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In This Issue . . .

Teenagers at Prayer: the Musician's Role. It seems that most of us have opinions about the young—what to do, what not to do, what will work, and what is different from the time when we were young. Some hold our opinions as fact; others offer theirs with more fear and trepidation. A great deal of confidence comes from the immediacy of our work with teens: The closer we are, the surer we are of what works.

My opinion about prayer and teenagers is that the critical elements are the personalities of the leaders and the peer group. In the area of liturgical music, I have had leaders of teens convince me that hard rock is THE way to go in liturgy; others have convinced me that Bach chorales are THE way to go. And still others are persuasive about almost everything in between.

What I conclude from this and from my own experience in teen work is that once you have developed a valid relationship (one that is trusted) you are likely to be able to encourage a teen to go in almost any direction you or they can imagine. It is the nature of the teenager to be unsure, unwilling, and uncertain at the same time that they are willing to explore and break new ground. And there is no question in anyone's mind that peer influence is central to the individualization that takes place in the transition from childhood to adulthood.

What, then, does a pastoral musician do about music in the parish when it comes to teenagers? The answer is: There is no easy answer.

The articles in this issue provide suggestions, directions, and ideas, but no easy formulas or quick solutions. Experience tells us that using retreats, youth liturgies, and ordinary parish celebrations are a place to begin (Henderson). When you plan, you must include the teens (Novak). But don't be surprised when “it” doesn’t work. The dualism that exists in our society is high. And those with many years of experience have some key things to remind us of—the fact, for instance, that repertoire, in and of itself, is not the solution to working with teens (Repp). A look at the successes of Protestant choir programs can help and give us encouragement (Creswell), but know that naming the liturgical experience is filled with compromises and adjustments (Mattingly). Whenever musicians gather to discuss this topic, there is always a list of concerns that at least keeps us from making the same mistakes twice (Conley). And for those of you who do not work with teens, the challenging article on cantor ministry should give you some good, practical ideas (Corbett).

Later this summer, August 1-4, 1990, NPM will be hosting a conference in Washington, DC, for those who work with younger children (K through Ninth Grade). So this issue, along with that conference, should remind all of our members about the importance of relating our music ministry to the young. Take a look around the parish. Who can you involve in your ministry? Who are the candidates to replace you? How can you be more open to young people interested in music and music ministry? NPM challenges every member to spend this summer in attending to the needs of the young in your parish.
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Cover: Photograph courtesy of St. Vincent Pallotti High School, Laurel, MD.

Additional photographs courtesy of The McDonogh School, Owings Mills, MD; St. Vincent Pallotti High School, Laurel, MD; and Peter's Way, Inc., Port Washington, NY.
The Parisians turned out by the thousands.... About 10,000 for the inaugural concert on September 21, 1989. It was our happy privilege to attend by special invitation as well. The breath-taking flawless performance of Organist Titulaire Jean Guillou was enhanced by the performance from console de Nef equipped with ICMI electrical systems. It permitted the audience to view the performance as well as hear the magnificent organ for the first time. The audience's enthusiasm for the performance was matched by the recognition for the builders excellence of this extraordinary French symphonic organ. We are proud to have been a part and invite you to inquire about ICMI Organ Products for your next instrument control systems.
Letters

Wind & Water, Fire & Flood

An article written in the past issue of *Notebook* (January 1990) 14:2, “Members Update,” pp. 2-3 concerned Hurricane Hugo and the earthquake in California, which devastated many parishes. I’m sure none of these, however, were affected more than Holy Spirit Parish, which was hit by a tornado on November 15, 1989. On that afternoon, the pastor, liturgy secretary, bookkeeper, two adults in a small chapel, nine school children and their teacher, and myself were present in the Parish Center and school.

I had just returned from the church and my office to drop off several copies of LTP’s Liturgy 90 magazine for our clergy. I noticed how dark it was and mentioned it to my secretary as the lights went out and an almost unbearable noise approached. I yelled at everyone that it was a tornado, and we fell to the floor out in the hall. Don’t ask me how I knew it was a tornado! None were forecast, and I had never been in one or even close to such a storm. It lasted only seconds, but in that short time we were pelted with glass, bricks, walls, doors, metal, and other assorted flying objects (the winds blew and the floors shook).

When the storm passed, we rose from our positions on the floor. Miraculously, everyone was fine except for minor cuts and abrasions. The children were escorted across the street to a hospital, which was almost uncathed by the storm. There were twenty-two people killed in Huntsville that night (pop. 237,000) and hundreds seriously injured. None of our parishioners (approx. 1,400 families) were seriously injured, but many parishioners had homes which were heavily damaged.

Our church, school, rectory, and parish center were made unusable, as roofs, walls, windows, and rooms were destroyed. The storm cut a quarter-mile path through our city, and Holy Spirit Parish sits right in the middle of the area. The only rooms which survived were the school secretary’s office and my office (roofers had completed a new roof at 3:00 P.M., and the storm struck at 4:36 P.M.).

Our parish now meets in a public high school auditorium, and religious education classes are also held at the school. Our parochial grade school meets in a rented shopping mall/learning center with the minimum number of classrooms needed.

The fact that a state-run school allows us to use a public school in the South is an anomaly beyond most Southerners’ understanding. The community (mostly Protestant) has been an inspiration. Our own church, which gives generously to those in need, continues to do so even more generously. We have even increased our Mass attendance and membership. God continues to guard, guide, and love his people at Holy Spirit. It is just so obvious!

I hope that you, the NPM staff, and other churches will continue to pray for us, for our community, and all communities which are affected by natural disaster. [Especially] remember St. Aloysius Parish in Bessemer, AL, which was recently destroyed by a devastating fire.

John J. Hoffman
Birmingham, AL

At the time he wrote, John Hoffman was the temporary coordinator for the newly established NPM Chapter in Birmingham. His letter, like the letters in the January issue of *Notebook*, help us to put our daily cares in a wider perspective and remind us that being church is a matter of showing God’s love even in difficult and devastating circumstances, of which our work in liturgy is a central and reinvigorating part.

Our Leaders Are (Musically) Illiterate!

Before Christmas our Hispanic youth group (about twenty males and females ranging in age from about twelve to twenty) asked me to a rehearsal to help them with some part work in preparation for our parish concert. In this group the women and girls are bilingual [but] the men and boys do not understand much English… What struck me immediately was that although this group is basically talented and certainly loving, it is illiterate with respect to most musical skills. I should have known that. After all, what campesino from wherever would have the benefits of piano lessons at age six or orchestra in the fifth grade? What we view as normal and what we count on for our musical base and take for granted...
doesn't exist in most respects in Hispanic parts of parishes like mine.

Increasingly, musical illiteracy is likely the reality rather than the exception in the Anglo portions of our parishes [as well]. I am acquainted with two excellent "contemporary groups" nearby... They don't do things like weekly psalms or a Gloria because some liturgically correct things are beyond their musical capabilities.

Our Hispanic group will improve and be even more liturgically correct... by rote learning (or by learning to read music a little—but this is a much longer-term solution). I suppose that suggests several solutions for the capacitiation of our Hispanic groups. They will need a broad base of music beginning as a first order of business with a psalm series... Second, everything, or nearly so, must be reduced to cassette. Third, since the cassette is the big teacher, perhaps a series of liturgical workshops "en cassette." Finally, we need to realize that most of the leaders we will deal with are musical illiterates and gauge our approaches from that reality, rather than from the "cathedral" view...

The approach has been wrong [so far]. If most of the leaders are and will continue to be musical illiterates, then we must capacitiate them, not try to solve the problem by putting paid, full-time directors of music in all our parishes. Shucks, we can't even get priests everywhere now. We cannot get the church to sing by pulling with full-time directors of music; we probably are going to have to do it by pushing people with minimal skills.

The very great danger is that we will accept as "correct" very bad music which is four or eight bars of bad four-part writing and fifty bars in eight verses of through-composed semi-psalm...

The archdiocese here has a program of capacitiation for directors of music... [but the] concern ought to [be] how to get people who can only read three chords to make better music. That means teaching them how to read more than three chords, teaching basic voice, and the use of other instruments, etc. In short, it may mean becoming music teachers.

Leonard J. Loomis
Moorpark, CA

Leonard J. Loomis is Director of Music at Holy Cross Parish in Moorpark. This letter is edited from two larger originals that Mr. Loomis sent us, the first of which was addressed to Owen Alstott at Oregon Catholic Press to thank him for Liturgia y Cancion, the Spanish-language version of Today's Liturgy. For subscription information, please write: OCP, 5536 NE Hassalo, Portland, OR 97213.

Father Funk comments in response: "We need to concentrate on both, the full-time director as well as... the basic music training. I do not think the church will profit if we concentrate on one or the other. I think it's a both-and rather than an either-or... The challenge, I feel, is that the Association really needs to address seriously."

