep Them Singing? Part I."

Our hope for that first workshop was to gather experienced practitioners of pastoral music and provide a format whereby their experiences and expertise in getting a congregation to sing could be shared and then collected. Over our hope was that the collective wisdom of the group attending this workshop, led by Dr. Gordon Truitt, who is also the editor of Pastoral Music, would be shared in a future issue of the magazine. This issue is a result of that workshop.

Attendance at the workshop surprised us not only in numbers but also in who showed up. In spite of our advance publicity about the scientific data-gathering purpose of the workshop, over five hundred people registered, and many of them came looking for help in "how to get their congregation to sing."

Nevertheless, our effort to begin gathering in a more scientific manner the steps that qualified pastoral musicians take to assist congregational song has been launched. This issue sets down what we learned from the data gathered at last year's workshop (Truitt); the effect that different styles of celebration have on congregational song (Funk); the central role of prayer in congregational song (Pili); the need for listening and questioning (Seid-Martin); and the kinds of spaces that are acoustically sensitive to assembly music making (Kraus).

In our workshop, the pastoral musicians stated that two areas that need to be considered but are the least developed are the spiritual formation of the musician him/herself and the positive elements from the cultural environment that support congregational singing. These issues are addressed by Seneviratne and Muddun.

At the next two National Conventions, in 1991 and 1993, NPM will continue to gather persons interested in sharing their experiences, building on the first workshop and this issue of Pastoral Music, moving us forward in developing a more complete understanding of the pastoral musician's most urgent issue, Congregational Participation.
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Saint John's University, Collegeville, Minnesota announces a new Master of Arts (M.A.) degree in Liturgical Music

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Not My Song!

I have been involved in church music for approximately 15 years. I have also attended Mass in many different parishes in many different communities and while our Catholic liturgy is the same in every parish, sung prayer is one of the differences that reflect the special nature of the members of each community.

Fr. Bauman [*“Do They Sing My Song Here?” Pastoral Music 13:5 (June-July 1989) 27-9*] talks of the ordinary chants of the Mass and lists “five most common melodies for the Holy” as well as certain settings of the Memorial Acclamations and Amen. Except for the Dufford Holy and Amen, the Danish and Dresden Amens and possibly the Proulx settings, the choices listed in the article are not as common or “proven” as Fr. Bauman believes. I do not believe five Holy’s are enough to truly reflect the diverse communities throughout the U.S. I do not believe that other settings cause problems in hospitality. Paul Inwood has composed a beautiful cantor/response setting of the Holy, Memorial Acclamation, and Amen that invites all to sing from the first Sunday it is introduced. I have used this and the Bernadette Farrell setting which is vibrant and exciting—and the assembly prays these eloquently. I have recently heard a wonderful bilingual setting of the ordinary chants by Bob Hurd. What a beautiful way to combine cultures and extend hospitality to those in our assemblies for whom English is not their native language.

As for Fr. Bauman’s choices of song repertoire, I agree that there is a place and a need for such hymns as “Holy God, We Praise Thy Name” and “The Advent of Our King”; however, there is also a place and a need for newer songs. I urge pastoral musicians to try songs such as “The Giving King” by Seltz, “To You, O Lord” by Alstott, “Servant Song” by McGargill, “The Word Is in Your Heart” and “Flow River Flow” by Hurd. Listen as your assembly prays these songs. Send your assembly home singing “I Hear Your Voice” by Walker or “Sing of the Lord’s Goodness” by Sands. Explain changes to your assembly and ask for their comments. Listen to the response as people sing—that is your best evaluation.

I would like to suggest to Fr. Bauman that there is much wonderful music available to pastoral musicians. I do not believe we need only the music Fr. Bauman suggests nor only the music I have suggested. We share our Catholic faith with parishes all over this nation, but each parish is a special collection of people with certain wants and needs. I believe it is the duty of each parish pastoral musician to meet the needs of their parish. In doing so, I believe the visitor will feel the warmth, hear the spoken and sung prayer, and become a part of the assembly gathered.

Carol A. White
Eugene, OR

For those unfamiliar with the repertoire suggested by Carol White, all the selections are available from OCP Publications, 5536 NE Hassalo, Portland, OR 97213. On the importance of listening to the congregation’s singing, see the article in this issue by Sue Seid-Martini.

Behemoths in Conflict?

Whatever the intentions of Eugene Walsh’s article in Pastoral Music [*“Fantastic Vision… But Did It Catch On?” 13:5 (June-July 1989) 32-4*], it came through to me, a musician, as laining pretty hard and even harshly on music ministers. I’m sure Walsh [was] not personally a scold, but his overbearing remarks to musicians are really off-putting and probably witness to past conflicts with musicians, not all of whom are candidates for sainthood. It raises the shades of clerical and musical behemoths in conflict, with the usual result: when in doubt shoot the piano player.

The liturgy is not a ritual of rules after Vatican II, though it certainly was beforehand. It is a whole new game in which all ministers, including music makers, cooperate in the establishment of the shape of the liturgical drama. The musical liturgist is like the director of a large production, though obviously liturgy is more than that. Nothing is preset, except that there are historic liturgical models and guidelines for contemporary liturgies. But it is, beyond the simple supper of Christ and his disciples, not encaisu in “rules” and regulations.

Maybe if clergy and liturgical teams were not afraid to hire first-rate talent, there would be no need to worry about musical competence. Talk of “hostile takeover,” etc., sits ill with most decent musicians. I don’t know too many who ever tried anything like that, but I do know a lot who were eaten alive by text-thumping liturgists with a tin ear. Luckily the American Guild of Organists in its new Code of Ethics has stepped in—and I encourage the [National] Association of Pastoral Musicians to follow suit—in protecting extant music ministers from cranky and unilateral abuse and punitive action on the part of churches who deal shabbily with good musical personnel. I’m sure Walsh [was] not among those who have increased tension between clerical liturgists and music ministers, but I do believe he [leans] awfully hard on music makers in this essay. My question is: Why? I think we need more peacemaking and less tension-producing writing and action in this genre. I’d be glad to pursue this more in extenso. Maybe other readers out there can join in the pros and cons. At this point the most I can do is raise the issue, a current one in the 16,000-member AGO. Catholic Churches have been particularly remiss and unstable in dealing with musicians. It’s a problem that needs to be confronted already in seminary. But I spare you the rest for the nonce.

F. Joseph Smith
Chicago, IL

*Fr. Eugene Walsh Died on August 15, 1989.*

**Dr. F. Joseph Smith is Music Director at Wellington Avenue Church in Chicago an Editor-in Chief of The Journal of Musicological Research. He has written several articles for Pastoral Music.**

Superior Guitar School

I am writing to let you know what a wonderful and joyous experience the Guitar School at the Bishop Lane Retreat Center in Rockford was this past
[summer]. A great deal of the positive experiences dealt with the facilities and staff running the Center. The hospitality was superb!

Bobby Fisher and the rest of the teaching staff were far superior even to my own expectations. They each knew their area of expertise and were willing to share with us all they knew. There was a tremendous feeling that we are all in this together, and I never felt talked down to. This team of Bobby Fisher, Jamie Rickert, Tom Rasely, Elaine Rendler, Mike Hay, and Mary Prete is an excellent one. It was very evident the respect they had for each other and for the students they had to teach.

I can't begin to tell you the positive effect they had on me in relationship to the confidence they have given me in playing guitar as well as emphasizing our important role in the celebration of the Mass. All this while at the same time helping to make this a personal retreat through their constant message of peace, hope, and faith in God.

This was truly an experience that I will never forget, and I am looking forward to attending this workshop next year with the same staff and the same facilities.

Thank you for making this all possible. For myself and the new friends I made, this experience was truly a wonderful gift.

Dennis Kettermann
Sheboygan, WT

The good news is that the NPM Guitar School will return to the Bishop Lane Retreat House with many of the same staff members again this summer. Even better news is that the Guitar School will be offered at a second site—the Manresa Retreat House in Azusa, CA (between Pasadena and Glendora). And stop the presses! More news: At the Rockford Site the Guitar School will be combined with NPM’s first Liturgical Dance School.

Members of the Association should have received a brochure by now. If you haven’t, write: NPM Guitar/Dance School, 225 Sheridan Street, NW, Washington, DC 20011-1492. Or call: (202) 723-5800.

A Timely Reminder

Virgil Funk was right (“In This Issue,” Pastoral Music, 14:2 (December-January 1990) 4): The articles on specific persons’ funerals were the best reading in the December-January issue. Besides being heart-warming, they were a reminder of how important it is to have some guidelines for one’s own funeral, thereby easing the burden of those we leave behind.

On the morning after reading these articles I attended the funeral of my uncle. I was saddened and ashamed to see that my aunt, who had been married to him for over forty years, did not partake of the Eucharist. (She is not a Catholic.)

At my own Funeral there will undoubtedly be some people of various denominations present, and so therefore I have decided not to have a Eucharistic liturgy, but to have a “table prayer” sung. It may be sung by one of my brothers or sisters, or perhaps by both. Since all churches in our area have stationary pews, a better place must be found to celebrate. I would hope that all present could thereby join in prayer and sharing, and remain afterwards to have a meal.

Who knows? Perhaps within the next few years certain reforms will come about in the Catholic Church, and I may change my plans. But for now, this is it.

Dorothea M. Reilly
Dunkirk, NY

Anyone Have a Copy?

I am looking for a copy of the organ accompaniment for the Mass for the Dead arranged by John C. Selner. It was published by G.I.A. in 1964 and is no longer in print. If any church has a copy of this organ accompaniment they would like to dispose of or sell, please let me know. [Address: Our Lady of Good Counsel, Catholic Student Center, McNeese State University, 221 Aqua Drive, Lake Charles, LA 70605-4449.]

Robert Marcantel
Lake Charles, LA

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. 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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[Organ] liturgy celebrates saving events, not themes or ideas. There is no quicker way to violate this principle than to begin: “Our theme for this Sunday’s Mass is . . .”

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Wholesome Worship

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Association News

Member News

Conventions & Schools

Brochures

By this time, every member of the National Association of Pastoral Musicians should have received a packet containing brochures for the three Conventions and the eleven Schools scheduled for this summer. If you have not received this packet of materials, please call (202) 723-5800 and we will be happy to send you another set.

NPM FAX

The National Office and The Pastoral Press now have a FAX number: (202) 723-2262. Please use this number to order books from The Pastoral Press or to communicate with the National Office by facsimile system.

Convention Tours: Grand Canyon, Great Art, and Historic Churches

Part of the fun at an NPM Convention comes from sharing a tour with other Conventioneers before or after the Convention itself. We offer participants in this year’s three Regional Conventions a choice of seven different tours. They include a trip to the Grand Canyon, organ crawls, art museums, and visits to historic monuments and churches.

Phoenix: The Grand Canyon. On the day before or the day after the Convention in Phoenix, take a breathtaking bus ride north to this wonder carved by the Colorado River, a gorge 217 miles long, four to eight miles wide, and a mile deep. On the way you ride through cactus fields and past Arizona’s red rock country, feeling the spirit of the desert and experiencing its panorama. Lunch is in Flagstaff and dinner at the Canyon. The cost of this tour is only $25 (meals not included).

Chicago: Organs, Churches, Museums. The “city by the lake” offers a cultural heritage based on its history as the industrial and transportation center of the midwest. Because of the rich possibilities in this city of more than three million people, we offer four tours, three on Tuesday, June 26, and one just before the Convention begins on Wednesday, June 27.

The Organ Crawl (Tour A) gives participants a chance to hear large and small instruments, new and recently renovated, in a variety of settings. With Ken Sotak as guide, this tour on Tuesday (9:30–5:00) visits the Rockefeller Chapel (renovated Skinner), the Cath-
olic Theological Union (small Wilm-  

eum, Holy Name Cathedral (with its  

two instruments, a Flentrop and a Cas-  

savant), St. Clement’s and Mt. Carmel  

parishes (a Skinner and a Schuett), St.  

Luke’s Lutheran Church (Schlicker), and  

Northwestern University (Skinner). This  

tour costs $17 per person.

Two Church Architecture Tours give  

participants opportunities to visit new  

and renovated churches in the Chicago  

area. David Schwartz guides Tour B on  

Tuesday (1:00-6:00) to sites including  

Our Lady, Help of Christians; St. Mar-  

tin de Forres; Our Lady of Hope; Our  

Lady, Mother of the Church; and St.  

Monica. The cost is $12 per person. Tour  

D, on Wednesday (8:30-1:00, price of  

$17 includes lunch), visits additional  

new and renovated churches chosen for  

their excellence as liturgical space and  

their various cultural styles. Again un-  

der the guidance of David Schwartz,  

participants tour churches dedicated to  

St. Benedict the African; St. Clement;  

Madonna de la Strada; and St. Eliza-  

beth.

The Art Institute Tour (Tour C) on  

Tuesday (3:00-8:00) goes to one of the  

world’s leading art museums, re-  

nowned especially for its collection of  

Impressionist and Postimpressionist  

works. The cost of the tour ($25 per  

person) includes admission to the special  

Monet Exhibit (a $10.50 value); oppor-  

tunities to see masterpieces by such  

artists as El Greco, Rembrandt, Degas,  

Cezanne, Renoir, and Picasso; and bus  

transportation to and from the hotels.  

Supper is on your own.

Washington: Churches, Organs,  

Museums, and Monuments. Almost  

every major building in Washington  

has international significance, since our  
national capital is home to delegations  

from countries around the world and  

host to thousands of foreign visitors  

each year. The two pre-convention  
tours we offer (on Tuesday, July 31)  

provide opportunities to visit signifi-  
cant churches and historic national  

monuments, and the two tours meet at  

the end of the day at the National  

Shrine of the Immaculate Conception  

for prayer and music led by Dr. Leo  

Nestor. Lunch for each tour is cateria  

style, not included in the cost of either  
tour, which is $35 per participant.

The Church and Organs Tour (Tour A)  

visits three cathedrals and a modern  

church facility with opportunities to  

hear the instruments located in each  
one. The largest of these buildings is  

Washington Cathedral, the National  

Cathedral that serves as the center for  

the Episcopal Diocese of Washington  

and hosts many "state" services. The  
tour also stops at historic St. Matthew's  

Cathedral, site of President Kennedy's  

funeral, and St. Thomas More Cathed-  

ral, across the Potomac River in Ar-  

lington, Virginia. After a visit to a mod- 

ern church facility, Blessed Sacrament  
in Alexandria, Virginia, participants  

meet for prayer at the National Shrine,  

next to the campus of The Catholic Uni- 

versity of America.

The Museum and Monuments Tour  

(Tour B) includes a special tour of the  

religious art in the National Gallery of  

Art and the East Wing. Lunch (on your  

own) is at the Kennedy Center for the  

Performing Arts, followed by an after- 

noon visit to the Vietnam Memorial  

and the Lincoln Memorial on the Mall  

and a stop at the Kennedy Graves in  

Arlington National Cemetery. Day's

To all those who took part in the Liturgical Weeks  
in the 1940s, 1950s and 1960s, and to all who now  
continue their work:

The Liturgical Weeks began 50 years ago, in October of 1940, at Holy Name  
Cathedral in Chicago. Join us in Chicago this summer to remember our heritage and  
our continuing task. The National Association of Pastoral Musicians and the Office  
for Divine Worship of the Archdiocese of Chicago are devoting the first day of their  
summer convention to commemorating the early liturgical movement, the foundation  
on which we have continued to build. We welcome those who were there in the  
decades when the Liturgical Weeks built the spirit of this movement, and we  
welcome especially those too young to have known the excitement and vision of  
those times. Far from nostalgia, we want to remember our history and gather  
strength for our own work in the decades ahead.