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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Association News

Member News

Think Scholarship Fund

Each year NPM provides scholarships to four or five students. The money for these scholarships comes from the collection taken at the Convention liturgies and from a substantial gift given in honor of Rene Dosogne. The Rene Dosogne Memorial Scholarship Fund generates an annual scholarship of $500.

We invite our members to participate in supporting the scholarship fund. If you do not attend a Convention but would like to contribute, send your tax-deductible contribution (marked "Scholarship Fund") to the National Office. We invite those who may wish to make a more substantial contribution to consider a one-time contribution (as low as $5,000) to establish a scholarship fund in the name of your choice. We invite NPM Chapters to consider a one-time fund raising project to endow a scholarship in your Chapter’s name.

Volunteers Needed

The NPM National Office is seeking NPM members interested in assisting the growth and development of the National Association of Pastoral Musicians in their area. The type of assistance that is needed includes (1) NPM State Coordinators; (2) workers at summer schools; and (3) local promoters.

NPM State Coordinators primarily serve as communicators back and forth between the National Office and the NPM musicians in the state. This position takes about half a day per month.

Workers at Schools and Institutes provide assistance with registration, administration, and hospitality, in return for which they receive half-tuition at the School. This position takes five days per year, plus two half-days in preparation.

Local promoters are persons willing to get the word out in their city or area about NPM activities and programs by means of the telephone. This work requires as little as six days per year.

Anyone interested in assisting the work of the National Association of Pastoral Musicians please contact the National Office, 225 Sheridan Street, NW, Washington, DC 20011-1492.

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Not This Year, Roomie!

In the February-March issue (Association News, page 10), we described a suggestion by Theresa Schlosser about matching roommates for NPM Conventions. We invited people who were interested in that proposal to drop us a line, so we could determine the level of interest. From the handful of responses we received (five at press time), we can only conclude that most people prefer to choose their own roommates—or to room by themselves. Since there weren’t enough takers this year, we’ll shelve the idea for a while, though we may include it in the planning for Pittsburgh in 1991. Thanks to those who took the time to respond.

1991, Here We Come!

This year’s “Convention and Schools season” has just begun, but plans are already underway for the 1991 National Convention in Pittsburgh. The core committee has formed and begun to meet, and the local NPM Chapter is recruiting volunteers to help with the preparation and the Convention itself. John Romeri, the Diocesan Music Coordinator and the local Chapter Coordinator, says: “We have over a hundred volunteers so far and still need hundreds more… We need everyone to help make the Pittsburgh Convention something special.”

Even as we enjoy this summer’s programs, it’s nice to know that so many people are already working hard to make next year’s National Convention “something special.”

New Editor at ML

John Gallen, SJ, has been named as the new editor of Modern Liturgy magazine. He was formerly at the Corpus Christi Center in Phoenix, AZ. The “Liturgy Plus” computer program for liturgical planning will now be distributed by Resource Publications in San Jose, CA.

Keep in Mind

Peter La Manna died on January 16, but NPM did not receive word of his loss until recently. Dr. La Manna chaired the Philadelphia Commission on Sacred Music and taught seminarians at the Theological Seminary of St. Charles Borromeo, Overbrook. He helped to found the Association of Church Musicians in Philadelphia and the Conference of Roman Catholic Cathedral Musicians. He also helped to establish the music program at the National Shrine of the Immaculate Conception in Washington, DC. The Steering Committee of the Cathedral Musicians Conference wrote this of him:

Peter was cherished by his friends, his associates and colleagues, his singers, his students, and the multitude of ordained clergy that he counseled and taught… The music of the Church was his daily work, which he undertook with humility, faith, and ad- mit high standards. Peter could have been termed a traditionalist, but never a reactionary; a visionary, yet hardly an iconoclast. He loved chant and understood it intimately. For him chant wasn’t old music… it was prayer… For that art and those rich and wonder filled seasons with Peter La Manna among us, Deo gratias!

A final farewell: In paradisum deducant te angeli: in tuo adventu suscipiant te martyres, et perducant te in civitatem sanctam Jerusalem.

Sister Thea Bowman, the well-known gospel singer and evangelist, died at her home in Canton, Mississippi, on March 30, within days of being the first African American to receive the University of Notre Dame’s Laetare Medal, that institution’s oldest and most prestigious honor for American Catholics. Rev. Edward Malloy, Notre Dame’s President, announced the award this way: “In multiple ministries of word, song, and suffering Sister Bowman has shown Church and world alike a face of Christ both black and female. In honoring her, we celebrate
not only her witness but also the cultural wealth of the Catholic Church in our land.”

Sister Thea was born in Yazoo City, Mississippi, the granddaughter of a slave. After her conversion to Roman Catholicism, she became a member of the Franciscan Sisters of Perpetual Adoration and earned a doctoral degree in rhetoric and literature from The Catholic University of America. She lectured and sang before hundreds of gatherings in the United States as well as in Nigeria, Kenya, and Canada. In 1983, she was part of the NPM Institute in Black Music, Culture, and History at the St. Louis National Convention.

Since 1985, Sister Thea was afflicted by cancer, spending recent years confined to a wheelchair and undergoing chemotherapy five days a month. But even that debilitating and painful illness did not stop her lectures, singing performances, and revivals. When she met with the American Catholic bishops last year, Thea talked with them about what it means to be a multicultural church. She said: “It means sometimes we do things your way and sometimes we do things mine.” Then she had them all stand, link arms, and sing “We Shall Overcome.”

Last year some friends and admirers established the Sister Theo Bowman Black Catholic Educational Foundation with the goal of raising $150 million in scholarships for black youths. The foundation is based at St. Michael’s College, Winooski, VT.

The Order of Christian Funerals invites us to pray: “O God, you are water for our thirst and manna in our desert. We praise you for the life of Theo and bless your mercy that has brought her suffering to an end . . . .” Our faith tells us, in the words of the spiritual, that Sister Thea has gone ahead of us to “that gospel feast, that promised land where all is peace.”

### Meetings and Reports

#### Choir Directors in France

Led by Oliver Douberly, Director of the NPM Choir Directors Institute (January 19-26, 1990), choir directors from fifty-five parishes and cathedrals visited France and some of its most important musicians and musical instruments.

In Paris, an evening reception honoring Ms. Marie Madeleine Chevalier Durafle, Organist of Eglise St. Etiene Du Mont and M. Jean Langlais, composer, was followed by eucharistic celebrations at St. Etiene, with Madame Durafle at the organ, and at St. Eustache. There was a very special demonstration of the organs at St. Eustache by Pierre Imbert, Organist, and Rev. Bouleau, Choir Director, and at St. Clotilde (the organ of César Franck) by Pierre Cogn, Organist, and Phillippe Bidart, Choir Director. The day concluded with a special reception and tour of Notre Dame and its organ conducted by Revs. Arnold Batslaere and Jean Rever.

At Chartres, a special tour of the church and its organ were provided by Rev. Charles Sequin, Pastor, and Jean Delabre, Organist on the famed organ at Notre Dame de Chartres. At St. Pierre de Solesmes monastery, lauds and morning eucharist were beautifully sung in Gregorian chant and followed by a brief lecture and tour of the chant research library.

At Taizé, morning, noon and evening prayer were sung with the brothers (over eighty-five were present since a chapter meeting had just concluded), and the day was topped by a delightful evening with Frère Roger.

The diversity of these experiences together with their intensity made this visit to Paris and other parts of France totally unique for all the participants. An appeal was made at the Cathedral of Notre Dame in Paris for visiting choirs to continue to support their music program. A two-year repair of the grand organ began this Easter. Anyone interested in more information on choir tours to Paris contact: Peter’s Way, 270 Main Street, Port Washington, NY 11050. 1 (800) 225-7662.

### Third Congress of Choir Directors, Rome

Over 150 persons gathered in Rome to participate in the Third Annual Congress for Choir Directors (February 10-14, 1990) around the theme “Unity and Diversity.” Representatives from the major countries in Europe, Africa, Asia, and South and North America gathered

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to hear presentations, discuss current issues, and participate in a number of liturgical and musical celebrations.

The German presentation, led by Dr. Franz Stein, Director of Musica Sacra in Germany, provided reflections from seventeen different German dioceses. As in the United States, many German dioceses are very active musically; others, not so.

The United States presentations included those by Rev. Anthony Sorgie on seminars, Oliver Douberly on choir programs, Rev. Michael Jonas on issues facing choirs, and Rev. Virgil Funk on issues for future education.

The next day included presentations from Italy, France, Spain, and Japan. Rev. Cuthbert Johnson, OSB, of the Congregation for Divine Worship and the Discipline of the Sacraments, provided an excellent summary and commentary on Pope John Paul II's recent document on liturgical renewal, 

Vice-annus Quintus Annus. Archbishop Virgilio Noe, Archpriest of the Basilica of St. Peter's and former secretary of the Congregation of Sacred Worship, summed up the conference with a call for a Fourth Congress of Choir Directors to be held in Rome, February 9–13, 1991.

Music festivals included performances by the Women's Choir of the Roman Philharmonic Academy, directed by Msgr. P. Colino; the Chor St. Anton, from Regensburg, Germany, directed by Christoph Bohm; and an organ recital by Oliver Douberly of Oklahoma City.

For information about next year's meeting, contact "NFM-Rome 1991" at the National Office.

NAAL Meeting

About 120 persons gathered in Saint Louis, January 2–5, 1990, for the annual meeting of the North American Academy of Liturgy, an ecumenical organization for the exchange of ideas about liturgical studies and practice.

Rev. John Baldwin, incoming President, keynoted the meeting. Ron Grimes presented a challenging paper and process entitled "Emerging Ritual." Sr. Theophane Hytrek, recipient of the Berakah Award (see "Association News," April-May issue), performed a wonderful organ recital as her response. Rabbi Lawrence Hoffman, author of The Art of Public Prayer, was elected Vice President (president-elect) and will keynote next year’s meeting.

Combined Congregations

On March 1, 1989, the Congregation for Divine Worship was combined with the Congregation for the Discipline of the Sacraments. Archbishop Lajos Kada, born in Budapest, was appointed as Secretary of the reorganized congregation.

From the BCL

New Liturgical Language. At the request of the National Conference of Catholic Bishops, the Vatican Congregation for Worship and the Discipline of the Sacraments has approved the Lakota language for use in the liturgy in the dioceses of the United States. Lakota is a branch of the Siouan language family, used by members of the Sioux or Dakota tribal confederation.

Future Plans. In addition to its ongoing work, the Secretariat of the BCL is developing guidelines in the following areas of interest to NPM members: posture and gesture at liturgical cele-
brations and the role and training of presiding liturgical ministers. They are also studying possible adaptations to the Order of Mass for the United States, and the Black Liturgy and Hispanic Liturgy subcommittees are examining other specific adaptations. The new Lectionary for Masses and Other Celebrations with Children (which will be discussed at our Regional Convention in Washington this summer) was reviewed by catechists and other specialists this spring.

From the FDLC

Directory of Liturgical Consultants for Worship Space. The FDLC has prepared a directory of twenty-five of the nation’s top consultants on liturgical design that allows you to compare such things as qualifications, fees, and philosophy of design. Copies are $11.95 to members, $12.95 to nonmembers. Pub. #482. Also available is a completely revised listing of reprint policies for the major liturgical music and Scripture publishers. Titled Copyright Update, it sells for $13.95 to members and $14.95 to nonmembers. Pub. #452. Write: FDLC, Box 816, Ben Franklin Station, Washington, DC 20044.

Logos Dance Conference

“Logos” is an annual ecumenical conference on dance in worship for professional dancers and choreographers. Each person attending is invited to participate actively. The aim is to provide a “keenly focused, concentrated meeting of minds” in order to expand the breadth, depth, and scope of substantive liturgical dance. Application is also open to ministers, clergy, and religious leaders who may serve as presenters of professional liturgical dance. The continuing purpose of the conference is to develop an appreciation within the churches for professional dance as an instrument of worship and to improve the quality of dance in religious settings. A second aim is to further an awareness of the vitality of dance as spiritual expression and to encourage and promote such spiritually-inspired dance in nonreligious or secular performance spaces.

Information on this year’s conference in New York City (June 21–24) is in this issue’s “Calendar” section. To find out more about “Logos” membership, please contact Mary Craighill, Director, St. Mark’s Dance Studio and Company, 301 A Street, SE, Washington, DC 20003. (202) 547-1936.

Monastic Worship

There are unique demands on and expectations of the liturgy celebrated in monastic communities, centered on the “sacrificium laudis” of the daily liturgy of the hours. The Monastic Liturgy Forum is a recently formed group that offers formation and support for Benedictines who serve their communities as liturgists, though the organization and its annual conferences are open to other monastic communities. The Forum’s second conference, “Scriptural Words for Monastic Worship: Blending the Divine and the Human,” will be held at Holy Cross Abbey in Canon City, CO, August 16–19. Major addresses will be given by Rev. Andrew Ciferni, O.P., and Sr. Mary Irene Nowell, OSB. For further information, contact Sr. Barbara Helder, OSB, MLF Secretary/Treasurer, St. Benedict Monastery, 4530 Perrysville Road, Pittsburgh, PA 15229. (412) 931-2844.

New from LTP

Liturgy Training Publications has produced two new valuable resources, one that provides important information about the space in which we pray, and another that challenges the context of our praying. The first is Shaping a House for the Church by Marchita Mauck ($9.95). Its aim is to explore the design consequences of the concepts articulated in Environment and Art in Catholic Worship. The book is generously illustrated with diagrams and photos that illustrate the points made in the text.

The second publication, a revised version of an earlier work by Eugene J. Fisher and Leon Klenicki, is an interreligious Holocaust memorial service (Tom Hashoah). From Desolation to Hope ($2.95 each, bulk discounts available) contains readings, prayers, and songs that may be used in a variety of settings to remind us of how the Holocaust continues to affect especially all those with European ancestry and how it serves as a reminder to the whole world of Pastor Martin Niemoller’s warning: “First, they came for the Jews and I did not speak out—because I was not a Jew . . . Then they came for the socialists . . . Then they came for the trade unionists . . . Then they came for me—and there was no one left to speak out for me.”

Both publications are available from Liturgy Training Publications, 1800 North Hermitage Avenue, Chicago, IL 60622–1101. Toll-free order number: 1 (800) 933–1800. FAX: (312) 486–7094.

Kennedy Center Friedheim Awards Deadline

The Kennedy Center Friedheim Awards offer annual recognition to living American composers for meritorious musical composition in the fields of orchestral and chamber music. The two categories alternate, honoring composers of orchestral compositions in even-numbered years and of instrumental chamber compositions in odd-numbered years. The deadline for submission of instrumental orchestral works for the 1990 competition is July 15. Prizes range from $5,000 to $500. The works of the four finalists will be performed in concert at the Kennedy Center on October 28. For more information and nomination forms, contact Marilyn Cotter, Coordinator, Kennedy Center Friedheim Awards, Office of the Artistic Director, The Kennedy Center, Washington, DC 20566. (202) 416–8031.

Summer Overseas

France. The Centre Internationale de Formation Musicale (CIFM) offers a summer program in Nice in three sections. Two parts (July 8–22 and July 24–August 7) contain workshops in voice and various instruments, while a special section on dance is offered from July 2 to 14. There is also the second Nice Flute Symposium (July 12–15), of which Jean-Pierre Rampal is the honorary president. For more information contact: Secrétariat C.I.F.M., Conservatoire National de Région, 24, boulevard de Cimiez, 06000 Nice, France. Phone: 93-81–01–23.

Finland. The Lahti Organ Festival 1990 (July 30–August 5) is dedicated to the French organist and composer César Franck (1822–1890). In addition to major opening and closing concerts, there will be additional concerts, master classes, and festival performances in sites around Lahti, though the center of the festival is the Church of the Cross. Some events are free, though most charge an admission fee. Season tickets that cover most events are available. For more information, write Uruvikon Toimisto—Festival Office, Kikokatu 5, 15110 LAHTI, Finland. Phone: (918) 231–84. FAX: (918) 832–190.
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Support—Where does it come from for our NPM Chapters? Well, in the Diocese of Buffalo, NY, the Most Rev. Edward D. Head sent a letter to all diocesan musicians encouraging their participation in the convocation described in this column. The Catholic Banner, South Carolina's official Catholic newspaper, regularly gives the local NPM Chapter major coverage—once, a front page picture and story! In the Diocese of Gaylord, MI, Pat Cormack, SCSC, the Associate Director of Worship/Adult Formation for the diocese, is keeping the local Chapter together. Most often there's just one person—one "Chapter Parent"—who loves and nurtures the Chapter and its members.

Special congratulations go to Susan Gretler, Coordinator of Liturgy at Holy Cross Church in Fairview, PA. Susan and several other parish musicians from the Erie Diocese have worked hard to achieve permanent chapter status. The programs and events listed here are made possible in dioceses throughout the country because of the vision, hard work, and support of bishops, priests, diocesan newspapers, and yes, pastoral musicians. Congratulations!

Rick Gibala
National Chapter Coordinator

Arlington, Virginia

The annual Shrove Tuesday luncheon took place at Squire Rockwells Restaurant. On March 13, Mary Ellen Lanzillo hosted a program on various aspects of the marriage rite, including repertoire for organ, cantor, and assembly, at St. John's Church in McLean. Presenters were Mike McMahon, Patti Pulyo, and Paul Skevington.

Dorothy Peterson
Chapter Director

Buffalo, New York

On Saturday, March 10, we held a convocation at Christ the King Seminary, East Aurora, NY, beginning with midday prayer at 12:15 and ending with a closing banquet at 6:00 P.M. Bishop Edward D. Head presided at the 5:00 P.M. eucharistic liturgy, and Rev. John Gallen, SJ, was the keynote speaker.