June 27, 1990, at the Ramada O'Hare Inn, Chicago  
2:00 Gathering and address: "How Firm a Foundation:  
The Fifty Years Past," Kathleen Hughes, RSCJ  
3:30 Toast to Liturgical Week attendees  
5:00 The 50th Anniversary Buffet Supper  
8:00 Special events, including a gathering of Liturgical Week  
speakers and attendees, hosted by the staff and board of the  
Liturgical Conference  
$25 for admission to all these events. Registration before June 1, 1990, is required.

For further information and to register:  
National Association of Pastoral Musicians  
225 Sheridan Street NW, Washington DC 20011; 202-723-5800
end finds the participants gathered with those from Tour A for prayer at the National Shrine.

Each tour requires advance registration. Please mark the appropriate place on your registration form and include the additional payment with your registration. If you are using the form from the inside back wrap on this magazine, be sure to indicate if you are going on the "Pre-" or "Post-" Convention tour of the Grand Canyon, or if you are taking the "Church and Organ" or "Museum and Monuments" City Tour in Washington. (If you use the registration form in the full Convention brochure, separate spaces are provided for each of these.) For more information on the 1990 Conventions, write: NPM Regional Conventions, 225 Sheridan Street, NW, Washington, DC 20011-1492. Or call: (202) 723-5800.

NPM Schools & Institutes

We are excited by the variety of our summer school offerings this year, especially the new aspects of several programs and two whole new programs offered for the first time this summer.

Cantors and Lectors: Together Again. Cantors and lectors have similar needs for voice training, projection, understanding liturgy, especially the liturgy of the word, and the use of the Scriptures in liturgy. Recognizing those mutual needs, NPM offered a trial program for lector trainers last year at our Cantor School in Tacoma, WA. The results of that experiment were so positive that we have expanded all of our Cantor Schools (now in their eighth year) to include lectors as well, and we have changed the name to the NPM School for Cantors and Lectors. In addition to the strong cantor program, we offer intense preparation and training for those who serve as lectors as well as those who prepare others for this ministry. We offer this program at four regional sites this year: Rye Beach, New Hampshire (July 2-6); Cleveland, Ohio (July 9-13); St. Paul, Minnesota (July 16-20), and Burlingame, California (August 6-10). Once again Jim Hansen coordinates a strong staff, assisted at each location by Barbara Marian, who presents the lector sessions, and Tom Conry, who handles the Scripture sessions at all the schools.

Choir Directors Institute. This Institute is our second-oldest summer program, now in its fifth year. Oliver Douglas returns once more with his proven staff: Joseph Koestner (choral techniques, conducting); Thomas Boyer (Scripture); Elaine Rendl (liturgy, conducting at the East Coast Institute); Laetitia Blain (liturgy, conducting at the West Coast Institute). The East Coast Institute (July 23-27) is in Washington, DC, and the West Coast Institute (July 30-August 3) is in San Diego.

Double Guitar Schools, Plus... In its fourth year, the NPM Guitar School is offered at two sites this year: Rockford, Illinois (July 9-13), and Los Angeles (Azusa), California (July 23-27). One of our new programs is presented in conjunction with the school in Rockford: the Liturgical Dance School. Guitarists and dancers will share some of the program components together at Rockford (e.g., liturgical instruction and some voice and movement sessions), but they will have separate classes for guitar and voice or movement). Bobby Fisher coordinates the program at both locations, and Robert VerEecke coordinates the dance program at Rockford.

Like the Guitar School, the NPM School for Organists has proved extremely popular. Offered for the first time last year, this School was so successful that we had to double its size this year by offering the program at two sites. Dr. James Kosnik is the program coordinator for both sites, and Rev. Ronald Brassard is the liturgy clinician. In Washington, DC (July 9-13), the staff will be Dr. Leo Nestor and Dr. Robert Grogan. The Organ School in Milwaukee (July 23-27) will feature Sr. Theophane Hytrek, O.S.F., and Sr. Mary Jane Wagner, O.S.F. Attendance at each site
is limited to forty participants.

Our second new program this year is the Gregorian Chant School. Transition to a vernacular liturgy has meant that this ancient and rich musical heritage was set aside as we struggled to find appropriate music for an English liturgy. As we have become more comfortable with the reformed rites, we have begun to recover our heritage and rediscover ways of using the ancient-yet-modern chant.

This new school offers instruction in reading the square-note notation and pronouncing Latin as well as interpreting the chant and teaching it to others. Repertoire includes not only the chants with Latin texts for Mass, vespers, and other occasions, but also selected chants with English texts and choral music inspired by the chant. Faculty members are Dr. William Tortolano, program coordinator, Rev. Columba Kelly, O.S.B., and Dr. Robert Fowells.

Participants at the school, held at St. Michael's College, Winoski, Vermont (July 9-13), will visit the Trapp Family Lodge in Stowe. They will also participate in Mass at St. Benoît du Lac Benedictine men's monastery in Quebec and vespers at The Immaculate Heart of Mary Benedictine women's monastery near the Canadian border.

For more information on any of these programs, or for a free brochure, write: NPM Schools, 225 Sheridan Street, NW, Washington, DC 20011-1492. Or call: (202) 723-5800.

Correction: Cantor/Lector School

At the School for Cantors and Lectors in Burlingame, CA (August 6-10), the liturgy sessions will be taught by Rev. James Empereur, SJ, not by Marty Haugen, as announced in the brochure. NPM regrets the error.

1990 Berakah Award

The North American Academy of Liturgy honored Sr. Theophane Hytrek, O.S.F., with the prestigious Berakah Award at its annual meeting in January of this year. Sr. Theophane has been one of NPM's strongest resources throughout its history. In an early issue of Pastoral Music, she posed the challenging question: "Do You Qualify As a Pastoral Musician?" More recently she has offered her services as a clinician at NPM's School for Organists. We join our "Jubilate" to that offered by the Academy.

The text of the Award reads:

Daughter of St. Francis, protégée of St. Caecilia, / At the keyboard and in the choir loft, / In the classroom, recital hall, and for the assembly / Your
teeming acoustical imagination has sounded KYRIE and thanksgiving / DOXA and delight, / pathos and power / Through half a century and more; / Your love insists that organ and all instruments conjoin. / That the music of earth and heaven combine / Whereby every living thing may praise the Lord. / For your gifts and for your being we sing JUBILATE DEO.

On Pilgrimage

Jim Lopresti, long a friend of NPM, has left his position as Executive Director of the North American Forum on the Catechumenate. In December of 1989 he began a new ministry as Director of Training and Technical Assistance for the National Association of Community Action Agencies, headquartered in Washington, DC. Jim's task is to develop national education programs for this association of nearly one thousand local antipoverty programs.

Jim explained his move in a letter to friends of the Forum: "In this post-Reagan era, while energy to serve the needs of America's most disadvantaged wanes and tax shelters have become more important than shelters for the homeless, I heard the call to go where I had not planned to go. Something in my own journey says that..."
this is the right thing to do . . . I feel like a catechumen. Again?!"
All of us at NPM add our wishes to the one expressed by Jim Dunning: "Vaya con Dios, Jim Lopresti!"

Meetings and Reports

From the BCL

At the meeting of the National Conference of Catholic Bishops in Baltimore last year (November 1989), Bishop Wilton Gregory, auxiliary bishop of Chicago, was elected as the next chair of the Bishops' Committee on the Liturgy. When his three-year term begins in November 1990, he will replace Bishop Joseph P. Delaney, the Committee's present chair. Bishop Delaney has also appointed two new advisors to replace outgoing advisors Rev. William P. Cieslak, OFM Cap, and Sr. Kathleen Loewen, OP. New to the advisory group are Sr. Linda Gauvin, Director of the Wilmington, DE, Office of Worship, and Rev. John Baldwin, SJ, Associate Professor of Historical and Liturgical Theology at the Jesuit School of Theology, Berkeley, CA.

Bishop Gregory spoke at the NPM Regional Convention in Boston in 1988, and Fr. Cieslak was a presenter at the National Convention in Long Beach last year. Fr. Baldwin is a major speaker at our Regional Convention in Phoenix this year. His topic is: "Priest and Musician: Comparing the Call." We appreciate the continuing work of the Committee and its advisors, and we are glad that NPM maintains its strong links to the BCL.

Music from Lourdes

No, this is not a report about miraculous healing music, although this new collection might prove helpful and soothing to a frazzled choir director's nerves. Cantoris Music has made available music composed for the international communities that gather at the shrine in Lourdes. Composed by Paul Décha, Music Director of the shrine, and Jean-Paul Lécot, organist, these compositions have been provided with English texts. In the style of Berthier's music for the international gatherings at Taizé, some of the hymns have a Latin refrain to be sung by the congregation.

Many of the pieces would be good for a small choir to use, especially on the spur-of-the-moment; the music could be easily learned in one rehearsal, and the refrains can be taught readily to a congregation. This first collection, Music from Lourdes, is available in a melody edition ($3.95) and an accompaniment/choral edition ($12.50). There is also a cassette recording ($9.98). Write: Cantoris Music, PO Box 162004, Sacramento, CA 95816.

Episcopal Children's Hymnal

Several traditions have been working on tools to introduce children to the church's musical repertoire in ways that will respect their age and development, yet at the same time not "freeze" them at a particular level. Liturgy Training Publications has cooperated with C.I.A. Publications in Chicago, for instance, to produce the Hymnal for Catholic Students, which will be studied and critiqued at the NPM Regional Convention in Washington, DC. The Pastoral Press has also produced several aids to help train children in the ways of worship: the Gather the Children series by Mary Catherine Berglund; Jack Millerton's Sunday's Child, and Sing to the Lord an "Old" Song, by Dolores Hruby and Susan R. Tindall.

The Episcopal Church has joined the effort to pass on the church's repertoire with a new set of publications based on The Hymnal 1982. Robert and Nancy Roth have prepared We Sing of God, a hymnal for children that draws five items of service music and 103 hymns from the full Hymnal. In addition to the Children's Hymnal, which offers the melody line with large staff and notes and text in large print, there is a Teacher's Guide, an accompaniment edition with simplified accompaniments, commentaries, and teaching ideas, and a Christmas pageant based on some of the hymns in the collection. The whole packet is available from The Church Hymnal Corporation, 800 Second Avenue, New York, NY 10017.

Cooperative Effort

We applaud the publication of the RVC Liturgical Series by Resurrection Press. This collection of inexpensive guides to understanding and praying the liturgy has been prepared in cooperation with the Office of Liturgy in the Diocese of Rockville Centre and reflects a dialogue among liturgical theorists and practitioners in cooperation with other specialists, such as catechumenate coordinators and teachers of spirituality. Several authors contribute to each volume, and attention is given to brevity and "digestibility." Basic guides to the structure and purpose of liturgy and the liturgical year will be followed by a volume on the liturgy of the hours and one on the ministry of lector. For more information: Resurrection Press, PO Box 248, Williston Park, NY 11596. (516) 742-5686.

Also from Rockville Centre

Noel Ruiz, who has been involved in music and youth ministry in the Diocese of Rockville Centre for the past fourteen years, writes to tell us about Creative Ministries, Inc., an organization of Christian actors, singers, dancers, and musicians who use their talents for worship and teaching. Founded three years ago by Ruiz, this volunteer group works from a studio in an industrial park. They have grown to about two hundred members, and they performed in over sixty locations last year. This spring they presented a contemporary stations of the cross program that included drama, music, and liturgical dance in twenty-two parishes on Long Island. A nonprofit organization, they rely on donations and contributions for the programs they offer. For more information, write: Creative Ministries, Inc., PO Box 37, 100B Knickerbocker Avenue, Bohemia, NY 11716-5005. (516) 563-1816.

Gloria Dei in Eastern Europe

This past February, Gloria Dei Cantores, a professional American choir established to promote peace, understanding, and harmony among peoples of different nations and cultures through the gift of singing, began a tour of Czechoslovakia and the Soviet Union. Under the direction of Elizabeth C. Patterson, they sang in Conservatory Hall and Tschaikovsky Hall in Moscow and in the Kapella Hall in Leningrad, as well as performing in Edinburgh, Cambridge, London, Prague, and Bratislava. In addition to their choir performances, members participated in liturgical study seminars with choirs from Czechoslovakia and the Soviet Union. For more information about this choir and its work, write: Ann Kanaga, 129 Rock Harbor Road, Orleans, MA 02653. (508) 255-3999.
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Regional Schools with a location near you:

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June 1, 1990

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Advance Registration Deadline
June 9, 1990

ST. PAUL, MN
July 16-20, 1990
Advance Registration Deadline
June 15, 1990

BURLINGAME, CA
August 6-10, 1990
Advance Registration Deadline
July 3, 1990
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For example, have you attended a workshop on the new Order of Christian Funerals? In Hartford, CT, Metuchen, NJ, Arlington, VA, Rochester, NY, Pittsburgh, PA, and Charleston, SC, Chapter members have had the opportunity to study and discuss this current topic.

If you would like further information on how to form a Chapter, so you, too, can reap the benefits, please write to me at the NPM National Office, 225 Sheridan Street, NW, Washington, DC 20011–1492.

You’ll be glad you did!

Rick Gibala
National Chapter Coordinator

P.S. This may be the largest number of Chapters we’ve ever had reporting on their activities. And we’re still growing!

Arlington, Virginia

The first gathering for the combined Chapters of NPM and the American Guild of Organists (AGO) took place in November. The topic—“What’s New in Roman Catholic Church Music?”—was led by Mike McMahon and Rick Gibala. The combined choirs from Blessed Sacrament and St. Catherine of Siena Churches sang, Celia Amstutz performed an organ recital at St. Ambrose Church in January.

Dorothy Peterson
Chapter Director

Charleston, South Carolina

Fr. Sam Miglarése presented “Clergy-Musician Partnership in Unfolding the Liturgy” as the first program for the fall season. Plans are underway for a choral festival to be held in February.

Sr. Evelyn Brokish, O.S.F.
Chapter Director

Fort Wayne-South Bend, Indiana

Our Chapter became permanent last fall. On October 23, we held a presentation on music for the RCIA at St. Bavo’s Church, Mishawaka. Regularly scheduled Chapter meetings are held on Tuesdays at lunch time (11:00 A.M. to 1:30 P.M.). Annual dues of $20 per active parish are solicited.

Br. Terry Nufer, C.P.P.S.
Chapter Director

Gaylord, Michigan

On November 20 a program titled “Developing Church Choirs” was presented at St. Anthony of Padua Church. Presenters were Jim Mahoney, Sharon Wyrembelski, and Roseanne Anderson.

Sr. Pat McCormack, S.C.S.C.
Chapter Director

Hartford, Connecticut

On Sunday, December 3, we held our annual Advent Potluck and Prayer Supper at Our Lady of Mercy Church.

Joan Laskey
Chapter Director

Indianapolis, Indiana

An evening prayer in the Taizé style, directed by Bob Batastini of G.I.A., was held in November at St. Peter and Paul Cathedral, followed by a candlelight dinner.

Larry Hurt
Chapter Director

Jefferson City, Missouri

On Saturday, February 3, an all-day workshop addressed the use of guitar, keyboard instruments, and synthesiz-

ers. Joe Kouba was the leader. Our Chapter collects $10 annual dues to help defray expenses.

Diane Hennessy
Chapter Director

Metuchen, New Jersey

Bishop Edward Hughes, Bishop of Metuchen, was principal celebrant at the annual Mass for musicians and clergy last fall at Mt. St. Mary Academy Chapel, Watchung. A choral reading session of Lent/Easter music was held in February.