Patricia Otis
Chapter President

Joseph Church, Lucinda, PA, focusing on Triduum and Easter music.

Susan Gretler
Chapter Director

Charleston, South Carolina

Lynn Trapp was the guest conductor at our first annual choral festival, held at Nativity Church February 16-17. More than 150 participants gathered from twenty-five parishes.

Sr. Evelyn Brokish, OSF
Chapter Director

Fort Wayne/South Bend, Indiana

"Music and the Funeral Rite" was the topic of the Monday, February 19, meeting held at St. Paul of the Cross Church in Columbia City. A Chapter meeting was held on March 6 (11:00 A.M. to 1:30 P.M.) at Most Precious Blood Church in Fort Wayne.

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

Erie, Pennsylvania

Our fall program last year, held at St. Michael's Church in Greenville, included evening prayer and a music showcase. We elected officers, and the first meeting of the newly formed Chapter was held on March 27 at St. Joseph Church, Lucinda, PA, focusing on Triduum and Easter music.

Susan Gretler
Chapter Director

Hartford, Connecticut

Fr. Dave Baranowski led a discussion on clergy-musician relationships/colla-
Pittsburgh, Pennsylvania

A retreat for parish musicians took place on February 19 (President’s Day) at the Motherhouse of the Sisters of St. Joseph in Baden. In March we held a program of organ and choral music, “New and Old Chestnuts,” at which a new Mass setting for the diocese was presented.

John Romer
Chapter Coordinator

Portland, Oregon

The Chapter Director led a program on music and the new Order of Christian Funerals on February 11 at St. John’s, Milwaukee. On March 11, Dr. Michael Connolly led a discussion program on the role of the cantor for the 1990s.

Michael Prendergast
Chapter Director

Providence, Rhode Island

Cooperative Ministries presented a Triduum workshop on Sunday, February 11, at Immaculate Conception Church, Cranston. A general “open meeting” was held on Sunday, March 11, at St. William’s Church, Warwick.

Bill O’Neill
Chapter Director

St. Louis, Missouri

Tim Stephan was host for our annual banquet, held Monday, March 19, at the Curé of Ars Parish. Musicians were encouraged to bring their pastor and/or associate pastors with them.

Marie Kremer
Chapter Director

San Antonio, Texas

Questions addressed at the workshop on “Music and the Presider” (March 10) included: Should your priest sing? What parts of the Mass should he sing? Where can he get the music?

Cecilia Felix
Chapter Director

Scranton, Pennsylvania

On Monday, March 19, Chapter members gathered for supper from 6:00 to 7:00 P.M. at the Cathedral rectory. The topic of the meeting, presented by Fr. Rich Gabuzda, was “Back to Basics, A Look at the Sacramentary.”

Paul Ziegler
Chapter Director

Sioux Falls, South Dakota

Bonnie Faber-Phillips was the clinician for a choral workshop held on March 24 from 9:30 A.M. to 3:00 P.M. at St. Lambert School.

Jeanne Ranek
Chapter Director

Trenton, New Jersey

A choral conducting workshop took place on Saturday, March 10, from 9:30 A.M. to 3:00 P.M. at Our Lady of Sorrows Church, Mercerville. Lisa Zorovich was the clinician. The workshop fee ($15) included registration, materials, and a music packet.

Donna Clancy
Chapter Director
This is a list of currently active NPM Chapters in Europe, The Bahamas, Canada, and the United States. Is there a Chapter in your diocese? Perhaps it's time to start one. For information on beginning a local Chapter please contact the National Association of Pastoral Musicians, NPM Chapter Coordinator, 225 Sheridan Street, NW, Washington, DC 20011–1492.

Rick Gibala
National Chapter Coordinator

Permanent Chapters are designated in this list by a (P) after their name; temporary Chapters are designated with a (T). When a Chapter is first formed, it is considered "temporary" until it can meet the requirements for "permanent" status. Some Chapters are so large that they are divided into branches (BR). Unless otherwise noted, all the persons on this list use the title "NPM Chapter Director."

**U.S. Armed Forces Chaplaincy Chapter (P)**
Anne Baker
North Atlantic Girl Scouts
226–48–1880
APO New York 09102

The Bahamas

**Nassau Chapter (T)**
Eric Wilmot
PO Box 3047
Nassau, Bahamas

Canada

**Ontario Province**

St. Catherines Chapter (P)
Donald Parr
6985 Barker Street
Niagara Falls, Ontario 126 225

**United States of America**

Alabama

Birmingham Chapter (T)
Ms. Betsy Bumgarner
Office of Liturgy
8314 4th Avenue, South
Birmingham, AL 35206

Alaska

Anchorage Chapter (P)
Jesse & Shirley Reeves
6541 Imlack Way
Anchorage, AK 99502

Arizona

Phoenix Chapter (T)
Mr. Joseph Beringer
Office of Worship
400 East Monroe
Phoenix, AZ 85004

Tucson Chapter (T)
Cheryl Lundgren
4725 East Pima
Tucson, AZ 85712

Arkansas

Little Rock Chapter (P)

Little Rock (BR)
Rachelle Stris
601 Napa Valley Drive, #717
Little Rock, AR 72211

Little Rock (NE BR)
St. Phyllis Enderlin
311 Cedar Street
Pocahontas, AR 72455

Little Rock (NW BR)
Ms. Cathy Crouch
1618 Cartwright Circle
Springdale, AR 72764

California

Fresno Chapter (T)
Michael Barta
1572 East Barstow
Fresno, CA 93710

Orange Chapter (P)
Ms. Jan Stanak
355 Paularino, #F-205
Costa Mesa, CA 92626

San Diego Chapter (P)
Mr. Jerry R. Witt
PO Box 8863
Rancho Santa, CA 92067

San Francisco Chapter (T)
Terry Jensen
2256 “A” Market
San Francisco, CA 94114

Connecticut

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Mr. David L. Tate
18 Woods Grove Road
Westport, CT 06880

Hartford Chapter (P)
Ms. Joan Laskey
550 Darling Street, Unit 40–A
Soutthington, CT 06489

District of Columbia

Washington Chapter (T)
Rev. Michael King
Office of Parish Life & Worship
PO Box 20600
Washington, DC 20017
Florida

Miami Chapter (P)
Sr. Mary Tindel
13225 1st Avenue, NW
Miami, FL 33168

Orlando Chapter (P)
Sr. Anne Kathleen Duffy
201 University Boulevard
Daytona Beach, FL 32018

St. Augustine Chapter (T)
Mr. James Hughes
St. Catherine’s Catholic Church
1649 Kingsley Avenue
Orange Park, FL 32073

Illinois

Belleville Chapter (T)
Mr. Fabian Yanez
Office of Worship
2620 Lebanon Avenue
Belleville, IL 62221

Peoria Chapter (T)
Mr. Dan Wyatt
Christian Worship & Music
412 NE Madison Avenue
Peoria, IL 61603-3720
and
Mr. Roger Petrich
303 S. Poplar
Carbondale, IL 62901

Indiana

Fort Wayne Chapter (T)
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Most Precious Blood Church
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Gary Chapter (T)
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Merrillville, IN 46410

Indianapolis Chapter (P)
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Indianapolis, IN 46254

Iowa

Dubuque Chapter (P)
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Guttenberg, IA 52052

Louisiana

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815 Barbier Avenue
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St. Louis Chapter (P)
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Mittown, NJ 08880

Paterson Chapter (T)
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Boonton, NJ 07005

Trenton Chapter (T)
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Trenton, NJ 08638

New Mexico

Santa Fe Chapter (T)
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St. Joseph’s Place, NW
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New York

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Nashville Chapter (P)
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and
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BY MARYANN CORBETT

I am a cantor. Notice that I do not say that I “cantor sometimes” or that I “serve as a cantor.” I use the verb to be. I started leading the singing at liturgies more than twenty years ago, and while I have taken occasional breaks from it, it has never stopped being a central experience for me. It is part of my self-definition.

That’s why I find it odd to see so little written about cantors and cantoring. Official documents have been produced by bishops’ conferences and canon lawyers, and the occasional article laments the state of church music in general. But in publications for the nonspecialist there is little written evidence that anyone cares about what the cantor does.

Congregations care, or at least they distinguish good from bad. They will speak up when their cantor has done well, but a word of thanks after Mass offers little guidance about what works and why, nor does it explain how the cantor makes a difference. More distressing still, there is no sign that cantors believe their work makes a difference. I have never seen a piece written by a cantor about the way in which singing for liturgy affects a person’s prayer or relationship to the church community. The absence of that kind of writing suggests a certain lack of enthusiasm among cantors. It’s surprising—and disconcerting—that cantors should lack enthusiasm for something they supposedly do out of love for singing and the church.

Five Beliefs

The absence of such articles and the lack of enthusiasm it suggests make me suspect that something is wrong with the relationship between congregations and their cantors in most American Catholic churches. At bottom, I believe, the problem is that cantor and congregation expect too little of each other. The people in the pews are satisfied if the cantor’s singing is decent and the words are understandable. The cantor is satisfied if the people open their mouths to sing. But a lot more could be going on, so I would like to exhort cantors and congregations to change what they believe about one another. I offer five articles of faith as the basis for a changed set of beliefs to be shared by cantors and congregations.

Believe that a cantor is a ritual person. There’s a strong temptation for cantors to be perfunctory as they walk to the mike, speak some boilerplate words of welcome, and announce the number of the opening hymn. In some places the cantor’s role never goes much beyond announcing hymn numbers or giving stage directions.

But is this the role that the reformers of the liturgy had in mind? If cantors are important enough to be acknowledged as real ministers in liturgical and canon law (about which more later), then they are certainly meant to be more than animated hymnboards. Specifically cantors have the right—even the obligation—to talk about God. They need, therefore, to be comfortable with talking about God and to be able to invite a congregation to sing its prayer in words that are genuine, not canned. They need to be comfortable with large gestures, and they need to be at ease with what Joseph Campbell calls mana, the power and presence that come with a ritual role.

Believe that the cantor has a right to be expressive. In far too many places, cantors do not lead singing; they merely sing words and notes and raise their hands. Consciously or not, they avoid eye contact with members of the congregation. They hold their facial mus--
cles in the formal half-smile considered appropriate to organized religion. They are divested of personality.

There are many reasons for cantors to act this way, some of them susceptible of change, some not. Experience and workshops may help with lack of confidence, but not much will help with churches in which the sight lines are so bad that the cantor cannot make eye contact with all parts of the congregation. One thing can make an immediate difference, however: giving cantors permission to be expressive, to perform their ministry.

I have attended liturgical workshops where cantors are told in so many words not to perform. What is meant is that a church is not a stage or a piano bar and that certain modes of expression will bother members of the congregation. What happens when people hear the words “Don’t perform,” however, is that they translate that statement to mean “Don’t show any feeling” or possibly “Don’t show so much presence that you compete with the presider.” The damage done by such advice is compounded when parishes are leery of lay ministers in general or nervous about the presence of women in the sanctuary.

Advising a singer not to perform is a contradiction in terms; a singer is a performing artist whose job is to interpret the music and the words. Not every cantor has the vocal skill truly to interpret a song, but it’s time we squelched the idea that interpretation and expression are not allowed.

Positive reinforcement from presiders can make a great difference, especially if it is specific. I will always remember the presider who complimented me because I was not afraid to sing softly. 3

Once a parish gives cantors permission to be expressive, it can begin helping them develop the ability to do so. The greatest aid to expression that I know is memorizing the music. Unless cantors can raise their eyes from the page and look at the people, their ability to communicate the music will be very limited. Some parish-wide decisions bear on the cantor’s ability to memorize music: Memorization is simplified by regular use of a hymnal, and a schedule for cantors helps, or at least generous notice about when each cantor will be singing. Ultimately, though, only the cantor’s commitment will ensure that at least some music is memorized.

Believe that the cantor’s preparation encompasses more than the music. To interpret a piece of music one must first have an interpretation, that is, one must know what the words and music mean in the context of the whole liturgy, even of the whole season. A cantor needs to ask questions like these: “Exactly how does the psalm fit with the readings? Especially, how does it relate to the first reading?” A hopeful psalm after a consoling reading should be understood and sung differently from a hopeful psalm after a reading that threatens the world with God’s justice. To answer such questions, a cantor needs to learn as much as possible about the shape of the liturgy and the thematic connections among the hymns and prayers. The average cantor would be helped by a stent as a reader or a liturgy planner, or both.

The average cantor reading that previous paragraph might laugh out loud. We rarely go to so much trouble. But might that not be the reason for our disaffection? The Mass is not all it could

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Handbook for Cantors
DIANA ADDAR GOWAN

24
be because most of the time we don’t trouble ourselves even to read the readings ahead of time. We need to do better, not only for the sake of the congregation, but to enrich our own prayer.

Believe in public ways that cantors are important. Another part of the problem is the way cantors are treated.

We need to do better, not only for the sake of the congregation, but to enrich our own prayer.

by canon law. Canonically the person who stands up to sing in front of a congregation “functions” as a cantor; this role is not described as a ministry, even if that person sings every week. There is provision in the canons for permanent installation of some lay people in certain ministries. Lectors and acolytes may be installed “on a stable basis”—if they are men. Other lay “persons” (i.e., women and children) can function as lectors “by temporary deputation.” All the other lay liturgical ministries and women in general are lumped together in the second-class status of “functioning,” not ministering: “Likewise all lay persons can fulfill the functions of commentator or cantor or other functions, in accord with the norm of law.” Installing only certain ministers, and only men, would be impossibly divisive in many parishes, and so the idea of installation is largely ignored. Such imbalance in the canons between the sexes and among various lay ministries deprives parishes of an important statement of the place of cantors in parish life.

Some parishes do try to connect cantoring with prayer by a service of commissioning, and that is all to the good. In my experience, however, that service is usually small, held just for the lay ministers, and relegated to a weekend or made part of a Saturday workshop for musicians. To really work as a way to impress on cantors and congregations that cantors and other lay ministers have a serious role to play, the commissioning ought to be done in front of the congregation on Sunday, preferably at a Mass that is musically splendid. Finding an apt feast would be helpful—could we possible resurrect the celebration of St. Cecilia’s Day?

I wish every cantor could have such memories. Mine, I confess, are sources of the energy that helps me live through last-minute calls to substitute, poor preparation, blank-faced congregations, and all the other banes of a cantor’s life. My memories are old-fashioned “actual graces,” and it is only by grace that I can even begin to act on the counsels of perfection I have written about here.

This is the grace all cantors need; this is the grace that will stop us being wooden nonentities with our eyes glued to the page. If we are ever to believe in the real power of the cantor’s role, we must feel that power—at least once. We must have the experience of being truly moved by liturgical song and of seeing that the congregation is moved as well.

1. This article is copyright © 1989 by Maryann Corbett; edited and used here with permission. All rights reserved.
2. The memory is even dearer to me because the presider was Michael Joncas.
3. Editor’s Note. The title “responsorial psalm” refers primarily to the way the psalm is sung—sole stanza and congregational response. It should not be understood as a “response” to the first reading, though it is often linked with the other biblical texts of the day by similar themes or images.
5. Canon 230.2.
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For Clergy & Musicians: Conference Report

“What Went Wrong?”

BY BARBARA CONLEY

On February 3, 1990, at the Chestnut Hill Campus of Boston College, The Georgetown Center for Liturgy, Spirituality and the Arts sponsored “Let the Children Come to Me,” a workshop on worship with children and adolescents. One of the plenary sessions dealt exclusively with preparing liturgies with adolescents. Its format was designed to facilitate group discussion among catechists, liturgists, clergy, musicians, and youth ministers to identify common issues and concerns and to examine possible alternatives.

After brief introductions by the facilitators, the group was asked to share their experiences—successes, failures, ideas, problems, concerns—and time was provided for responses and questions.

This workshop was offered twice, in morning and afternoon sessions, and the interactions of the two groups of participants were very different—one group was more task- and answer-oriented, while the other wanted to discover answers via listening to each other’s stories—but many of the issues and concerns voiced by the two groups were the same.

Barbara Conley is on the staff of The Georgetown Center for Liturgy, Spirituality and the Arts. Other persons contributing to this article include Dr. Gerard Baumbach, Director of Catechetics for William H. Sadlier, Inc., Ms. Nancy Frayne, Coordinator of Youth Ministry Services for the Catholic Youth Apostolate of the Archdiocese of Boston, and Rev. Daniel O’Connell, Associate Pastor at Sacred Heart Parish in North Quincy, MA.

Integration of ministries led to limited participation (at best) by adolescents during a liturgy, or homilies too distant from the experiences of adolescents, or catechism classes and retreats presented solely as mandatory preparations for the sacrament of confirmation. Collaboration in the parish, they reported, is done more often on an “only as needed” basis rather than as a continual part of the faith formation process of the adolescents.

On a broader liturgical note, integration of ministries for overall parish programs was seen as important in order to avoid the autonomy that sometimes develops with the use of “special interest” liturgies. There may be a real need for a “folk Mass,” “choir Mass,” or “family Mass,” but while the particular needs of certain groups are being met during these liturgies, participants noted, parish-wide celebrations are made more difficult because of a lack of common repertoire, spoken, sung, and gestured, but especially in the area of music.

We are called to authenticity, coming with our own stories, tattered and torn as they may be.