Joseph Radamacher
Chapter Director

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New Orleans, Louisiana
In the fall, Advent/Christmas and Lent were the topics for our program. Bob Batastini from G.I.A. conducted reading sessions in January.
Bob Helm
Chapter Director

Beaver/Lawrence Branch held a Christmas cantata and social. The annual “neighborhood” meetings took place throughout the diocese in January.
John Romeri
Chapter Coordinator

Portland, Oregon
On November 2, Bob Hurd presented a workshop and concert at the Church of the Ascension. On January 14, Sr. Laura Allen, O.P., gave a workshop on the Holy Thursday liturgy.
Michael Prendergast
Chapter Director

Providence, Rhode Island
A “Composers’ Forum” of new liturgical music was held in January, and Laetitia Blain presented a master cantor workshop at St. Anthony’s Church.
Bill O’Neill
Chapter Director

Saint Louis, Missouri
We started the new year at our January meeting discussing the results of surveys sent to each priest of the diocese. The topic was clergy/musician relations.
Marie Kremer
Chapter Director

San Antonio, Texas
In November clergy, musicians, and liturgists of NPM-CASA gathered for a seminar on vocal techniques, and in January they discussed “Musicians and Money: The Church Responds.” Both meetings were held at Guadalupe Chapel of St. Mary’s University.
Cecilia Felix
Chapter Director

Scranton, Pennsylvania
A showcase on using electronically produced sounds was presented on November 20 at St. Mary Magdalene Church in Honesdale. On January 23, the topic of aural and visual environment was addressed at St. Cecilia Church in Exeter.
Paul Ziegler
Chapter Director

Sioux Falls, South Dakota
A presentation by Fr. Dale Sieverding, “Understanding the Triduum,” was held on January 27 from 9:30 A.M. to 3:00 P.M.
Jeanne Ranek
Chapter Director

Trenton, New Jersey
On February 4, chapter members met at St. Casimir’s Church for night prayer, a showcase of RCIA music, and installation of new officers.
Donna Clancy
Chapter Director

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For Clergy & Musicians: Report

How Can We Keep Them Singing? Part I

BY GORDON E. TRUITT

Approximately five hundred people participated in the workshop “How Can We Keep Them Singing? Part I,” which was presented twice during the National Convention in Long Beach, June 1989. The larger group (about four hundred people) came on the first day, and the rest came on the second. Each participant was given a handout titled “Thirty-Eight Bright Ideas on How to Start Building a Strong Foundation for a Singing Congregation” as a way to begin the conversation. The workshop’s purpose was presented this way:

This workshop is designed to draw out your experience in a way that will help you understand better how to help your congregation to sing and help other parishes evaluate their own situation and encourage congregational singing in their special circumstances.

The process we followed had five steps: examine the list of starter suggestions;

Dr. Gordon E. Truitt is managing editor of Pastoral Music magazine. During the 1989 NPM National Convention in Long Beach, he facilitated the workshop reported here.

“IF the leaders don’t do it ... or like it ... or go along with it ... it won’t happen.”

The six strategies concern: repertoire, education, leadership, prayer, physical environment (including instruments), and the surrounding culture. Prayer and the impact of our culture were the least developed categories in the two groups, while repertoire suggestions were the most developed.

At least two further steps are planned in this process, of which this issue of Pastoral Music, based on the workshop’s results, is the first. The second step is “How Can We Keep Them Singing, Part II”—a workshop at the
1991 Pittsburgh National Convention that will review the strategies outlined here, refine and develop them, and perhaps recommend others. This may lead to a further program, such as "How Can We Keep Them Singing, Part III" in 1993, but that is yet to be determined.

**Reporatoire**

The participants agreed that when it comes to repertoire, familiarity is the key. Their opinions are expressed in this statement: Repertoire should be built on standard service music and familiar hymnody.

The place to begin is with service music. Each parish should have one or more standard sets of service music that people can rely on. The sets might vary with the seasons, but there should not be too many sets. Likewise, there should be a standard set of familiar, singable, reliable hymns in the repertoire. And each parish should have a standard worship aid (hymnal, missal, or other form of participation aid) as a basic resource.

The familiar set of standards should be shared among the various music leadership groups, so the same music may be used at all Masses, and so that the congregation will have a reliable set of service music to use when the various music groups combine at special celebrations. This standard repertoire, the smaller group noted, should always be set in a singable range for the congregation. (Note: There was divided feeling in the smaller group over whether different Masses should have a different "feel"—e.g. the early morning Mass vs. the choir Mass—or whether the same repertoire should pretty much be used for all the Masses on any given weekend.)

Other suggestions either dealt with particular aspects of the standard repertoire or specified ways to develop familiarity with the repertoire. For instance, there was a strong feeling that congregations should use seasonal psalms, rather than changing the responsorial psalm each week.

It was proposed by the larger group that the standard music should also be used outside worship, in visits to other groups in the parish (e.g., to various parish committees and organizations or to retirement communities or health care facilities) or even in a "shopping mall" music ministry. The smaller group proposed that the standard music be used in school and nonschool religious education programs, so that the parish's children will be able to sing out at liturgy, and they can become a resource to teach this music to the adults.

All agreed that participation in the repertoire depends on the participation of the clergy, so the clergy should sing their parts that lead into the people's service music.

The way the standard repertoire is used as well as the way new pieces are introduced are further steps in implementing this strategy. For instance, the larger group proposed this general rule: Pick up the tempo and lower the pitch of the music. Any new repertoire should be rehearsed with the congregation (weekly or occasionally) for two to two-and-one-half minutes before Mass. New repertoire should be introduced slowly, used perhaps at first as an instrumental or vocal prelude. And only when absolutely needed should a parish add to its basic resource with a music supplement.

**Education**

Any educational effort has two "heads," for the leadership needs to be educated about the community's needs if they are to respond in a fitting way, while the community needs formation in and information about the various elements of sung worship. So the agreed educational strategy can be summarized this way: Each parish should have an educational effort that

People needed a forum in which to tell their stories, people were looking for more help than could be given them in this setting.

---

moves in two directions—from the congregation to the leadership and from the leadership to the congregation.

There are several ways the leaders can be educated. The liturgical/musical leadership should visit and listen to various groups and organizations in the parish. They should also survey the parish to find out its needs and desires for pastoral music (as well as the rest of worship's shape) and meet with a representative group of parishioners for the same purpose.
don't do it ... or like it ... or go along with it ... it won't happen." So that hard fact, applied to the music leadership, led to this strategy statement: Each parish should have adequate music leadership, people who exercise this ministry through personal presence.

This workshop was initially designed for members of the DMM (the full-time Directors of Music Ministries Division of NPM), so it is not surprising that the first step proposed for implementing this strategy came from the larger group this way: Hire a Director of Music Ministry.

In general, however, implementation of the leadership strategy dealt more with matters of presence. Whoever exercises music ministry, the groups agreed, should do so as a whole person, not merely in a "task-oriented" role. Personal presence, attitude, and example are all important. For example, the priest as a leader of sung prayer should be visibly present and rehearsing during rehearsals before liturgy, but such personal presence should infuse all of the music ministerial roles. This should be part of the expectation for choirs and cantors, as well as for priests and deacons. As an aid to a more willing personal involvement, the roles of various music ministers at eucharist should be clarified (especially those just listed). All music ministers should be clear about their primary role: to lead, encourage, and support the song of the assembly. The movement of ministers through the assembly—even an occasional seating of the choir in the assembly—can be a physical sign of this central role.

True leadership often arises from a group, rather than being imposed from outside, so it is important to recruit skilled music ministers from inside the parish, to discover and use the gifts of the people, and to challenge people to use their gifts by offering them appropriate music. Finally, since all leadership requires preparation, music leaders should rehearse alone and with others, especially with the assembly.

Prayer

Perhaps it is a measure of our struggle to develop a clear sense of liturgical or ministerial spirituality or to understand how prayer fits into our tasks, but while the participants agreed that prayer is important, they had no practical suggestions on how to implement their general strategy statement: Pray together, especially the leadership.

Environment

The workshop participants had a few more suggestions about practical ways to use the environment to encourage congregational participation, although the strategy was left fairly vague and hopeful: Do what you can to have the physical environment support the congregation's song.

What matters most in our churches these days is the congregation's ability to hear its cues and to hear itself as a singing and praying whole. Other voices and sounds serve the worship-act of the whole congregation. So while older buildings may once have been designed as settings for organs or choirs, or as a kind of tabernacle from which the voice of God (in the person of the preacher) emanated over the heads of the assembled masses, that can no longer be the case. It is important in any building, new or old, to make sure that the space and instruments are used in such a way that the congregation can hear themselves singing. Do what you can to improve acoustics. Do what you can to rearrange congregational seating so that people can support themselves vocally and visually. Have a decent sound system and instrument (organ), with the organ preferably up front. Know how to use both of these properly. If necessary and useful, put the whole music ministry up front.

Culture

As with prayer, the participants knew that the culture in which we live and move and have our being is important and has a significant impact on congregational participation, but they had no specifics to offer as ways to implement this final strategy. This strategy was mentioned by the second, smaller group, who were determined that we should avoid various "bashings," such as "clergy-bashing," "congregation-bashing," and "musician-bashing." They felt the same way about culture. We have all heard how our present musical culture makes it difficult for people to sing in church, but we need to find out what positive support the culture can offer. Hence this final statement: Use whatever the surrounding culture can offer to support sung prayer.

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Member APOBA
don’t do it . . . or like it . . . or go along with it . . . it won’t happen.” So that hard fact, applied to the music leadership, led to this strategy statement: Each parish should have adequate music leadership, people who exercise this ministry through personal presence.

This workshop was initially designed for members of the DMMO (the full-time Directors of Music Ministries Division of NPM), so it is not surprising that the first step proposed for implementing this strategy came from the larger group this way: Hire a Director of Music Ministry.

In general, however, implementation of the leadership strategy dealt more with matters of presence. Whoever exercises music ministry, the groups agreed, should do so as a whole person, not merely in a “task-oriented” role. Personal presence, attitude, and example are all important. For example, the priest as a leader of sung prayer should be visibly present and rehearsing during rehearsals before liturgy, but such personal presence should infuse all of the ministerial roles. This should be part of the expectation for choirs and cantors, as well as for priests and deacons. As an aid to a more willing personal involvement, the roles of various music ministers at eucharist should be clarified (especially those just listed). All music ministers should be clear about their primary role: to lead, encourage, and support the song of the assembly. The movement of ministers through the assembly—even an occasional seating of the choir in the assembly—can be a physical sign of this central role.

True leadership often arises from a group, rather than being imposed from outside, so it is important to recruit skilled music ministers from inside the parish, to discover and use the gifts of the people, and to challenge people to use their gifts by offering them appropriate music. Finally, since all leadership requires preparation, music leaders should rehearse alone and with others, especially with the assembly.

Prayer

Perhaps it is a measure of our struggle to develop a clear sense of liturgical or ministerial spirituality or to understand how prayer fits into our tasks, but while the participants agreed that prayer is important, they had no practical suggestions on how to implement their general strategy statement: Pray together, especially the leadership.

Environment

The workshop participants had a few more suggestions about practical ways to use the environment to encourage congregational participation, although the strategy was left fairly vague and hopeful: Do what you can to have the physical environment support the congregation’s song.

What matters most in our churches these days is the congregation’s ability to hear its cues and to hear itself as a singing and praying whole. Other voices and sounds serve the worship-act of the whole congregation. So while older buildings may once have been designed as settings for organs or choirs, or as a kind of tabernacle from which the voice of God (in the person of the preacher) emanated over the heads of the assembled masses, that can no longer be the case. It is important in any building, new or old, to make sure that the space and instruments are used in such a way that the congregation can hear themselves singing. Do what you can to improve acoustics. Do what you can to rearrange congregational seating so that people can support themselves vocally and visually. Have a decent sound system and instrument (organ), with the organ preferably up front. Know how to use both of these properly. If necessary and useful, put the whole music ministry up front.

Culture

As with prayer, the participants knew that the culture in which we live and move and have our being is important and has a significant impact on congregational participation, but they had no specifics to offer as ways to implement this final strategy. This strategy was mentioned by the second, smaller group, who were determined that we should avoid various “bashings,” such as “clergy-bashing,” “congregation-bashing,” and “musician-bashing.” They felt the same way about culture. We have all heard how our present musical culture makes it difficult for people to sing in church, but we need to find out what positive support the culture can offer. Hence this final statement: Use whatever the surrounding culture can offer to support sung prayer.
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Congregational Participation
Do It with Style

BY VIRGIL C. FUNK

A man saw Elbon on his knees, searching for something on the ground. “What have you lost?” he asked. “My key,” said Elbon. So the man went down on his knees, too, and they both searched for it. After a time, the other man asked Elbon, “Where exactly did you drop it?” “In my own house,” “Then why are you looking here?” “There is more light here than inside my own house.”

Traditional Middle Eastern Story

Reo. Virgil C. Funk, a priest of the Diocese of Richmond, VA, is President of the National Association of Pastoral Musicians.

Every worshiping community faces three musical challenges: How to get our assembly to sing, how to sustain our singing, and how to improve our singing. I am a firm believer in the principle that musicians make music and good musicians make good music. And so the first and best way to improve congregational song is by engaging the talents of a good musician.

It is also my belief that sustaining congregational song is a challenging activity, requiring the talents and energy of the musician, the presider, and indeed, every member of the assembly in a conscious and deliberate effort to provide song in worship. The adage, “When people have something to sing about, they will sing,” is perfectly true.

So my first contribution to this issue of Pastoral Music that examines what we should do to provide congregational song is as follows:
a. Get a good musician.
b. and know that it will take a sustained effort
c. by everyone
d. to make sure the congregation has something to
sing about
e. and to make sure that the songs chosen reflect this
particular congregation’s concerns.

There are lots of other steps to take once these ele-
ments are in place, but first things first.

Models in the Mind

I would like to share with you some experiences that
I have had, mainly reflections from my travels across
the United States. In 1974, I attended a terrible eu-

charistic liturgy. The music was poor, the ritual action
seemed out of place, the assembly was excluded from
participation. Because the liturgy was celebrated by a
national liturgical organization that will remain un-
identified, I went to comment to those who had been
involved in the planning. Before I could say anything,
however, they exclaimed, “Wasn’t that the greatest cel-
bration you have ever been to?” They were serious. I
bit my tongue, mouthed some bland niceties, and re-

lected on the experience.

Next year, the same organization celebrated a liturgy
near my home diocese of Richmond, and this time the
eucharist was extremely simple, the music accompa-
nied by harp and flute, and there was strong sung
participation. It contained all the values that I held
dear. After the liturgy, I met someone from New York
who said, “Wasn’t that liturgy terrible? It was so
bland.” At first, I was dumbfounded. Is there no such
thing as objectively good liturgy? I wondered. Is every-
thing simply a subjective reflection of some previous
liturgical experience that we have called “good” or
“meaningful,” which we have developed as a mindset
model for comparison?

That question intrigued me.

The first response to that question is clear: Liturgy
cannot be judged as effective except in relation to God.
Worship is about the praise and thanks given to God,
and to God alone. Nothing else really counts.

But certain experiences of worship do seem to
“work” better than others at including the community
and expressing its heartfelt praise and thanks, and
those of us who are “responsible” for preparing and
directing the ritual celebration need to be aware of the
dynamics at work when ritual takes place, if for no
other reason than to avoid obvious mistakes.

As I began to formulate my reflections on such ex-
periences, I noticed that there was a style of celebration
that emphasized communication. The goal of the lit-
urgy was meaning, making sure that people under-
stood what was being said. The presider’s vestments in
this kind of liturgy were often just an alb and stole, the
room was usually plain or modest. The music chosen
for this style of worship expressed the meaning of the
text in a straightforward manner, as does Suzanne
Toolen’s “I Am the Bread of Life,” with its rising re-
frain, “And I will raise you up . . . on the last day.” It is
impossible to sing that melody without singing the
meaning of the text. Father Gene Walsh was a great
advocate of this style of celebration and trained many
priests in it.

Then I began to notice some reactions to this “plain”
style, especially at the Notre Dame Center for Pastoral
Liturgy. A number of people, John Gallen and Aidan
Kavanagh among them, stressed the importance of rit-
ual. “Do what is in the book,” we have all heard John
Gallen insist. Marking such celebrations are the use of
incense and bells and full, rich vestments. Sacred Heart
Chapel at Notre Dame, with its updated but still ornate
nineteenth century architecture, fits right into this style
of celebration. And so does Germanic hymnody.