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Celebrating with adolescents as a group is no different than celebrating with these various groups in a parish or with the parish as a whole. We need to ask ourselves what adolescents want to celebrate and why. What are the symbols of this age group and how can we incorporate them into worship? How can the needs of this particular group be met in a way that also encourages them to join in the parish’s communal celebrations?

Music’s Infinite Variety

One of the answers offered to such questions was the suggestion to use different kinds of music for various celebrations. Many of those gathered said the use of popular rock songs and “Top 40” music, listened to so intensely by teens, for retreats, classes, and para-litururgical celebrations has been effective...
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When asked about their musical choices for eucharistic celebrations, adolescents do not always choose selections from the “folk” idiom. They sometimes “prefer Bach to rock” as one participant put it, for use in Sunday worship. Adolescents like the comfortable familiarity of the traditional hymnody they’ve grown up with, while they also encourage the use of music with “more of a beat” to it. Their choice of music is as eclectic as the lives they lead. One minute they’re screeching out the lyrics to the latest U-2 song, and the next minute they’re on their way to flute lessons.

Which brings up another point: Many of the directors of music at this workshop found a good deal of talent for liturgy by scouting out the school’s band rehearsals. Most of them met with success when they approached these students and asked them to share their talents during the liturgy — yet another way to bridge the gap between the sacred and secular.

Other Suggestions

Here are some other things mentioned by participants that have contributed to the success of programs with adolescents:

- Involving “older adolescents” (i.e., college age or young adults) as sponsors or role models for their teenage successors;
- Using the time of preparation before confirmation to train the adolescents in parish liturgical ministries: lector, minister of hospitality, cantor, and so on, and asking their continued involvement beyond just that one special liturgy;
- Offering choices without reprimand. If the class or retreat ends with a prayer service, take a break before you begin and invite those who wish to stay to do so, allowing those who don’t to leave without fear of retribution. Let them make the choice.

The facilitators and participants all agreed that genuine involvement on our part is paramount. We are called to authenticity, especially with this group, coming to them with our own stories, tattered and torn as they may be. Young people reject any insincere attempt to “be like one of them.” We can’t ask the adolescents to share their joys, pains, sufferings, and dreams with us and with each other if we aren’t willing to do the same.
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Teenagers at Prayer: The Musician's Role
How to Get Youth Liturgically Involved?

BY PAUL K. HENDERSON

The verse of "Wherever You Go," a popular song from Weston Priory in the 1970s, echoes in my mind when I think about youth and worship, especially at Mass. It seems that wherever I go, whatever I do, I constantly face the question, issue, or concern of young people in prayer.

In 1988 the National Conference of Catholic Bishops (NCCB) sent to Rome a report on a survey of pastoral work with youth. As reported, questions about liturgy were met, not with indifference, but with strong feeling. Words such as "boring," "not directed to us," "out of touch with reality," "we feel unwelcomed," and "for adults only" flowed from the responses of 125 dioceses. Mention the word "liturgy" in youth groups and suddenly quiet space fills with opinions and passion. Most recently, the Bishops' Committee on Marriage and Family, in collaboration with the National Federation for Catholic Youth Ministry, sponsored two youth-bishop dialogues involving seven thousand young people. The first concern expressed by these young people was about worship and music. As a matter of fact, more passion was expressed in the discussion on liturgy than in the one on sexuality.

What I have come to understand through twelve years of experience as a parish director of liturgy, a coordinator of youth ministry, a high school campus minister/teacher, and now as a staff member at the NCCB/USCC is that liturgy is problematic for young people, and no simple answers to their problems are readily available. More important, I believe that the experience of young people at Sunday liturgy is just the tip of the iceberg of larger faith issues.

When a majority of youth speak of faith, religion, or church—really three separate entities—they seem to mean Sunday Mass.

Paul K. Henderson is Special Assistant for Youth and Young Adult Ministry in the Secretariat for Family Life of the National Conference of Catholic Bishops. For the past twelve years he has worked in liturgy and youth ministry. Paul holds a Master's degree in liturgical studies and another in theology from The Catholic University of America.
The Essential Ingredient

Reflection on these issues brings to mind the phrase “Lex orandi, lex credendi”: The prayer of the church expresses the faith of the church, and the faith of the church is expressed in the prayer of the church. In other words, the essential ingredient in worship is faith. There is a necessary connection between faith lived in daily life and worship. As I listen to young people (and adults) talk about experiences of liturgy, I sometimes wonder if this necessary connection has been forgotten. When a majority of youth speak of faith, religion, or church—really three separate entities—they seem to mean Sunday Mass. There is a feeling that religion

Parish communities, especially our youth, need to recognize the significance of rituals that are “ordinary” as well as those that stand apart from daily experience.

means going to Mass on Sunday, with little connection to what is done on the other six days of the week. Only as teens begin to face moral and ethical questions do they start to search for a value system rooted in faith. Catechesis, in the home and parish, can help to form these links, because if my faith experiences have little or nothing to do with my life at school, home, job, or play, then what do I have to bring to Sunday worship?

I remember that when I was in high school our pastor said that we get charged up (so to speak) at Mass to live a Christ-filled life during the week. We bring to Mass the joys and pains of our lives to thank God, praise God, and petition God. But if we do not see God in our lives, what will worship express for us? Is it not then empty ritual, a vacant ritual whose symbols hold no necessary meaning in today’s youth culture?

Comments from young people reinforce this danger when they speak about their positive experiences of liturgy, for then you can sense the presence of a relationship among life, faith, and worship. Listen as youth speak of the power of a homily, a reading, or a song that has touched an event in their lives from school or home. Listen as young people tell stories in prayer of sick or hurting friends. Listen as they pray for the divine to touch their lives troubled by the pain of substance abuse, hurting families, peer and social pressures. Listen as they pray for a world of justice and peace where discrimination and oppression are no more. What I sense in such moments is the divine’s relatedness to life experience: “Day by day, day by day, O dear Lord, three things I pray . . . ”? You know the rest.

The faith development of youth is not primarily the responsibility of the liturgy committee, the presider, or
the liturgist. It is the responsibility first of parents, secondarily of the parish community, and finally of youth ministers, catechists, and teachers—all the adults who care for youth. I begin this article with that focus on faith because no matter how we express ourselves through worship, it is the faith of the individual that is essential.

Youth at Worship: Three Models

Though faith is the essential starting point, it does not solve the problems of youth and worship. Over the past ten years significant concern has been expressed for the worship experiences of young children, junior high, and high school students. Parishes, schools, and retreat centers have worked to develop liturgies that tap into the faith of our youth. Most parishes have special Masses for children during the major liturgical seasons, and many churches even have special liturgies of the word for children. A lot of experimentation has occurred; some of these experiments have been successful, some have not. Through the tireless efforts of pastors, associates, youth ministers, liturgists, parents, 

If we do not see God in our lives, what will worship express for us?

and DREs, we can identify several models that seem to have “worked,” at one time or another, in helping to make liturgy a meaningful and prayerful experience for young people. Here are three models that most people seem to identify with some success.

MODEL ONE: RETREAT LITURGIES. These worship experiences usually take place on one-day or weekend retreats and in small group Masses or prayer services. Common denominators are usually the presence of a peer group, an informal setting, personal involvement in planning and participation as liturgical ministers, and connection of the ceremony to a developed theme. These celebrations tend to reinforce welcome, hospitality, personal faith, and ownership of worship. In many celebrations the actual ritual is the culmination of larger faith experiences.

Model One liturgies typically happen for a group of young people two or three times a year. In the lives of young people and adults they become strong remembrances of faith—ritualizing an experience of God for the group and the individual. The emotional investment of youth at these liturgies is high. Many of the same rituals, removed from the "retreat experience" to a Sunday setting, would not have the same effect; these are special times that can be experienced as such.

Their specialness stems partly from the infrequency of celebration. (If we celebrated Christmas every day,

McDonogh Photo
catechize young people in the experiences and rhythm of Sunday worship with an intergenerational community. If we understand liturgy’s dynamics, its theology and ritual action, we can apply those principles and dynamics to Sunday worship. People age and symbols are modified, but the elements that give meaning and shape to worship remain the same—hospitality, community, welcome, faith, and participation, to name a few.

MODEL TWO: YOUTH MASSES. Once a popular experience, but now in something of a decline, the “parish youth Mass” is an event that some folks call “Youth under Glass.” Here teens fulfill the roles of lector, usher/greeter, eucharistic minister (if they are old enough), giving the regular troops a Sunday off. This model seems to be primarily a catechetical experience for youth. My experience is that it gives youth an exposure to liturgical ministries that might otherwise be closed to them and, by necessity, teaches them something about Mass. There is a catechetical component to worship beyond the homily highlighted in this model. In fact, the first draft of a document now being circulated among the world’s bishops speaks clearly about liturgy as catechesis.

Model Two can be a good place to start involving youth in worship, especially if no other participation or inclusiveness is permitted. It can help young people develop an interest in greater liturgical involvement. My experience tells me that youth learn especially through experience. But I question whether this model should ever be considered a permanent solution to the problems of involving youth in liturgy, because this form segregates rather than building unity and inter-generational collaboration.

MODEL THREE: INTERGENERATIONAL MASSES. I believe that the third model offers the goal toward which we strive. “Intergenerational Masses” (yes, there probably is a better name) acknowledge that young people stand side by side with the adult community in witnessing and celebrating faith. Young people can minister alongside the adult community.

Experience demonstrates that young people seek mentoring from parents and significant adults, and we know that faith is “caught more than taught.” What better way for faith to be nourished, strengthened, and celebrated than for youth to be welcomed, supported, and challenged as they stand side by side with adults? Young people seek recognition and affirmation of their presence, their gifts, and their participation, especially from the clergy and other adult leadership.

I admit that integrating youth into the adult community can be a difficult experience. Like adults today, youth have difficulty accepting commitments. So we must challenge them! Special care and attention have to be given to working with youth, but the rewards are wonderful—ask any youth worker. In his address to youth, Pope John Paul II called them the “hope of the church.” He saw great potential in their enthusiasm and energy, and he said that young people have “much to teach us.” Are we to let this hope, energy, and potential slip through our fingers? Are we to deny youth the ability to bring their gifts to the service of the community?

There is resistance to such participation by youth; in fact, as director of liturgy I found resistance in the adult community in each of the three parishes where I worked. Common responses included these: “The youth are not mature enough”; “Teens cannot read well”; “Liturgy is an adult experience”; and “If teens do it now, what will they have to look forward to?” And there was always: “Teens can be altar servers.” Despite such resistance, I discovered that young people were willing to be trained, found purpose in liturgical service, worked at commitment, and in many cases, brought a new dimension and enthusiasm to the ministry. In one parish the head lector was a high school youth. In other words, youth are subjects, not just objects, of evangelization and formation.

To develop such an integration of young persons into worship requires a dialogue between liturgy people and youth ministers. Each side brings to the collaboration an expertise that can only benefit the whole community, young and old. Youth ministry folks can learn from liturgists about the theology and pastoral dimensions of worship, and liturgy folks can come to understand the needs and culture of teens from the youth ministers. Each can play a part in nurturing the body of Christ.

Liturgy is woven through with symbol; it is a symbolic act. In deciding how youth share in our worship, the very act itself raises questions. What do the human symbols we employ at liturgy say about our parish community and how we feel about young people? What feelings do we convey to teens about their place in our life?

Youth can and should participate as liturgical ministers. Young people can proclaim the word of God; they can greet and welcome fellow teens and adults to church. Young people can minister through music. They can work side by side in soup kitchens, nursing homes, and in programs of justice and peace, thereby making the faith experience celebrated at worship meaningful and nourishing. Training, nurture, and challenge will be necessary in order to bring teens and the whole community to this point, but isn’t that the mission and ministry of the people of God? Such intergenerational sharing is a wonderful way to pass on the faith we have inherited from our mothers and fathers.

1. “Wherever You Go” by Gregory R. Norbert, O.S.B., with text based on Ruth 1:16-17, is copyright ©1972 by the Benedictine Foundation of the State of Vermont, Inc., Weston, VT 05161.

2. The words are attributed to Richard of Chichester (1197-1253). They are most familiar to contemporary youth in the setting given them by Stephen Schwartz in the musical Godspell.
The Dos and Don’ts of Planning Liturgies with Youth

BY PATRICIA M. NOVAK

An especially exciting task for the adult advisors helping to prepare for our annual Diocesan Youth Convention is planning the prayer services and closing liturgy with the Diocesan Youth Council members. Each of the adults works with a subgroup of the Council to prepare morning or evening prayer. For the past three years I have worked with the group preparing the closing liturgy.

The process begins this way: Each group discusses the time of day when the prayer experience will be held and the possible mindsets or feelings in the community that will come together for this prayer or liturgical experience. Our group, for instance, talked about the exhaustion that the young people and their chaperons would feel approaching the last event of the convention. We also mentioned the good feelings from making new friends and learning new ideas as well as the feelings of sadness because of endings and leave-takings and the possible dread of a long ride home.

Next we discussed our convention theme and how we envisioned it living on through the coming year. With this “historical setting” for the liturgy in place, we sat down to center ourselves and hear the lectionary readings for that Sunday. We began our reflections with our own associations, memories, and meanings triggered by these readings, then we shared how they led to our faith or challenged our faith. Writing all these thoughts and ideas down for future reference, we moved on to look at the historical setting of the readings, and I began working with the theology and hermeneutics they implied.

Returning to our list of associations and memories, we began to unfold a meaningful message for youth. Before long we knew that these Scriptures held a lot of super messages for the youth who would gather, but we felt that the biggest challenge was to present the words as living, not mere history. After considering some possibilities, we decided that we needed to have the readers come across as doing more than reading; they had to personally own the words. We thought of the names of some youths we felt could memorize the

Our group agreed that this was a good image for what happens when people open their minds and hearts to God.
texts and then deliver—really deliver, or in liturgical jargon, proclaim—the readings. We wrote down the meaningful connections we had discovered among the readings and the lives of youths as valid material for our homilist.

Feeling good about our approach to the liturgy of the word, we began to look at music, and I listed the selections to recommend to the director of the youth choir. We focused on selections that we knew would have meaning, give energy, and continue to enrich the experience of gathering together as a faith community.

Next we focused on the symbols. Since the convention theme that year was “Bringing Our Colors to Life,” we wanted to stress the uniqueness of gifts and the experience of plurality in community, themes with great meaning for any eucharistic celebration. We decided that a bare-branched tree trimmed with a few crystal prisms would have much more symbolic meaning than a regular floral arrangement. The empty branches speak of what could be, and the prisms, like youth, could look dull or ordinary until touched by light. But when struck by light, the prisms appear only slightly changed, yet the effect creates myriad rainbows all around. Our Youth Council group agreed that this was a good image for what happens when people open their minds and hearts to God. They may look the same, but the effect they can have on their friends, families, associates, and their world is truly amazing.

We decided on a second symbolic gesture to be used at the prayer of the faithful (general intercessions). Each petition would be represented by a colored ribbon placed on the tree after the prayer was read. Dark, dull colors represented the pain and brokenness of youth; bright, fluorescent colors stood for prayers of hopefulness and thanksgiving. At this point, looking over our preparations, we decided that we needed a special meditation hymn to express our unity after communion as well as our mission from that point on.

The evaluations we received attest that this closing liturgy really was a powerful experience for those attending, but I believe that the greater benefit occurred for those Youth Council members who were catechized by the process of preparing for this experience.

Catechesis for Awe and Wonder

A recent statement on The Challenge of Adolescent Catechesis says this about catechesis on prayer:

Developing and deepening the adolescent’s relationship with God and Jesus requires particular attention to and catechesis on the activity of personal and communal prayer. Catechesis attempts to dispose young people to awe, reverence, and wonder at the goodness of God. The loving relationship adolescents develop with God will shape and be shaped by their relationship with other people.1

Most liturgical catechesis of youth is attempted through classes, especially in preparation for reception of one or another sacrament. Yet good pedagogy tells us that for effective instruction, we must connect any new learning with past understandings and experiences. Our young people have a brief past, and they are only beginning to think abstractly. We need to begin by
entering their world, then lead them on and enrich them.

A distinctive quality of any liturgy connected with youth needs to be a tempo that reflects the youths’ high energy, not just in the music, but in the overall flow of the celebration. As Father Don Kimball so aptly points out, all too often youths come to liturgy and feel themselves inserted into a distorted slow motion: they cannot shut off their energy, just as we adults cannot do much to turn ours up. So at an occasion such as a youth convention, their normal high energy level should prevail. The selection of music plays a key role in channeling this energy to a deeper, more effective liturgical experience. Music can also take youths past their feelings of self-consciousness and move them to a new bondedness with those around them. This feeling of being linked to other human beings is the key, I believe, to bringing our youth into liturgical celebrations.

Our small Youth Council subgroup began reflecting on the Scriptures for our convention’s closing liturgy by sharing connections from our lives: what excited us, worried us, challenged us, gave us hope. Listening to each other provided us all with vivid images of real life. Then, and only then, did the historical and literary settings of the Scriptures make sense. We adults can connect younger people to a richer history, a fuller experience of faith and the rest of life. But two conditions must precede that connection: We must have reflected on our own life experiences and the meaning they hold in light of our faith; and we must listen to our young people and understand where they are at this time. An adult coming to a group of young people to “teach liturgy” too often lacks these vital connections to youthful minds and hearts.

Come to the Water?