Hymnody is predictable: You know how the melody
is going to end, even if you can’t follow the meaning
of the text. You can sing ritualistically, with certainty, and
not necessarily attend to the meaning.

And when I recognized these two styles of celebra-
tion, I began looking at other liturgical styles. I dis-
covered a monastic style where the key element is not
immediate meaning or stability, but a call to enter into
another place, a call to otherworldly holiness. Every-
thing about this liturgical style is countercultural. The building that serves as its setting is severe in design, modeled on the clean Scandinavian lines of buildings designed by Frank Kacmarcik or Ed Sövik. The priestly gestures are quiet, internal, impersonal, intense. The music is ethereal, like Gregorian chant. It

lifts you out of the existing experience and space and places you in another experience.

And on the West Coast, especially in California, I began seeing a more flamboyant, dramatic, entertaining style. At first I was a bit put off, thinking that such liturgy was too theatrical, too dramatic. But the more I examined this style, the more I realized that what was happening was an initial appeal to the sense of entertainment, the sense of delight. It was quite different from an approach that begins with a call to holiness, or stability, or meaning. This style appeals to the most common characteristic of our times, the need to be entertained.

I watched and listened to Don Osuna at St. Frances de Sales Cathedral in Oakland and Jake Empereur at the Institute for Spirituality and Worship in Berkeley. I thought about the former liturgical dress of a bishop, topped by a tall miter, or the processional vesture of a cardinal—the orange-scarlet cappa magna trimmed in ermine—and I pictured processions accompanied by a corps of servers with candles or “torches.” I thought back to the Tenebrae service in the seminary, when the lights were turned out and we banged our Liber on the pews to imitate thunder, and I realized that the liturgy has traditionally been filled with appeals to the sense of delight, to “entertainment” values in that sense. Dance, drama, and music close to the popular culture all enter into this style of liturgy.

At this point I felt that I had discovered four basic styles of celebration: the Monastic, with its call to holiness; the Ritualistic, with its promise of a faithful God; the Communicative, with its pledge to provide meaning; and the Dramatic, with its desire to trigger the level of delight.

And then I went to St. Augustine Parish in Washington, where African-American music rings through the church from both choir and congregation, where gestures and spontaneous outcries provide a unique celebration that fits none of the other categories. Then I remembered the Hispanic “mariachi liturgy” in San Antonio, and the Vietnamese 6:00 A.M. liturgy in California, and the “social action liturgies” where special communities gather to sing and pray about racial injustice, AIDS, and the homeless. And I realized that there is a fifth style of celebration, which I’ve called Homogeneous. In this Homogeneous style, the assembly is so united around a given issue or item that it dominates the style of celebration, music, and ritual that takes place in that liturgy.

Elements of Style

Since I first came across these five approaches to liturgy, I have tested them against a number of celebrations that I have attended, and it is clear that the first, most controlling factor about any celebration style is the building in which the celebration takes place. A Gothic cathedral demands a ritual celebration; a communicative style celebration appears ridiculous in that...
The second thing that I noticed was that the music of the first four styles has a certain progression from ancient to contemporary. Beginning with the monastic model, with no trace of any contemporary popular sounds in the music, there is a spectrum that ends at the dramatic style, where contemporary popular sounds are unabashedly evident in the music. The middle two styles mix popular secular musical sounds with other kinds of music. In the ritualistic style those sounds are more hidden, but present nevertheless, while the communicative has glimpses and peeks of contemporary popular sounds appearing throughout.

The third thing I noticed was that one style is not better than any other; the "fit" depends on the building, the congregation, the presider and the musician (in that order).

So with these models in mind, I went back to my 1974 experience and discovered that the liturgy that I had rejected out of hand was in a more dramatic style than I was used to, but the following year's liturgy was in the communicative style with which I had grown up.

It all seemed so clear, now. There is not one style of liturgy that is objectively correct, but several, at least. And I then reflected that any one of these liturgical styles carried to an extreme can become a caricature; and each of them tends to serve as a corrective for the others. If ritual becomes the only element in liturgy, for instance, we lose meaning. Or if meaning becomes the only element, then we over-intellectualize. If the call to countercultural holiness is all we ever hear, we lose sight of the human, the ordinary person, and so forth.

Somehow, over the past twenty-five years, when liturgical changes have been allowed to find their own level of development—and this is especially true of our musical evolution—the ebb-and-flow of different liturgical leaders in the United States has pushed us toward examining the limitations of each of our styles of celebration and has provided us with correctives, directives.

How, then, do you apply all of this to congregational song? Perhaps you have to step out into the light, go someplace where the key was not lost, in order to find what was lost somewhere else. If congregations are not singing, the problem may not lie in the song or the singers; it may be the building that is not right for this song, or the style of worship may be at odds with the needs of the singers. But we may only discover what the problem really is by stepping out into the light and looking at the way other people worship, and where they worship, and how they sing.

The five styles I have observed and shared in can offer clergy, musicians, and other liturgical leaders a way to determine which style of celebration is dominant in their parish. They can also suggest "balances" or correctives, especially in the area of musical repertoire, that might be drawn from the other styles of celebration in order to develop a richer, more complete approach to the worship of this gathered assembly.
A popular technique used to foster dialogue is an offer to "rephrase the question." So allow me in this article to rephrase the question, "How Can We Keep Them Singing?", first by exchanging "we keep" for "we listen," so that we're asking: "How can we listen to their singing?" That will help us, as pastoral practitioners who serve the singing assembly, to pose some other questions. Those questions ask, "How can we listen to them?" and, finally, the question that begins this article, "Can we listen?" Sometimes the way to approach "age-old subjects is to put ourselves in new surroundings, shake away our presuppositions for a while, and make space for new insights. We begin with the last question first: Can we listen?

Most of our training, our experience, and our time is spent in the quest for what is better, what the "right" piece is, and how we might get the congregation to sing with greater enthusiasm. While those quests are important, they can become consuming and inhibit our ability to draw insight and direction from the people we are called to serve. In this regard, consider Malcolm Goldstein's observation in *Sounding the Full Circle*:

To see what is there
not what isn't there

The basis of education/training is to
indicate what is wrong
what is lacking
what must be improved
(in short, what isn't there)
to achieve the "perfect" condition
(an unknown state, at best, and so the continual
striving is inevitable, never to rest
and never to be in the present
Knowing what is within the sounding); always a critical stance,
tearing apart endlessly.
Simply: is the glass half full or half empty?
To drink what is there
is to enjoy the living.
To complain about what isn't there
is to see always what is lacking
and be thirsty, too.1

If our knowing is "within the sounding," what strategies might we consider for new ways of hearing?

Strategies for Hearing

If "perfection" is not our goal, then, and our knowing is "within the sounding," what strategies might we consider for new ways of hearing? Consider: What if every parish designated one month a year as "listen-
ing” month? Or what if we, the musicians, could occasion-
ally simply be at the liturgies as a participant/obs-
erver? What if we had an opportunity to meet with
parishioners in small groups in order to as-
similate/hear the feedback about their experience of
the prayer? Or what if we approached our work with
at least “half empty” cups in order to have room for the
exchange between the people in the pew and the music
ministers?

Your first reaction may be impatience with the im-
practicality of it all. Our work never seems to end, and
we are always letting go of so much in order to meet
today’s deadlines. But the truth is that our training has
given us the skills, the materials, and, one hopes, a
vision of the church as a singing, praying community.
Our faith has given us the desire to use our gifts and
our training in this vocation. We have accepted a call
from God and the community to serve in this way. All
of that is in our favor, but it is also the “nemesis on our
‘premisses.’” When we approach our work with such a
full cup, holding all the keys for “keeping them sing-
ing,” then something very important is lost, and the
chasm between musician and assembly persists.

The phenomena of listening and “lending an ear” are
certainly the bases for the successful Suzuki approach
to music training. But for many of us, music training
began with visual skills. We were told to wait until
reading skills were in place, about third grade level,
before beginning music study. Our early training really
oriented our head to all the information necessary to
appropriate a score, and alongside that training we did
our manual calisthenics in order to teach our fingers to
move appropriately. Training our attention to focus on
sound or expression was added later.

Those who heard the music too quickly were clearly
at a disadvantage, we were told, because they seemed
never to learn to “read” the music. If one had the gift
of “playing by ear,” it clearly was a detriment; such
people didn’t make it musically. The listening ap-
proach to music, then, became a skill acquired much
later in the development of musicians. As we have
come to understand, however, the organic nature of
making music requires that we experience our “sound-
ings” with all facets of our knowing plugged in. In
short, we must listen to our music making.

In The Art of Public Prayer, Rabbi L. A. Hoffman arti-
culates quite simply the nature of the debate that
hovers over us:

It seems fairly obvious that, from a purely musical perspec-
tive, the music that people prefer for their worship is often not
the highest possible artistic composition. Worshipers who
nonetheless are moved to pray by it would probably judge
that, for them, anyway, “less is more”; musicians with trained
ears and heightened sophistication to what music can be
would hold only that “less is a bore.”

The good news is that in the next sentence Hoffman
affirms that both are right. Our human desire and our
30 training make us want to be right. If we can accept the
thesis that sacred music is “music that performs in a
sacred way,” as Rabbi Hoffman defines it, then hearing
the experience of the community in regard to their
worship is essential to the preparation process for our
work. Again, we listen to our people.

The listening approach to communities and their
music is not a skill taught at all in the training most of
us have received. Many of us find this approach un-
necessary, particularly if we believe that we hold the
truth and that the feedback from the community sim-
ply reflects its ignorance. Such a stance adopted by
musicians leads to identifying the task of music minis-
try as an educative one, initiating others into the value
system for music that comes as a part of conservatory
and/or university training. This stance is described
more popularly as “elevating people’s tastes,” and its
adoption is based on the assumption that artistically
excellent music moves us to a higher form of religious
consciouonsness than lower forms of music do. This
hypothesis is being challenged in all directions by much
of our current liturgical practice. Can we listen to and
accept the experience of our people?

How Can We Listen to Them?

The first step in listening is a willingness to hear, an
honest posture and openness in general or in a particu-
lar direction—toward them. Assuming such a posture,
what are the strategies? Written evaluations have prob-
bly been the most common tool for gathering feed-
back, but experiences with this form have been mixed.
Written questionnaires offer anonymity to the timid, to
those who have strong opinions, and to those who
do not want to hurt the questioner’s feelings. Such in-
struments also allow one to blanket a parish. Getting a
rate of return that gives a fair and accurate reading,
however, is often difficult. I suggest that an approach to
reflection on experience that yields a true dialogue
would be more fruitful. Here are some suggestions for
reflections in three great blocks of the liturgical year.

EASTER. The Great Fifty Days is the time in our
church calendar for listening to the experience of the
neophytes as they describe their new and fresh ex-
perience of the sacraments. This listening is leaven for
us as we renew our baptismal promises. What if those
descriptions were made available to the community at
large through public testimony, on videotape, or in
written and other forms in order to stimulate reflection
on experience by the whole community? I recommend
that such sharing be done in small groups in whatever
configurations are possible. Start with natural groupings within the community—staff, council, boards, committees, ministries, and so forth. It would be important that a “listening member” of the worship team be present to take notes, so that what is heard is not lost. Lead people to describe their experience without critique as much as possible. The interpretation of the meanings revealed then becomes a task for professional reflection.

INCARNATION. For this important season of our year, Advent to Epiphany, why not ask family units to reflect on their experience of worship? Most families find some form of prayer experience around the Advent wreath comfortable at home. As Advent moves to the Christmas season, gather images and feelings from families about their experience in church. What were the most important things they saw and heard? The five imaginative stories from Ted Loder’s *Tracks in the Straw* might serve as models for telling stories that describe our experience centered around the event of Christ’s birth. The follow-up question is: Then what did we experience in worship?

ORDINARY TIME. I suggest that we have ordinary and regular ways to gather the experience of our people. If there were a place in church to drop a card with affirmations and/or recommendations—experiences that challenged us or experiences that impeded prayer—and if these experiences were regularly returned to the community via the parish newsletter or a column on liturgical dialogue, we would be saying that we take seriously the community’s feedback. The education about symbol-talk and the way experience is appropriated in various ways that carry different meanings for different people would be important. But we need to set ground rules that tell us how to report our experience while reserving judgment on the liturgy itself.

The other sources for listening to which we need be attentive are the stories of our tradition. The danger of believing that a singing assembly is a product of the conciliar reforms alone is lurking around us. Think creatively about ways to tell the story of people praising their God in song through the ages. The psalms certainly give us a picture of our Hebrew ancestors

The follow-up question is: Then what did we experience in worship?
making music to God as long as they lived with timbrel, dance, and harp. Early Christian sources give us descriptions and pictures of worship in the formative Christian tradition. Medieval stories of the people's art taking place outside the church proper tell a story of participation that is the beginning of dramatic art forms as we know them. The devotional experience of many of our ancestors in this century tells a story of hymn singing, often from memory.

The church's history as patron of the arts is to be affirmed as we present much of the music of the last four hundred years both in and outside the liturgy. This is our sacred treasure; it will continue to foster religious experience for centuries to come. But the distinction between that experience and worship is one that we need to continue articulating. Our worship is that which is now rehearsing us in attitudes and painting kingdom pictures for our living at this moment. It is therefore perfectly appropriate that the great moments of God's revelation often come outside the hours spent in worship.

How Can We Listen to Their Singing?

We return, at the end, to the first rephrasing of the question. If "the proof is in the pudding," then we need an accurate record of the congregation's singing. How often do we say to ourselves, "They really sang that piece well this morning." as a way of affirming that we made a good and right choice? Our ears sometimes hear with the same bias that underlay our choice of certain materials in the first place. For most of us, in fact, the choice of appropriate materials has been the first priority. Our understanding of liturgical action and forms has further informed our musical choices in regard to appropriateness.

But an imbalance continues to exist because of the lack of emphasis on the act of singing itself and the important role of the persons doing the singing. M. T. Winter's three categories of song, singer(s), and singing has been helpful to me. If these three ways of examining our liturgical music experience are kept in balance, we would move forward considerably. I believe the musician's bias is usually to start with the song and sometimes to get stuck there. But the dimension of the personal and communal appropriation (the singer and the singers) and the action of the community (the singing) are also very important.

One objective and accurate record of the congregation's singing would be an actual recording of what happened at the liturgy. Actually hearing what we do apart from the doing is very instructive. If every liturgy were listened to afterward as a means for reflection and critique for the many ministries, we would develop listening skills and begin to set goals for ourselves based in part on what we heard. Liturgy is never perfect; that is not our goal. The vision is to prepare carefully, perform our music to the best of our abilities, and evoke and invite the prayer of the assembly through our mindfulness of the action of ritual prayer. A video recording would also help, since how we sound has a great deal to do with how we embody our music as instruments of praise.

Listen in particular to the rehearsal of assembly music (rehearsals for prepared prayer leaders—cantors, choirs, instrumentalists, and so on—are assumed to be outside the liturgy). The assembly has a particular rehearsal strategy; it comes in the form of introductions, intonations, invitations, and improvisations. Notice I did not say it came in the form of words and directions before the liturgy. It comes in the liturgy's "sounding," which are always of the moment, as suggested in Goldstein's poetry. The assembly's rehearsal requires careful planning so that there is a continuity of presentation as well as a repetition of materials in such proportion that a community can actually learn, assimilate, and come to know the music by heart. Remember the experience of our eastern brothers and sisters, who have repeated their repertoire over centuries! Is our preparation for the congregation clear and consistent from week to week in the doing as well as the planning?

Last, but not least, we must know who the congregation is. Our parishes come in varying sizes, shapes, ages, and colors. A vernacular liturgy implies respect for and awareness of the musical language that is a given congregation's "vernacular." That must provide the core of the material with which we start. Obviously some materials are universal in their appropriation, and we need those forms in the liturgy, but not to the exclusion of the local culture and the community's "refrigerator art."

Music is humanly organized sound, a synthesis of cognitive processes present in culture and the human body. It is impossible to separate the effect music has on people from the cultural environment in which it sounds. That environment for us in worship includes people, and the cultural context of most of those people encourages listening to music more than making music. So, who said our vocation would be easy? Be bold, a receiver and promoter of dialogue, one who is inclusive of styles, forms, and sounds. We are a church of many voices. Let the singing of worshipers' hearts be heard in their singing and in their retelling of the experience of making music as part of their prayer.

1. Malcolm Goldstein, Sounding the Full Circle (Malcolm Goldstein, PO Box 134, Sheffield, VT 05866).
Education Part 2: Forming the Community

For Congregational Song, Prayer Is First

BY MARY ALICE PIIL, C.S.J.

The challenge offered some twenty-five years ago by the participants at the Second Vatican Council continues to face local churches today: "Mother Church earnestly desires that all the faithful should be led to that full, conscious, and active participation in liturgical celebrations which is demanded by the very nature of the liturgy, and to which the Christian people, 'a chosen race, a royal priesthood, a holy nation, a redeemed people,' have a right and obligation by reason of their baptism" (Constitution on the Liturgy #14).

We've worked to renew our liturgical rites, but have we accomplished the goal of active participation? What does it mean for the members of the local assembly to actually participate in the eucharistic liturgy each Sunday? Do our assemblies enter into the reality that is the eucharist? Do they experience the fullness of the paschal mystery in, with, and through Jesus Christ?

The answer to these questions for most of our membership today is "No," for the majority of the members in our assemblies continue to view the offering of the Mass as the act of the priest alone. In fact a good number of those gathered to celebrate eucharist continue to see themselves as passive participants. In too many instances, as long as a person is singing, dancing, or making responses, that person is thought to be participating actively. Not so. A short example might help differentiate between active and passive participation in the liturgy.

A Most Engaging Experience

One of our students of liturgy, a fine pastoral musician who has been involved in liturgical renewal for

Liturgical ministers must appreciate the marriage of liturgy and catechesis.

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Community prayer at Taizé.
years and has come to understand liturgy as the common prayer of the community, attended a funeral liturgy for a Jewish friend. He described the rite as being a most engaging, prayerful experience in which a professional cantor sang the psalms and a rabbi used well-composed, thought-provoking prayers. While the student noted that he neither joined in singing the psalms nor responded to the prayers, he was totally caught up in the liturgy, becoming one of the people praying along with the cantor and rabbi. While externally he did nothing, he was actually engaged in the ritual that enabled him to pray, an active participant in that prayer.

After the rite, the student complimented his Jewish friends on the wonderful liturgy that was theirs. He was surprised by their response. The family did not see themselves as praying; they stated that the rabbi and cantor had prayed for the deceased, and they had simply witnessed the prayer. Most members of our assemblies would no doubt have a similar response if asked about their participation in our common rituals.

To achieve the goal of full, conscious, and active participation, our assemblies must begin to see themselves as active agents of prayer. They must experience

Liturgy as catechesis presumes a liturgical celebration that engages all its participants in prayer.

themselves as being engaged in common prayer as one body, the church gathered in Christ, their common act of praise addressed to the Holy One through Christ, the head of the body. This prayer of the body of Christ gathered in unity is made under the leadership of the priest-presenter.

A Radical Conversion

To begin experiencing oneself as an active agent of prayer demands more than a simple change in the rite. A radical conversion of the believer is essential, a conversion that brings about a totally different understanding of the self at prayer with the gathered com-

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munity. "We though many are one in him." We, though many individuals, have gathered to pray as one in Christ's name. We, the body of Christ, have gathered to offer the sacrifice of self through, with, and in Christ.

To achieve such a goal, liturgical ministers must appreciate the marriage of liturgy and catechesis. The liturgy itself may be used to catechize a congregation, i.e., to bring about a conversion of its members. In that instance we might speak about liturgy as catechesis. On the other hand, a congregation can be catechized about the meaning of good worship, and then we speak about catechesis for liturgy. This two-fold approach to the relationship between liturgy and catechesis seems an appropriate way to bring a congregation to a new understanding of itself as the active agent of prayer.

Liturgy as catechesis presumes a liturgical celebration that engages all its participants in prayer. Thus the focus is on the task of the liturgy planning committee to make the necessary changes in those liturgical components that are viewed as less than adequately effective at present. For example, the planning team might decide that the communion procession is done poorly and needs work. The way this symbolic gesture will be carried out is discussed in detail at a planning meeting, and whatever changes are deemed necessary are communicated to the assembly in bulletin announcements prior to implementing the changes. Once the procession is in order, its symbolic meaning can be addressed.

Catechesis for liturgy follows after the community has had sufficient time to make the new approaches their own. At such a time, the homelist is asked to address a particular liturgical experience in the homily. Such presentations might be modeled on the homiletic techniques of the early teachers of the church, who used liturgical experiences as starting points for their mystagogical catechesis.

Example: The Responsorial Psalm

Three important moments that are key to greater actual participation in Sunday Mass are the responsorial psalm, the eucharistic prayer, and the communion procession. Each of these elements must be discussed in full by liturgy planning teams to determine their effectiveness in involving the local assembly as participants in the prayer. The responsorial psalm will serve here as an example of both catechesis for liturgy and liturgy as catechesis. Keep in mind that the proposed methodology works from experience to reflection on the experience. But here, to present as succinct an argument as possible, the theological reflection will be presented before the discussion of the experience.

Vatican II called for a radical shift in our understanding of ourselves as the people of God, a people called to enter actively into Christ's mission on earth, proclaiming the message to all. Each member of the faith community is responsible to bring the word of the Lord to their daily life experiences, home, office, school, shop, and so on. It is this experience of our living as members of the Christian community that we bring to the Sunday assembly.

The liturgy is to be a true expression of the reality of our living in Christ. Therefore the liturgy of the word is designed to express tangibly, in symbol and gesture, the fact that each member of the assembly is engaged in the ongoing proclamation of the word of the Lord.

We experience Christ present in the word as lectors read and the priest proclaims the gospel and gives the homily. But we also experience ourselves as proclaimers of the word as we listen to each other sing the responsorial psalm. At this moment the liturgy places the word of the Lord on the lips of all present as we sing the antiphon-response to the psalmist's proclamation of the psalm's verses. We not only listen to the word and are engaged by it, but we also place that word on our own lips, the very word that we have proclaimed in the everydayness of our lives. Here, clearly, the liturgy is not some external ritual that sets us apart from reality, but rather an expression of the very fabric of our being as believers who are alive to the word of the Lord.

In order to assure the possibility of such an experience engaging each member of the assembly in the true reality of the liturgy of the word, each ritual component must be planned with care, particularly the psalm. First, it is to be a psalm, preferably the psalm of the day. The verses are sung by one with the talent to engage the assembly. The assembly for its part sings a response to each verse. (Note that the title "responsorial psalm" does not mean that the psalm is a response to the first reading; the title refers rather to the style of singing—a communal response following each verse. Therefore the practice of choosing a hymn or another reading as "the response to the first reading" is inappropriate.) The responses should be short and easily sung by the average assembly. While the psalm text should be that of the Sunday, the response might be chosen seasonally in order to assure a more dynamic response.

Liturgy planning teams can assist the community's engagement in the psalm by choosing appropriate psalms and responses and by insisting that the psalm with its appropriate response be sung at all Masses. The simplicity of this approach suggests that no prior education of the assembly is necessary in order to implement this change. It is essential, however, that the minister chosen to lead the singing be one who can engage the assembly in song.

In order to bring about the transformation of the members of our local assemblies into full participants in community prayer, we have to take seriously the challenge of dealing with the liturgy as catechesis and of preparing adequate catechesis for liturgy. There is much work ahead for all of us, but for those committees ready and willing to begin the task, some work with Gilbert Ostdiek's book, Catechesis for Liturgy (Washington, DC: The Pastoral Press, 1986), might be helpful.
Prayer

A Contemplative Approach to Music Ministry

BY BECKET G. SENCHUR, O.S.B.

As an organist for the daily liturgies in my monastic community for nearly twenty-four years and as one of the people who has had to plan, prepare for, and execute the musical aspects of these liturgies for just about the same length of time, I understand very well why an increasing number of music ministers are asking if one can minister musically and simultaneously pray at any given liturgy.

The question is not only valid, I think, but absolutely crucial in the development of a viable spirituality for contemporary liturgical musicians. I strongly believe that the answer to this question can be “yes,” if music ministers nourish in themselves a contemplative approach to life. Some people might react to this statement by saying, “Oh, here we go again: esoteric, generalized, impractical advice from some monk who doesn’t really know the kinds of challenges that music ministers face in parishes. What I really need are ten practical, nitty-gritty suggestions on ways to minister musically and pray at the same time.”

I understand the practical challenges, for I have had to respond to the demands of various roles in thousands of liturgies as an organist, a preacher, and a presider. I have been challenged to explore conceptually and existentially the relationship between liturgy’s “performance aspect” (assuming and

"Doing" and "praying" the liturgy can actually reinforce and nourish one another.

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"doing" and "praying" the liturgy are not only not necessarily at odds with each other, but they can actually reinforce and nourish one another.

Beyond Misconceptions

First we have to get past any misconceptions or misleading presuppositions about what the "best" or a "proper" or "ideal" prayerful participation in liturgy is. For instance, is the "ideal" way to participate in a liturgy portrayed in the image of a person sitting (or kneeling or standing) in a quiet corner of the church where distractions are few and he or she can quietly, privately, and passively soak in the religious ambience created by stained-glass windows, the singing of the choir, and the measured pageantry of what takes place in the sanctuary? Does the "best" way to participate in a liturgy entail assuming no roles or responsibilities that would take one out of the nonthreatening pews among the congregation and impose a burden of distracting anxieties and concerns, such as whether or not he or she is on pitch, too loud or soft, too fast or slow in singing the responsorial psalm? Does the "proper" way to pray during a liturgy mean that, if a person experiences anything besides devotional, warm thoughts and feelings about God, he or she is falling short of what the liturgy requires?

My point is this: If "praying" the liturgy excludes everything other than one's own personal, private, and relatively undistracted experience, then liturgical prayer would cease to exist! The presiding minister would have to say, "Count me out as presider and let me sit with the congregation, without all the details of presiding on my mind, so I can really pray." Ushers would demand that others take up the collection, and you can imagine the organist's complaints: "No more hymn accompaniments for me! With all the distractions and details playing the organ, I don't even feel like I've been to church."

But the truth is something that I find truly exciting and challenging: Liturgical prayer involves a convergence of numerous and wondrously diverse activities performed by numerous and wondrously diverse persons, each fulfilling a unique ministerial role. As beautiful and necessary as quiet times of prayer are for all of us, our liturgical gatherings as sisters and brothers of the Lord Jesus are not—and never were—structured as one-hour gatherings of Christians coming together for totally silent, interior, passive prayer.

There's nothing wrong, of course, with communal gatherings intended to provide opportunities for collective, unvoiced, private prayer of the heart. But such gatherings are not liturgy as it is traditionally understood. Liturgy involves movement, song, visual inspiration, eating, drinking, and ministerial and social interaction. So the challenge is to enter into liturgical space and time gracefully and joyfully, resisting the temptation to become "bummed out" by the demands one's ministerial role imposes. The experience of liturgical prayer, by necessity, is created by musicians fulfilling their unique roles, the presider carrying out the responsibilities of his or her ministerial function, and the ministers of hospitality and numerous other people whose work before, during, or after the liturgy makes that liturgy possible.
Liturgy and the Rest of Life: A Radical Relationship

This is the heart of the matter: “Doing” and “praying” a liturgy for the music minister (or any minister, for that matter) are simultaneously possible only to the extent that he or she understands and experiences the necessary, radical relationship between liturgy and the rest of life. And to appreciate that relationship one has to discover, cultivate, and nourish a contemplative mode of encountering and responding to reality. This sounds like a tall order, and actually it is, but then again a contemplative approach to reality is also very simple, easy to develop, and truly within the reach of each of us.

Of course, volumes have been written on practical ways to cultivate a contemplative stance in life, with aspects and nuances of contemplative awareness far beyond the parameters of this article. Let me try to put things in a nutshell without grossly oversimplifying the matter.

To develop a contemplative approach to life, one begins by recognizing the infinite value of each moment and every new situation. There’s really nothing esoteric or unduly complicated about this starting point of authentic contemplation, but one’s recognition of the present moment’s value must lead to one’s entering into it fully, with a radically open mind and heart, embracing it and celebrating it as a moment in which God is revealing divine goodness and love.

The biggest obstacle for anyone trying to experience life contemplatively is the tendency we’ve all inherited to dichotomize and make judgments about reality even before we’ve taken the risk of opening ourselves to it. To be sure, certain dichotomies—beautiful/ugly, acceptable/unacceptable, good/bad, or spiritual/worldly—are necessary conceptual polarizations of our need and desire to make sense out of our world. But if we cling to them, carrying them with us as we cross the threshold of attempts to deepen and broaden our worlds of meaning, then we create a serious obstacle to our growth in contemplative living.

Very practically, to live contemplatively one enters each new moment and each new situation with a sense of awe and wonder, a spirit of adventure and expectancy. And to do that authentically, one must avoid forcing that moment or situation into an already established understanding of reality.

One of the thorniest or most problematic conceptual distinctions that makes a contemplative approach to reality difficult to achieve, if not impossible, is the distinction between “sacred” and “profane,” a distinction that reaches far back into western culture historically and, from a philosophical perspective, deep into the way we Christians understand reality.

People who live in a world segmented conceptually (and sometimes experientially) into “sacred” and “profane” find it particularly difficult to believe that God is really present in the nonsacralized “ordinary” events, tasks, and responsibilities of everyday life. And if their spirituality has become split between a part of reality considered sacred and another part considered non-sacred, then such people begin to need the externals of religion in order to “feel” the presence of God (as if God’s presence could be manufactured by or were a consequence of the sight and smell of incense, burning a candle, folding one’s hands or bowing one’s head, wearing a liturgical vestment or religious garb, and so on).

This is not to imply that religious symbols and ritualized behavior are unimportant in the Christian faith life, but one must never forget that God’s love and goodness are revealed not only inside the walls of a church or in an established matrix of explicitly religious symbolism, but also in and through the sacramentality of every time and place.

It is in the context of a contemplative approach to life and prayer accessible to all Christians that we can begin to understand and heed the exhortations of the
early church teachers that all believers are called to a life of unceasing prayer. The uninterrupted “prayer of the heart” to which those early teachers refer does not mean that Christians must attend back-to-back liturgies all day long, day after day, or ceaselessly mumble prayer formulas. Liturgies do have a role to play—a very important one—an the value of verbal prayers retrieved from memory or articulated spontaneously must not be underestimated.

But Christians are called to that unceasing prayer of the heart, inspired by God’s Spirit, which alone can breathe life into liturgical and private prayer. This unceasing prayer of the heart blossoms out of one’s desire and ability to be personally “centered” at every moment and in every situation. Such prayer awakens the whole person to every new moment of reality, enabling him or her to be lovingly and attentively focused on the matter at hand and radically open to and ready for the revelation of God’s love whenever, wherever, and however that goodness and love may be revealed.

Attending to the Present

In brief, this is what contemplative prayer is all about; and it is to this kind of prayer that the music minister is called. Such prayer depends on developing the capacity to be deeply, personally attentive to each new moment of time and to each new situation, more and more able to see and hear and feel and taste and smell with that contemplative “sixth sense” that begins to unify and integrate the reality that our human conceptualizations have dichotomized.

If the music minister is always ready to embrace and celebrate the revelation of God’s love and goodness at all times and in all places (surely including those moments and situations that may not always be to his or her liking or preference), then he or she will be more likely to enter into liturgical times and spaces with a

truly prayerful attitude, fulfilling all the tasks and responsibilities intrinsic to the music ministry without becoming needlessly flustered or frustrated by the thought that what he or she is being called on to do in the liturgy is an obstacle to “real” prayer. Rather than considering attention to the musical aspects or details of a liturgy as a distraction from prayer, the minister can calmly, collectedly, and with prayerful attendance and stabilizing centeredness respond to the exigencies of the moment.

To return to the original question: Can we music ministers simultaneously fulfill our ministerial responsibilities and truly pray as we participate in liturgies? I

say the answer is “yes,” provided that we encourage in ourselves the development of a contemplative approach to the whole of our lives. Then dichotomies like “sacred” and “profane” reality begin to seem a bit artificial, and as the conceptual walls dividing our world into orderly security-giving compartments are dismantled, our experience of reality becomes more and more integrated.

Then from the standpoint of what Christian faith demands of us, the most marvelous thing begins to happen: The distinction between liturgy and the rest of life becomes less rigid, less clear-cut. We find ourselves able to move ever more easily and gracefully from liturgy to other parts of daily life and from those other aspects of life into liturgy. Liturgy inspires life, and life imparts rich and full meaning to liturgy.

Liturgy and the rest of life then become opportunities for prayer—the kind of prayer that infuses all our activities and endeavors with the spark of divine energy and creativity. All our experiences, inside as well as outside the church walls, become grace-filled occasions for us to discover and celebrate the boundless goodness and love of God whose all-pervasive presence can never be limited to certain times and places. Eating, drinking, kneeling, standing, walking, listening, speaking, observing silence, singing and making music, teaching, learning, crying, laughing, resolving differences, rejoicing in differences, working, playing: All human events, duties, and activities become potentially powerful springboards to authentic prayer for the person who lives contemplatively.

Liturgy and life’s other aspects are inextricably hinged to each other. And we music ministers, as joyful witnesses to that life-giving relationship, are most surely called to deepen and strengthen the bonds of that relationship through a contemplative vision of the world, yesterday, today, and in tomorrow’s promising future.
The Whole Building Must Sing

BY CONRAD L. KRAUS

The easiest way to keep an assembly from singing is by inviting them into a space with poor acoustics: a space in which the assembly’s “voice” is not heard, an environment that either soaks up the sound or bounces sounds in all directions at once. Such a space encourages people to act as spectators, not as participants. In such a space it is impossible to follow the musical leadership.

How important is hearing? Avery Fischer Hall at New York’s Lincoln Center was remodeled three times in twelve years because the acoustics were so poor. A worship space no less than a concert hall demands that the tiniest sound be heard as well as the crashing crescendo of the mightiest orchestra. Theater managers have learned to “mike” singers and actors for subtle vocal production; sports promoters have developed ways to reinforce the voices of referees and players. Theaters and concert halls have installed sound loops with headphones for those suffering a hearing loss as well as for those seated in far corners of the building.

How important is seeing? Irate theatergoers do not hesitate to storm box offices, demanding their money back because they could not see the actors. San Francisco recently completed a concert hall with the orchestra in the center of the space, so that people could see—as well as hear—the musicians and the conductor at close range. Television screens are getting larger; telescopic lenses are in more common use.

How important is participation? This is not the place to develop a rationale for the Constitution on the Liturgy’s demand that “full and active participation by all the people is the aim to be considered before all else” (#14). Our tradition accepts the fact that every person who enters a worship event comes there to do something: to worship. And that involves seeing, hearing, responding, singing, praying, processing, joining in the action of the assembly. The presider, choir members, instrumentalists, readers, cantors, various other assisting ministers and the people in the pews go to make up the assembly.

The place to begin is with the worship space you’re presently using. A group of people could assemble to examine the building and find out what is being seen and heard. This investigative team might include a presider, the liturgy director, the choir director and a choir member, several members of the assembly, and even a sound engineer with good eyes and ears. Such an examination is easy to do when the building is empty, but the point is to do it when the space is being used, when it’s working. The team members might use a check list on their own over a specified period of time.

How important is hearing? How important is seeing?

Then they could meet to compare notes and reach some decisions.

Let’s walk through the space with our team members and ask some of the questions they are asking. We’ll stand in the center of the space and look around. We’ll examine the surfaces that have to reflect or absorb sound, then we’ll take a walk around the space, stopping, looking, listening. This project will mean different things for different team members. For instance, it might mean that on a certain day the organist or presider on the team will take a break and sit with the assembly. They might be surprised at what they hear . . . or don’t hear.

It’s All Surface

There are two major horizontal surfaces in a church building: the floor and the ceiling. For the most part, these two surfaces should reflect sound rather than

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absorb it, yet most pastors, building committees, and janitors attend to the floor by carpeting everything in sight. Most of the free space on the floor is in the aisles, and they should be hard and reflective. Remove the carpeting. Major commercial organizations, like Holiday Inn, have found wonderful, durable floor coverings with wear-resistant surfaces. Take a close look at the floors when you visit a hotel or shopping mall.

Since people occupy the seating area most of the time they are in church, you might carpet under the seats, but experts tell us to beware of that solution to flooring problems as well. Even padded seats and chair backs can act like sponges for sound.

Is the floor surface in the ritual area (sanctuary, choir, and so on) hard and reflective? The sound emanating from these areas must be reflected above all. Yet many church buildings feature plush carpet in the sanctuary and a lesser grade in the nave, so the sound is absorbed before it gets a chance to be heard. Too bad! The various ministers might as well be tap-dancing on sponges. And the lectors need not wear soft-soled shoes. Perhaps the sound of hard heels striking a marble floor will help signal that an important reading is about to begin.

Besides the floor, the second important horizontal surface is the ceiling. Ecclesiastical buildings have long been plagued with sound-absorbing acoustical tile and plaster, when this surface should be sound-reflective. Perhaps a glossy paint could be applied to the ceiling, or reflective panels could be attached to it.

Vertical surfaces should reflect and absorb sound. Generally, the front and rear wall surfaces should be sound-reflective. (This might mean taking down those drapes behind the altar.) Wood paneling, plaster, brick, and stained glass are generally reflective. The choice and placement of these depends on the size and shape of your building. The side walls should be absorbent. Since no two church buildings are alike, however, a sound analysis of each building should be conducted.

The volume of space also affects our ability to hear. Since many of our church buildings were constructed on a tight budget with the aim of getting the most enclosed space for the least amount of money, we might want to check the amount of volume through which the sound travels. Sometimes criticism is leveled at concert halls that seem overly spacious (“All that space going to waste”), but open space is necessary for good sound reproduction and travel. In general about 350 cubic feet of space is required for decent sound reproduction for each seat in the hall. A solution to the problem of too little volume in existing buildings might be to open up some of the space above suspended ceilings or between trusses. Let the enclosed space work; find the hidden space and let it enhance the sound.

Where Do I Put It?

Placement of people, auxiliary rooms and equipment, and sound-enhancement aids often determines whether we hear the cantor or the hum of the air conditioning. The choir should be placed near the center of the liturgical action, which means that it should be up front, near the assembly but also near the altar, ambo, and presider’s chair. The choir exercises a leadership role in the liturgical action; it should clearly be in a leadership position, and its members should be arranged in such a way that their sound can reach the assembly. This might mean that the choir is on a raised platform or in a stepped arrangement (and this might mean that you have to deal with the choir members saying, “But I don’t want the people to see me!”). Obviously the surfaces around the choir should be sound-reflective: walls, floors, and ceiling.

And if the choir is up front, the organ might well also be up front, probably no more than thirty feet from the choir. And we will have to decide whether we want an organ to lead the assembly’s singing or for concert use. In the same area space should be provided for other instruments: strings, reeds, guitars, electronic synthesizers. All are welcome. The sound from all the instruments as well as from human vocal cords should be clear and natural when it reaches every seat. And the organ, its pipes, and encasements can be beautiful as well as functional—let them be designed by an artistic organ builder.

Seating for the assembly should be arranged so that the members can see and hear one another. This building we’re looking at is not a theater or a stadium; it is a place where people act together. They must hear their own voices as well as those of others; they must see and be aware of one another.

Many of our church buildings were built before superhighways and jet aircraft, or before our cities underwent constant renovation and rebuilding. The placement of gathering spaces outside the main worship space and of mechanical equipment rooms can serve as sound protection against unwanted exterior noises from roadways, parking lots, airports, and the like. Many church designs have included mounds of earth outside the window areas to reflect disturbing sounds away from the building. Running water should move at a speed determined by its low sound production; air conditioners should be designed and located to eliminate extraneous sound levels.

More than any previous generation, we can provide extraordinary sound enhancement. We live in an age of marvelous technological advancement. Wireless mi-
microphones, automatic sound balancing, hearing-aid loops, speakers of every size, shape, and reproductive ability, mixing panels, remote control devices, and the like should be normal parts of the equipment in church buildings. "We can't afford that," you may say. But can we afford not to nourish the assembly by the word? Can we afford to let the sound of people at prayer be less than perfect?

The sound equipment—and someone to operate it—should be in the worship space or quite near it. A person huddled in a closet in the sacristy is not hearing what the assembly hears. And the person to advise us on selecting appropriate equipment is not the parish

maintenance engineer or the clerk at the local Radio Shack; it is an acoustical engineer worth every cent we pay.

Renovation Sketches

These five sketches suggest what a parish can do to rearrange an existing rectangular worship space for more productive sound and better worship. In each case, only the major physical elements are identified: the assembly (in seating blocks), the altar (A), choir (C), organ (O), lectern or ambo (L), and presider's chair (small square).

Sketch 1 shows a traditional arrangement of the elements. The choir and organ are in a balcony at the rear of the church; at the opposite end of the building is the platform supporting the altar, lectern, and presider's chair. A gathering space (or additional pews) is located beneath the choir loft. The assembly sees the backs of the heads in front of them and hears only the voices behind them or what can be reflected to them of the assembly's voice. This is the most economical arrangement, no doubt, for one can get the greatest number of people in the smallest space. But liturgical and acoustical "economy" raise other questions beyond economic efficiency.

Sketch 2 presents an arrangement that moves the liturgical action closer to the assembly and to the choir. With this alignment the assembly can see the faces and profiles of other parishioners as well as hear the sounds they make. The choir is better able to lead the singing, but the railing across the choir loft should be lowered and opened up so as not to block sound. The stairway up to the choir could be moved from the vestibule to the worship area, to emphasize that the choir and organist are part of the worshipping community. The song leader may move in and out of the central area. The gathering space is still located under the choir loft.

Sketch 3 shows an alignment similar to 2, but here the choir is located in the former "sanctuary" area; the loft has been removed, opening up the gathering space. Now the choir is truly part of the assembly. Note that this arrangement uses more space for aisles; therefore alternative spaces would have to be found for eucharistic reservation, choir storage, sacristies, general storage, and sound control rooms. The placement of the baptismal font in these two configurations should be carefully considered.

Since the worship space is of primary concern, in Sketch 4 the gathering space has been moved to another location so the whole rectangular room can be used for the central actions of worship. The choir occupies seats adjacent to the central area of liturgical action. The former sanctuary space is used for seating; since it is on a raised platform, there is increased visibility from these seats. Although pews are sketched in, that does not suggest a preference for fixed seating over chairs in this arrangement. The latter could replace the former for greater flexibility.
Sketch 5 shows the altar in a more central position, emphasizing the fact that the whole assembly prays the eucharistic prayer. The old sanctuary space is used by the choir, organ, and other instruments. Gathering spaces, reconciliation and daily chapels, storage rooms, and equipment areas must be located somewhere else in the building or in a new addition to the rectangular church, which can often be built at a lower cost than the main worship space because of the lower volume of space required. In this arrangement, greater creativity must be used in locating seating for the assembly, since the aisle and processional space have been increased. Before deciding on seating, a parish may want to question the normal number of parishioners attending liturgical celebrations.

The design or redesign for a worship space has to balance a number of elements in order to provide a space in which the assembly's voice is heard along with the voices of the leaders. Sound engineers often bemoan the fact that the people who are going to use a worship space cannot articulate the problems accurately. The chart offered here, which shows the various sounds that must be balanced, might help parishes work with engineers to find a proper solution.

Added to the variety of voices and situations creating the sound is another complexity that liturgists, musicians, architects, sound technicians, and the assembly have to come to terms with. The full eucharistic liturgy consists of two quite different elements: the liturgy of the word and the liturgy of the eucharist. One is primarily the act of an individual addressing a group; the other is a group activity directed by an individual.

The liturgy of the word consists primarily of one person (the presider, cantor, or reader) directing the sound of the word to an assembled people. The people are invited to listen ... and to make responses. The major direction is from one to all. The liturgy of the eucharist, on the other hand, is primarily a group activity of the assembly, under the leadership of the presider, in which the whole assembly prays and proclaims.

Because the eucharistic prayer is an act of all those gathered, we are seeing altars thrust into the midst of the congregation. Sound engineers and architects have to work to provide the aural and visual support for this communal action. Presiders and the assembly must become increasingly conscious of who is—or should be—doing what.

Response follows invitation. A good invitation from the presider, the song leader(s), and the environment can lead to a positive response from the assembly. To paraphrase the BCL statement on Music in Catholic Worship: A good invitation fosters and nourishes good sound, verbal and sung. A poor invitation weakens and destroys sound. Does the total liturgical environment invite a response?

We cannot keep the people from singing if the walls sing, the floors sing, the ceilings sing, the presider sings, and the choir sings. The whole environment must sing if we want the assembly to sing. With such an environment, physical and human, there is no way we could keep them from singing.

<table>
<thead>
<tr>
<th>Who</th>
<th>Does What</th>
<th>Where</th>
</tr>
</thead>
<tbody>
<tr>
<td>Presider: 1 person</td>
<td>Speaks, sings, intones, leads prayer</td>
<td>In front of the assembly or in the center of the assembly (not more than 13 rows from the last pew/seat)</td>
</tr>
<tr>
<td>Choir: more than 1 person</td>
<td>Leads the assembly's song; sings anthems</td>
<td>Near the assembly</td>
</tr>
<tr>
<td>Assembly: more than 1 person</td>
<td>Sings hymns, proclamations, acclamations, processes, responds</td>
<td>In the central space</td>
</tr>
<tr>
<td>Lector: 1 person</td>
<td>Proclaims the word; leads intercessions</td>
<td>In front of the assembly; must be seen and heard</td>
</tr>
<tr>
<td>Song Leader: 1 person</td>
<td>Directs the assembly's sung prayer</td>
<td>In front of the assembly; must be seen</td>
</tr>
<tr>
<td>Cantor: 1 person</td>
<td>Sings psalms, intones intercessions, verses</td>
<td>In front of the assembly; must be heard; may not need 100% visibility</td>
</tr>
<tr>
<td>Instrumentalists: organist and others</td>
<td>Provide support for the assembly's and the choir's song</td>
<td>Near the choir; sound must integrate with vocal sounds</td>
</tr>
</tbody>
</table>
Is the Folk Mass America’s Only Contribution to Liturgy?

BY LAWRENCE J. MADDEN, S.J.

In the early 1960s, Pete Seeger’s voice and guitar invited Americans to sing along with him. Little by little, people who had only sung in the shower or whistled while they worked began singing American folk songs together. They were songs about ordinary life, about the joy and the pain of love, but they were also songs about issues that disturbed the conscience of the country. There were songs about racial prejudice and a need for a new set of national values; there were songs about peace, some of which called for an end to the war in Vietnam. The historic March on Washington in support of civil rights legislation and the great rock festival at Woodstock, New York, swept many more Americans into using music as a language to express their deepest hopes, dreams, and pain.

The strongest positive influence on sung participation from American culture was the introduction of the folk idiom into worship.

By the time the Second Vatican Council’s Constitution on the Liturgy appeared in 1963, admitting instruments other than the pipe organ to divine worship, millions of Americans were already singing together in public, and they were fast learning a new repertoire: “We Shall Overcome,” “Michael, Row the Boat Ashore,” “Kum Ba Yah,” “If I Had a Hammer,” “Blowin’ in the Wind.” The acoustic guitar was the instrument of the times; knowing how to play one was a ticket to a thousand parties and rallies.

In 1965 the Council’s Pastoral Constitution on the Church in the Modern World urged Catholics to forsake a separatist attitude toward secular society and become engaged in it both for the good of the world and to search for God’s hand in the events of normal life. The Constitution said:

Rev. Lawrence J. Madden, S.J., is Director of The Georgetown Center for Liturgy, Spirituality and the Arts in Washington, DC.
The celebration of Christian liturgy is indeed a countercultural act.

Encouraged by this new spirit of openness, church musicians soon introduced the “folk” song and “folk” instruments into the church’s worship. As a result, either for the first time or for the first time outside “Benediction” services, congregational song was raising the roof in many Roman Catholic parishes—at the “folk” Mass.

Stopped at the Church Door

The strongest positive influence on sung participation from American culture was the introduction of the folk idiom into worship. For some time after having agreed to write this article, I thought that this folk influence might be the only positive influence I would be able to identify. This is strange because America is a country awash in music. I recall the three young black men who passed me on the street last week doing a rap song: first one intoned, then the other two in flawless unison joined in, all in fluid union with a complex movement of their bodies that conveyed them down the block. Incredible! Rock concerts, stereo sets, and CD sales are all booming. Students seem to have headsets permanently attached to their temples as they crank out term papers. Even more incredible! Commuters play George Winston in the car on the way home from a day of stressful work to get their head or emotions back together.

But a lot of this engagement with music seems to stop at the church door. Why? I have a hunch that, for the Anglo community at least, it’s because a lot of our musical engagement involves listening, not singing, and most of it is done in private. It is an exercise in private meditation and private enjoyment, which is not and does not feed into a community act at all. So there is not much transfer into the liturgy.

At parties, at summer camp, on school retreats, people still sing songs, songs from shows like Les Mis, as well as old Broadway tunes. I think this communal activity does support liturgical sung participation; so do the good music programs in many of our schools.

But the country is so caught in excessive individualism, in isolating privatism, in materialism and narcissistic consumerism, that the celebration of Christian liturgy is indeed a countercultural act. It would be much easier to expound on the characteristics of our culture that have a negative influence on liturgical participation, but I’ll continue to emphasize the positive.

Special Effects

Technology has had a positive effect on our liturgy, first of all by the electronic amplification of sound. This has made possible the conversion of a large congregation in a large space into a relatively intimate gathering where the word of God can be spoken with quiet feeling yet be heard clearly by all, where a single instrument or small ensemble can be heard. The invention of the digital organ and the synthesizer has given congregations with limited resources the possibility of more ample and more interesting sound than they could previously afford. Few benefits are without some drawbacks, however. I should note that some would decry the loss of natural sound in these recent developments.

Three other influences of American culture on liturgy have had or will have positive effects. The first is obvious: the feminist movement. It has changed many of the ways we think and behave. In the liturgy it has changed the way we speak, and it is moving us from exclusive to inclusive language, beginning in our hymns and songs with the pronouns. In time it will affect the subject matter and imagery as well. With more time and further church reform, the feel of the liturgical event ought to change also through the introduction of women presiders and preachers.

The second influence, which is less articulated, is the development of an ecological consciousness. Americans in increasing numbers are beginning to change the way they relate to the earth. From dominion-over it to reverence for it might be overstating the degree of change in attitude, but it certainly expresses the hope many of us have that Americans will stop plundering the earth and will begin to see it as a sacrament, a
mystery, a wonder. Part of this new consciousness is a new sense of connectedness to the earth and a greater sensitivity to natural symbols. Interest in the religions of Native Americans is a healthy sign of this consciousness, and response to sacramental symbolic acts can only be helped by these developments.

Another sign of ecological consciousness is the interest in what some would call “primal” music. The music of the Paul Winter Consort comes to mind—music that sometimes blends the voices of nature with the voices of instruments. Other “New Age” music shows an interest in the ancient modes. In liturgical music I would call “primal” the work of Jacques Berthier for Taizé, with its mantra-like character, as well as some of the recent works by Tom Conry and Jim Hansen.

Americans’ current interest in physical fitness and a new respect for their bodies is also part of this ecconsciousness. The explosion of interest in forms of participative dance such as aerobics and in professional dance as an art form is ultimately good for liturgy. Granted most liturgical assemblies today act as if people were composed of a head that can talk, sing, and eat stuck on top of a pillar, that need not always be so. Why is that we don’t realize that we bring our whole bodies to worship? The more people can worship as embodied spirits, the better the sung participation ought to be.

My last point is the most tentative, largely because it refers to a still very small movement in American society. It has to do with what one would call a male or masculine movement. This may be too early even to speak of a movement, but better to refer to the phenomenon of a new consciousness about how to be male. It has to do with the discovery some men are making of a deprivation they have suffered, a deprivation of an authentic male emotional development that hinges on an adequate initiation into manhood.

People such as the poet Robert Bly are holding workshops for men across the country in which men are discovering, many for the first time, how to come alive emotionally without embarrassment. The new element here is that they are helped to do this in a way that fosters relationships with other men that are deeper than the superficial “good buddy” type. The change happens because participants begin an initiation into true manhood, an initiation that has not happened previously for many of them. It involves such important steps as a bonding with one’s father and then a bonding with an older male “mentor.”

To confront one’s situation often involves entrance into deep grief, but it is a step that yields the ability to bond with other males in a new and natural way. To the male thus fully initiated, activities such as singing, making poetry, or beating drums is co-natural. If the male movement grows and the feminist movement succeeds, as I hope they will, we should eventually be blessed with liturgical celebrations that reflect not only the long-denied genius of women, but the long-suppressed energy of male emotion as well.

2. Pastoral Constitution on the Church in the Modern World #44.

Most liturgical assemblies today act as if people were composed of a head that can talk, sing, and eat stuck on top of a pillar.
The striking console of the Rodgers Oxford 985 pipe organ at Calvary Baptist Temple, Savannah, Georgia (installed December, 1989), is one of a number of four-manual Rodgers instruments contracted since its introduction in January, 1989. This installation includes 21 pipe ranks plus Rodgers LTG electronics.

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- Christ Church, Woodbury, Minnesota; four manual, 27 pipe ranks, plus LTG electronics
- Trinity Baptist Church, San Antonio, Texas; four manual, 32 pipe ranks, plus LTG electronics
- Gordon College, Wenham, Massachusetts; four manual with LTG electronics
- North Jacksonville Baptist Church, Jacksonville, Florida; four manual, 17 pipe ranks, plus LTG electronics
- Church on the Way, Van Nuys, California; four manual with LTG electronics
- Glenkirk Presbyterian Church, Glendora, California; four manual, 70 pipe ranks

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Reviews

Instrumental

Eight Pieces for Flute and Organ

*Arr. Richard W. Slater, G.I.A.*
G–2907. $15.00

This is music with a pastoral air about all the selections. The composers represented are Fachelbel (yes, the “Canon in D” is included), Thorley, Stanley, Hine, Wesley; all of them tastefully arranged and well within the competency of a concert flautist (or almost concert calibre). The keyboard accompaniments are felicitous and leave the appropriate registration to the discretion of the organist. Indeed, these arrangements could also be performed with a harpsichord, piano, or other keyboard accompaniment.

Suite on American Hymn Tunes

*Robert J. Powell, Brass quartet and organ* G.I.A. G–2447. $5.00.

Here are four rock-solid arrangements of early American hymn tunes, i.e., SALVATION (from the Kentucky Harmony), FOUNDATION, PROTECTION, and EXHORATION and EXHILARATION (all from The Sacred Harp). Well-crafted, these arrangements will allow both organ and brass to have their moments in ensemble as well as their separate moments. For a hymn festival, as a festival prelude, or even in a recital, these arrangements speak well and with interesting configurations.

Four Moments of Prayer

*Joseph Gelineau, S.J. Solo flute* G.I.A. G–3313. $5.00.

Fr. Gelineau has offered the flautist four music moments based on psalm extracts, including a “Meditation,” a “Supplication,” an “Abandonment,” and a closing “Jubilation.” Whether these musical moments are used singly or as a group in concert, they project a colorful mystique, a deeply atmospheric sense of tranquillity, offering strongly foraged rhythms that serve to underline the appropriate thoughts connected with the texts which apparently served as their inspiration. For good flautists only!

*Pastorale*

*Jacques Berthier. Oboe and organ.* G.I.A. G–3123. $3.50.

Simplicity of design combined with a moderately dissonant harmonic language characterizes Berthier’s *Pastorale*. Cast in an ABA form (slow-faster-slow), the melodic structure builds to a peak with ease and grace, followed by a contrasting *poco animato* that allows the oboist to describe a miniature arabesque that grows in intensity with the sixteenth note configurations. Some may be put off by the accompaniment relying on so many parallel fifths, but the combination of oboe and organ allows for the “mystical moments” such harmonic language can produce.

Litururgical Meditations

*Jacques Berthier. Fourteen pieces for flute and organ.* G.I.A. G–3133. $15.00.

Even if you are not liturgical, you should purchase a copy of these delightful musical bon mots, replete with bitonality, old familiar tunes with surprising harmonizations and just plain interesting writing for both organ and flute. True, the organist will have to work through the generous servings of sharps and flats, but that is where Berthier has placed musical picquancy as well as a certain amount of harmonic humor.

These can be strategically positioned within or without a liturgical service with good effect. The writing is simple and expressive, technically undemanding, *vide* “Come, Creator Spirit,” “Rorate Caeli,” and the “Assumption.” Berthier’s “Evening Noel” turns out to be a variation on “Silent Night,” and his “Noel of the Birds” is a delightful romp in the French tune “Il Est Né, le Divin Enfant.”

There may be nay-sayers who complain about the “wrong notes” occasioned by the liberal use of bitonal harmonies, but the overall effectiveness of the pieces in this collection should give you the courage and fortitude to fend off those who would gainsay musical craft touched with a knowing hand.

James M. Burns

Congregational

Open Our Hearts


This collection of ten liturgical songs is packaged in a new way. Each piece is presented in octavo form, thereby eliminating the step of ordering the choral version later. The pieces may be purchased individually or collectively, and they are suitable for use by choir and/or congregation. Melody lines are provided for ease of duplication (with reprint permission, of course).

Much of this music can be used interchangeably for liturgies of baptism, marriage, and confirmation, as well as for eucharistic celebrations. Harmonies are rich and well written, while vocal and instrumental descants enhance many of the selections. Accompaniments are generally well done and highlight the inspiring texts used by Michael Ward in this collection. The titles include “We Shall Be Changed,” based on the Transfiguration theme, and “The Isaiah Song,” which is a prayer for peace and the re-creation of the world.

These compositions are of a high quality, and choirs, instrumentalists, and folk choirs will enjoy ministering and praying them with the assembly.
The recording of this music is also quite good and will be helpful in learning the music in the intended style. Let’s hear more from this talented composer in the future!

Sing Praise and Thanksgiving


A new Michael Joncas creation, Sing Praise and Thanksgiving is a complete set of service music for the eucharist, including music for the sprinkling rite, the general intercessions, and the Lord’s Prayer. The full score with keyboard accompaniment is available, as well as a cantor/choir edition with SATB harmonies (minus accompaniment).

There are no surprises here; the work is straightforward, clean, and polished in the Joncas tradition. It is replete with sonorous SATB harmonies, interesting accompaniments, and clear melodic lines so characteristic of the composer.

The Gloria is especially exciting with its rhythmic refrain (repeated throughout the piece), triplet figures, and triumphant Amen. Accompaniments highlight many of the pieces, in particular the flowing (water-like) accompaniment to the verses of the “Sprinkling Rite” music. This is quite effective!

There are two fine qualities to this music: It is interesting and challenging to the trained choir member and yet singable and inviting to the other members of the assembly. If you are in search of a brand new Mass setting, this may be just what you are seeking.

David J. Cinquegrani

Recitative

In this issue we offer brief comments about a real miscellany of items for choirs and instruments drawn from various publishers.

Adoramus te, Christe (We Adore You, O Christ). Orlando di Lasso, ed. Patrick Liebergen. SATB. Carl Fischer, Inc. CM8273. $0.85. This edition of a motet by one of the greatest composers of the second half of the sixteenth century transposes the original down one step;

notates the time values half of their original values and the pitches in modern clefs; adds an English text, dynamic markings, and a keyboard reduction; as well as incorporating the musica ficta indications. The range of each voice and the length of the work make it well within the grasp of most choirs.

Let Us Come before His Presence with Thanksgiving. George F. Handel, ed. and arr. Jason Roberts. SATB, keyboard. Gentry Publications. JC2102. The entire text for this work consists of the title plus “and show ourselves glad in Him with psalms.” While choirs sing Handel’s music with such pleasure, this work also exhibits the normal difficulties found in this composer’s music.

Son of God, Eternal Savior. Thomas R. Pearce. Congregation, SATB, trumpet, and organ. Concordia Publishing House. 98-2818. $1.15. This “Hymn of the Day,” a setting of the eighteenth century Dutch folk tune IN BAILONE, with text by Somerset T. C. Lowry, is well constructed with one verse for choir alone and the last verse transposed up half a step. An average to good trumpeter is needed.

Alleluia. George F. Handel, arr. Jay Daniels. SATB and keyboard. Coronet Press. 392-41509. $0.90. The text for this less-than-two-minute work consists entirely of the one-word title. A somewhat grand yet effective work, it would best be sung by a good choir.

Thine Is the Glory. George F. Handel, arr. S. Drummond Wolff. SATB, two trumpets, and organ. Concordia Publishing House, 98-2831. $1.20. This chorale from JUDAS MACCABAEUS would serve as a wonderful Easter postlude. The addition of the two trumpets makes it most festive.

Lift Up Your Heads, O Ye Gates. John Carter. SATB, Bechkenhorst Press, Inc. BP1318. $0.95. This text, generally associated with Palm Sunday, is given a highly rhythmic setting.

God of Mercy, Truth, and Beauty. Arr. Robert J. Powell. SATB and keyboard. Coronet Press. 392-41511. $0.90. Based on the familiar Welsh folk tune “All Through the Night,” this arrangement is readily accessible to any choir. Only eight of its fifty-nine measures contain four-part writing. The text may make this work useful during a liturgy of the hours.

Three Chorales with Trumpets. J. S. Bach, arr. David W. Music. SATB, three trumpets, timpani, and keyboard. Concordia Publishing House. 98-2848. $0.85. Three simple but grand arrangements of OLD HUNDREDTH, LOBE DEN HERRN, and FREU DICHER will be effective on those rare occasions when these hymns are to be sung by the choir alone. The keys in which they are written make it unlikely that a congregation will sing along.


Now Thank We All Our God. J. S. Bach, arr. David Stocker. SATB and keyboard. Thomas House Publications, 1C368908. Taken from Cantata No. 79 for Reformation Sunday, this chorale has short instrumental interludes between each choral phrase. English text only.

Christ Is Born in Bethlehem. David Lantz III. SATB, keyboard, finger cymbals. Fred Bock Music Company, BG2151. A quiet piece with optional handbells. There is a low C-G pedal point throughout much of the piece. Each voice has a very modest range.


Rejoice and Sing Noel! Allan Robert Petker. TBB, keyboard. Fred Bock Music Company, BG2144. Although a bit repetitious, this is a nice addition to the Christmas repertoire. It is also available in SATB (BG2075) or SAB (BG2107), or with handbells. A piano will be the most appropriate instrument for the accompaniment. The lowest note in the piano part in measure 64 should be a C-natural.

The Angel Gabriel from Heaven Came. Anthony Prouser. SATB and organ. Concordia Publishing House. 98-2853. $0.75. A refreshing setting of a Basque carol that can replace any one of those hackneyed pieces one hears Christmas after Christmas.

Let Our Gladness Know No End. Arr. Crawford R. Thoburn. SATB and optional keyboard. Coronet Press. 392-41527. $0.75. This lovely arrangement of a Bohemian carol will probably be most effective a cappella.

Bethlehem Carol. Raymond H. Haan. SATB, keyboard, optional violin or flute. Coronet Press. 392-41528. $0.85. A melody from Geistlich Nachtigal (1649) is used for the text “O Little Town of
Bethlehem." The text seems to become more prominent when separated from its usual melody.

**In Bethlehem.** Arr. Robert J. Powell. SA or TB, keyboard. Coronet Press. 392-41532. $0.85. A sensitive arrangement of a Spanish folk tune that uses simple means to produce a satisfying work.

**The Virgin’s Slumber Song.** Max Reger, arr. Robert Ross. SATB, keyboard, optional flute. Coronet Press. 392-41494. $0.85. The text is in both English and German. As with any work by Reger, some unusual chromatic progressions make their appearance. Although it may appear quite simple, this piece does require a sophisticated shaping of lines and sound.

James Callahan

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**Books**

The one topic that participants at liturgy and music conferences consistently ask to see addressed is liturgy with children and adolescents. The request comes from catechists and liturgy committees, pastors and parents. In various ways, each of these requests asks the same question: “What can be done to make the Sunday Mass a life-giving celebration for children as well as adults?” At the same time, there is a growing dissatisfaction with the gimmicks that have too often substituted for a genuine concern with the presence of children in the worshiping assembly.

This month, Patricia LeNoir looks at two recent publications that address worship with children. Pat is Director of the Office of Worship for the Catholic Diocese of Dallas, TX.

Paul F. X. Covino

**Leader’s Manual for the Hymnal for Catholic Students**

Edited by Gabe Huck. GIA and LTP. 1989. $10.00. In quantities of five or more, $8.00.

This **Leader’s Manual** is an absolute must for the working library of a liturgist, musician, teacher, or leader of children’s worship. It’s a comprehensive approach to liturgy for anyone who works with children.

The book tackles basic questions: What are liturgy, prayer, and ritual, and how does each one fit into the school community? How does full, conscious, and active participation happen, and where do the ministers of liturgy come in? What is the role of the assembly—whether adults or children? What does liturgy with children look like?

The book’s purpose is to help teachers and other leaders become at home with their role in preparing the children and the liturgy. The **Manual** fulfills this purpose, and it guides the reader to other helpful resources, with the basic liturgy documents being the most crucial: the Constitution on the Sacred Liturgy; General Instruction of the Roman Missal; Introduction to the Lectionary for Mass; the General Norms for the Liturgical Year; Directory for Masses with Children; and the American bishops’ statements, *Music in Catholic Worship and Environment and Art in Catholic Worship*. Such references establish this book’s mandate: The authors know the church’s liturgy and recognize our children’s right to celebrate it.

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**THE GREAT PIPE ORGAN MYTHS**

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Chapter Two offers some fifteen rules for liturgy with children. What a gift from which to work! Liturgists, musicians, teachers, and other leaders have needed such simple yet essential insights as a guide for understanding how to work with children. So many of the materials on children’s liturgy, the Manual says,

... come close to treating children’s liturgy as entertainment or as show and tell. Some songs make of the liturgy something trivial. Often one finds an attitude that says: Liturgy is whatever we want it to be. With that premise, one is left to search each week, each month and each year for the new and different. Liturgy is challenged to compete with television. It can’t. It shouldn’t. This approach asks too little of both liturgy and children. It finally deprives children of that foundation for Christian life that only full participation in the church’s liturgy can make.

And so this Manual’s first rule is: “Repetition is not OK, but it is required.” This rule is first because we learn the value of repetition from little children. Does a child want a new story read every night? Does a child want a different place to go to bed every night? The same old words, the same old place—these are a kind of a home, territory physical and spiritual where the child delights, set free by the familiar.

The fifteen rules for liturgy with children delight my heart. They speak to my liturgical and catechetical instincts, and they really set my “mother” instincts on fire. For the first time I am reading what I know works, what I’ve seen work, what I yearn to celebrate with my own children, which has worked. These rules call for the word to be foundational and proclaimed. These rules know that the liturgy is something sung. They show that liturgy is “like a dance: the whole body must be used.” These rules teach that liturgy with children must have “dignity, clarity, and simplicity.” And finally they tell us that liturgy is filled with passion.

feasts, look hardest at the very core of the eucharist. In the eucharistic prayer we speak as passionate people about creation and sin and God’s relentless love. The climax of Catholic liturgy is eating and drinking of Christ’s body and blood, a deed that holds and little by little reveals a multitude of human passions. Children cannot be taught this. They can only sense it in their Community and grow into it.

This Manual offers much more. It presents chapters on “The Calendar of School Liturgies” and “Children and the Church’s Liturgy.” A beautiful section on “The Liturgies” contains background information, classroom preparation, primary, intermediate, and junior high suggestions, and liturgy preparation for each ritual—Masses and prayer services, morning and evening prayer. An appendix includes the Directory for Masses with Children as well as a section on “Basics of Singing for the Classroom Teacher” and another set of suggestions on “Helping People Sing and Other Music Matters.” There is also an index of music from the Hymnal for Catholic Students.

This Leader’s Manual holds such treasures that I would recommend it to anyone in liturgy. I especially encourage those who work with children, who yearn for children to take their rightful place at worship, to make this Manual a part of their working library. It is a precious gift to the church, one for which many of us will give thanks and praise.

Gather the Children
Cycle A


This final volume in Berglund’s three-year cycle of suggested “Ideas, Activities, Prayers & Projects” to “Celebrate the Word” is certainly a helpful aid to those who lead the liturgy of the word weekly with children. That is the book’s primary objective and its real strength. It can also be quite useful to religion teachers for preparing children for the coming Sunday liturgy, for deepening their experience of the readings, or for sharing Scripture with children, but I want to focus on its primary objective in this review.

Whenever I consider resource material for liturgy with children I look first at the recommendations for celebrating Christmas. You can usually get a good feel for the book’s theology from its suggestions on how children should celebrate the birth of Christ. Gather the Children offers a strong theology for the Christmas Mass at Midnight, and it offers a variety of suggestions for celebrating with children of various ages. It encourages us to proclaim the word simply and well, and the suggested activities take the form of the children’s response to that proclamation. There is a real reverence for the celebration of the word shown in the various suggestions for the environment, movement and gestures by the children, and interaction among the various ages of the children who are celebrating. These suggestions are not gimmicks but focused activities that encourage full, conscious, and active participation.

As in its suggestions for this feast, Gather the Children is quite consistent in its reverential approach to the celebration of God’s word. The proclamation of the word, as formatted in this book, calls for a response. Leaders are encouraged to sing the psalms with the children, as well as singing children’s songs. The psalms are our rightful heritage, and this book encourages children to embrace their heritage as they grow.

In the section “Music to Gather the Children,” Fred Moleck raises an important issue essential to children and adults: “After one year of weekly celebrations, the children should know about a dozen items they can sing comfortably without the printed page. This can only happen by repetition, and repetition works only if the music is delightful and asks to be sung again and again.” In describing the suggested selections, Moleck makes this comment about the hymns he has included:

Hymns are included. Chosen for the appropriateness to the season they are an important part of the Christian’s prayer life. For reasons of expediency children frequently are reared in the church without any knowledge of the treasury of hymnody, hardly a desirable effect.

For reasons similar to those just noted, “Some chant and Latin repertory are included” as well.

In the listing of “Selected Children’s Literature,” the “Bibliography,” the
"Index of Readings," and the "Calendar," Berglund helps leaders enhance the celebration of the word through a fuller use of the book’s resources.

I recommend *Gather the Children* to all who lead the liturgy of the word with children in churches, to musicians who may act as resource persons to those leaders, and to anyone who works with liturgy who is searching for a way to help children celebrate the word of God, so that our children may more fully become the living word that calls us all to conversion and celebration.

There are many other resources for liturgy with children in print, including many that offer formulaic or prepackaged "liturgies" as well as "how-to" advice. Without denigrating the honest efforts of hard-working, dedicated people who attempt to offer the best they can in preparing liturgies that are meaningful to children, and whose work is reflected in such books, I feel that people who are responsible for working on liturgy with children need to immerse themselves more in the church’s official documents than in such collections of prepackaged liturgies.

The church’s rituals, done with dignity, clarity, and simplicity, will enable children to be embraced by the God who loves them and the community that upholds them. It is necessary to adapt, certainly; the documents themselves call for adaptation. Yet it is also crucial that we commit ourselves more fully to celebrating the rituals well and to living in the world we have celebrated at the liturgy. Such activities will do more to enable our children to celebrate liturgy—side by side with committed Catholics of all ages—than anything else we have to offer.

Patricia LeNoir

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<td>For organ and optional trumpets and timpani</td>
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<tr>
<td>WEDDING MUSIC, PART I</td>
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<td>Best-selling collection of organ music appropriate for weddings</td>
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BY BENET WELLUMS

The folks at The Pastoral Press, just across the street from NPM Central, occasionally receive unsolicited manuscripts or ideas for books submitted by readers. Not many of these see the light of day. You'll probably understand why if you look over this list of suggested titles and ideas that have come in during the last few months.

The Art of Nude Presiding. A radical new solution to those vexing problems that plague every parish: whether to wear the stole inside or outside the chasuble; whether to vest the choir or not; how to get the people's attention for the lector and cantor; whether to vest the newly initiated in white at the Easter Vigil. These and a host of similar nagging issues disappear with this exciting new approach to liturgical garb, freeing the liturgy committee to consider more difficult issues. Suggestions in a companion volume, The Naked Assembly, can also help with summer air-conditioning costs.

In Your Face: Antiphons and Acclamations for Times of Conflict. A collection of short, pithy texts set to music by some of today's leading liturgical composers. This collection includes the first American setting of the ancient hymn text recently translated from the Qumran scroll Words of Thunder. It begins: "Your mother wore Canaanite sandals; your father ran with Philistines."

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<td>WASHINGTON, DC</td>
<td>July 9-13, 1990</td>
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Sowerby Foundation

In preparation for the 95th anniversary of Leo Sowerby’s birth, a number of prominent musicians and friends of the composer have formed The Leo Sowerby Foundation to assist in the per-
formance of Sowerby’s music and in the publication of a major part of his unpublished compositions.

Best known for his church music, Sowerby composed a vast amount of music ranging from sonatas and concertos to symphonies, chamber music, and songs. His *Canticle of the Sun* won a Pulitzer Prize. A new composition, “La Corona,” will be performed as part of the Year of Consecration and Dedication events at the Washington Cathedral on April 28.

Anyone interested in the Foundation’s work can contact Gail Quillman, Chairman, at 311 Florence Avenue, Evanston, IL 60202.

Westminster Choir to U.S.

The choir of men and boys of Westminster Cathedral, London, will be touring the United States in April 1991. The Cathedral, seat of the Roman Catholic Archbishop of Westminster, was begun late in the reign of Queen Victoria and completed in 1903. It is the last great building in England constructed of load-bearing brick; it uses no steel reinforcement. Westminster Cathedral maintains one of the three remaining choir schools in London. The choir sings every day at the cathedral and appears regularly in performance around London. The sponsors of this American tour are looking for host presenters. Information is available from: Philip Truckenbrod Concert Artists, PO Box 69, West Hartford, CT 06107. (203) 233-5858.

Directories


Music RoundTable, featuring the latest information on the music industry and related subjects, has been added to the Leisure Menu on the GEnie service, an online consumer information service offered by GE Information Services for personal computer users. Overseeing Music RoundTable is Alan Bechtold, editor and publisher of ONLINE DIGITAL MUSIC REVIEW (ODMR), a biweekly review of new music releases on compact disc in all music categories. The RoundTable allows posting and reading of notes on the latest news from the music industry, audio components and related technical areas, concert information indexed by state and musical group, music reviews, and current music videos. Dedicated areas for many styles of music are also available, as well as a software library of public domain freeware and shareware. For further information on GEnie, call 1 (800) 638-9636.

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Position Available

Music Minister. Full-time minister to coordinate liturgy and music. Vocal and keyboard skills, knowledge of liturgical music, degree in music, and ability to work with people a must.

Competitive salary and benefits. Résumé by May 15, 1990, to: Parish Administrator, St. Cecilia Church, 11720 Joan of Arc, Houston, TX 77024. HLP-3932.

Director of Office of Worship, Diocese of St. Cloud. Qualifications: administrative, educational, public relations, liturgical music performance skills; master’s degree in liturgical studies or related fields; three years leadership experience in parish liturgy. Salary $20,000-$23,000 (negotiable). Start July 1, 1990. Résumé, three references to: Worship Search Committee, Box 1248, St. Cloud, MN 56302. HLP-3933.

Liturgy/Music Director. Full-time position for 2,000-family suburban Minneapolis parish to design and coordinate liturgies, direct established 70-member choir. Ideal candidate will have music degree, keyboard/choral skills, education in Catholic liturgy. Send résumé to: Search Committee, Church of St. Edward, 9401 Nesbitt Avenue South, Bloomington, MN 55437. HLP-3934.

Liturgical Music Coordinator. Full-time Campus Ministry Office staff. Responsibilities: supervision of various choirs and entire liturgical ministry program. M.A. in liturgical music and vocal, keyboard, and choral skills. Experience preferred. Competitive salary/benefits. Résumé/references to: Robert W. McChesney, S.J., Director of Campus Ministry, St. Joseph’s University, 5600 City Avenue, Philadelphia, PA 19131. HLP-3935.

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**Liturgy/Music Director.** Full-time. 1,500+-family parish. Seeking person to work with and improve already existing liturgical program. Must have strong musical skills and knowledge of Catholic liturgy. Salary: low 20s plus benefits. Send résumé/references to: Search Committee, 215 Thomas More Drive, Elgin, IL 60123. HLP-3937.

**Church Organist/Choir Director.** Large active urban Catholic parish. Duties include weekend worship schedule, weekday Masses, weddings, and funerals; direction of adult and children's choirs; individual voice and/or instrumental coaching. References/repertoire experience to: Our Lady Queen of Peace Congregation, 3222 South 29th Street, Milwaukee, WI 53215. HLP-3938.

**Music Director/Liturgy Coordinator.** Report to pastor; develop/direct liturgical music program; be principal organist; direct choirs; participate in staff collaborative ministry. Submit résumé/salary history/letter explaining your vision of music ministry within large urban parish to: Search Committee, St. Barnabas Parish, 10134 S. Longwood Drive, Chicago, IL 60643. HLP-3939.

**Director of Music/Liturgy.** Liturgically progressive parish seeking qualified individual with degree, experience, enthusiasm, and organizational skill. Responsibilities: Direct choirs: weekend and weekday Masses; train cantors; work with liturgy team, liturgical ministers, and parish staff. Résumé and references to: Fr. Nicholas Weibl, St. Joseph Church, 709 Croghan Street, Fremont, OH 43420. (419) 334-2638. HLP-3942.

**Coordinator of Music and Worship.** Full-time position in urban university parish (pending budget approval). Responsibilities: coordination/development of three music ministries and liturgy committee; coordination of preparation for rites, seasons, and feasts. We seek a musician with degree/experience in music and/or liturgy. Résumés to: Search Committee, St. Ann Parish and Student Center, 70 St. Stephen Street, Boston, MA 02115. HLP-3943.

**Music Director/Liturgy Coordinator.** Dedicated, progressive music director with 16 years experience seeks full-time position in Indiana/Midwest area. B.M. and M.M. degrees. NPM and DMMD memberships. Experienced pastoral staff member; liturgy planner; director of adult, children, and folk choirs, cantor programs, instrumental ensemble. Strong keyboard skills. Available summer, 1990. Résumé, credentials available. HLP-3940.

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