Besides offering connections that reflect on and break open the word of God and the words of prayer, we also have to offer youth an association process to help them identify with liturgical symbols. Again, we begin with their own experience. One example of the powerful interpretation that such experience can give our symbols comes from a friend of mine who is a parish DRE. The pastor at that parish, consumed with great excitement at the prospect of baptism by immersion, began to prepare candidates for this experience. Among the candidates was a family whose eleven-year-old son suddenly announced that he did not want to be baptized with his family. His decision caused great consternation, first for his parents, but also in the wider parish community. A catechist who had gained the young man’s trust began talking with him and discovered that as a youngster, he had seen someone drown at the beach. His fear of water and of “going under” was almost paralyzing. This young man was not rejecting faith, church authority, or the wishes of his family; he was just being human and being young.

This example may be extreme, but it has stuck with me through the years as a reminder that we need to look at the human experiences that come into play when our young people enter into prayer. Our moments of relating to God have much to do with our relationship to self and others. Sometimes in discussion with our youth, we discover that certain signs and symbols carry meanings for them that are disconcerting to us. Our responsibility, once we discover the root of those meanings, is to educate, to “lead them out” (the root meaning of the Latin word from which we get “educate”), to bring them from one understanding to a new one.

Many older teens finally reach a stage at which they want to own their faith, as far as they are able. But they have to find ways to express this newly-grasped faith. In many of our parishes youths have moved from being the parochial clean-up crew to active participation in social outreach ministry. This is the good news; the bad news is that in too many parishes, youths are still relegated to the role of spectators at liturgical celebrations. Not every youth is ready or able to be a lector, cantor, or a special minister of holy communion. When a few youths participate in liturgy in such special ministries, however, they become the link for other youths in the parish.

At the membership meeting of the NFCYM this past January, a young man who was a youth delegate to the meeting read from the Scriptures for our morning prayer. There was no question in my mind that day that I had heard Paul of Tarsus. It was as if Paul himself were speaking to us. That day, we adults heard what young people can do when they proclaim the good news!

Any contemporary approach to catechizing youth for liturgical prayer should follow the five basic movements of Christian praxis: experience life; share reflections on those experiences; share the faith story of the total Christian community; own the faith; respond in faith. In other words, good liturgical catechesis for youth has to begin by our relating to the youth, if it is to end with our being in relationship with them as a true eucharistic community.


2. Rev. Donald Kimball is a priest of the Diocese of Santa Rosa, CA, active nationally in youth ministry.

3. The National Federation of Catholic Youth Ministry is a membership association of diocesan directors of youth ministry, founded after a reorganization of the USCC Department of Education and the National CYO Federation (now defunct). For further information, write: NFCYM, 3900A Harewood Road, NE, Washington, DC 20017. (202) 636-3825.
Maybe We Shouldn’t Be Singing in Church!

BY RAY REPPE

Back in the mid-'60s I was invited to lead the music at a suburban parish in St. Louis. After the liturgy a very charming silver-haired woman spoke to me: “Young man, that music of yours is really wonderful. You keep that up and our teenagers will want to start coming back to church.” I thanked her for what I presumed was a compliment. Several weeks later I was invited back to that same parish and again several silver-haired people commented after the service that “this kind of music will certainly bring the kids back to church.” A month or so later I again found myself back in that same parish leading the music. I’ll never forget the impression I had when first walking out to begin the singing. The church was filled, not with teenagers, but with smiling, silver-haired seniors.

The last thing we wanted to admit to one another was that we were insecure or confused about our own growing up... And the last thing we wanted to hear was advice from adults.

My experience during the last twenty-five years is filled with similar stories. Contrary to the common opinion that “guitar” or “folk” music in church is youth-oriented, my experience is that almost never have young teens joined in enthusiastically (although I will mention exceptions to this experience later). Why is that?

I recall my own adolescence as a time of great confusion. I didn’t want to be treated like a kid anymore, but I wasn’t an adult either. Who or what was I, then? This wasn’t a topic that my peers usually discussed frankly (long before the concept of peer ministry); the last thing we wanted to admit to one another was that we were insecure or confused about our own growing up, which of course made us more insecure, which we often covered up with teenage facades of overconfidence. “Know-it-alls” we were often called. And the last thing we wanted to hear was advice from adults.

So it shouldn’t have surprised me, years later, when teachers ushered me and my guitar into a junior high
classroom to get the "kids" singing and "opened up," that the usual response was rolling eyes and other gestures I'd rather not discuss here. I don't believe the problem was the music: the music certainly "worked" with almost every adult age group and with most younger children. I do believe that we did not take the youth seriously. Whenever we try to impose a lifestyle on another person instead of first acknowledging and affirming the other's life, which already exists and is good, we are irresponsible.

During the past twenty years or so, according to statistical reports, the youth population was in the majority, but this has changed. One of the reasons for

One of the reasons for our failure to "win over" the youth is that we were treating them as numbers and outsiders, instead of as real people.

our failure to "win over" the youth during these last two decades (and this includes the areas of liturgy and faith) is that we were treating them as numbers and outsiders, instead of as real people. If our approach in the future is based on the same principles, with only a shift in statistics, then we will still be doomed to fail. And who loses? We all do!

What Is Anyone Looking For?

One might ask, "What are young people looking for in worship?" A good response might be, "What is anyone looking for?" The problem, however, is that worship means so many things to so many people. Adults are vague and inarticulate about what worship is because of several factors: mostly because of poor catechesis; lack of knowledge of church history and the history of religion in general; little or no understanding of the literature, language, and context of Scripture; and almost no knowledge of sacramental theology and the power of the arts in communication. So how can we expect young people to be less confused than we are?

This past Christmas season I had the opportunity to enjoy two television specials. One was the traditional "Festival of Eight Lessons and Carols," regularly broadcast from King's College, Oxford. The other was "Peter, Paul & Mary's Holiday Celebration."

This is what I observed. The festival from King's College was performed by excellent musicians, including an adult choir and a boys' choir. The choir members had been selected because of their extraordinary talents, and they had been trained for months in preparation for the broadcast. The organ master had the advantage of playing one of England's superbly crafted instruments in a setting considered by many to be acoustically perfect for the organ. Those reading the ancient lessons had the gift of speaking the mother tongue impeccably. The pleasure of listening to the readings from the Hebrew and Christian testaments was not unlike the beauty one experiences when hearing a Shakespearean performance by a professional English theater company. Even the gathered assembly's response of "Thank's be to God" after each reading was precisely enunciated and sounded (though I would guess not) as if it were well rehearsed. The music was by composers such as Thomas Weelkes, William Byrd, and a favorite of mine, Ralph Vaughan Williams. There were new choral arrangements of older hymns and even a new hymn written especially for the occasion. The performance was extremely professional, with everything in its correct place. The people in the pews were well mannered and attentive; even their departure was done in a refined and orderly way.

The Peter, Paul, and Mary celebration was similar in many ways. The trio was accompanied by a small symphonic orchestra, and there was a choir made up of over two hundred well-trained adult voices, as well as a small children's chorus. The choir sang a spirited performance of Handel's "Hallelujah" chorus. Peter, Paul, and Mary interspersed traditional Christmas songs with Hanukkah songs, including the moving "Light One Candle (for the Maccabee Children)." The audience included people of all ages, from babies in arms to smiling seniors. They joined in on many of the songs without prodding. I was amazed at how many of the very young and very old knew and sang along with the standard '60s anthem "Blowin' in the Wind," though I heard one change in the lyrics. It ended with "The answer... is peace, to all people everywhere." This audience was not as composed as the one in the chapel at Oxford: coats were laid across the backs of chairs and on the floor; people were holding hands; some heads rested on neighbors' shoulders. Tears were often visible in the smiles.

Both celebrations were spectacular performances. The main difference I observed was that one event took place only on stage (the sanctuary), while the other event included the people (the audience). In one, the people had the opportunity to witness the awe and beauty of God; in the other, the people were part of this beauty. These two "celebrations" represented to me the unfortunate fact that dualism is still alive and well today.

Plato's Heritage

Plato's form of dualism was inherited by western thought. For him, the "world of Ideas" and the "world of temporal phenomena" were separate entities, with the Ideas being real and temporalities mere shadows. Dualisms have proliferated in the history of thought since Plato, often leading to a separation of the two concepts: natural and supernatural, body and soul,
heaven and hell, material and spiritual, clergy and lay, and so on.

The word "religion" originally meant to "re-link," to join separated realities as one. The purpose of religion is to make whole, to unite and overcome dualistic notions. Incarnation—God becoming one with us—is the perfect expression of religion's destruction of dualism and uniting all creation in harmony. If we truly have re-linking, "re-ligion," then God can no longer be considered "up" or "out there" apart from the earthly sphere.

Unfortunately, many of our worship rites continue to emphasize a preincarnational dualism. The petition "Lord, hear our prayer," for example, suggests either that God is too far away to hear or that God has a hearing problem. "Pray... that our sacrifice may be acceptable to God" makes us ask what kind of a distant and wrathful God we are praying to. "We lift them up to the Lord" and "Lord, I am not worthy to receive you" continue to emphasize our separateness. If we believe in the incarnation, then who is worthier than we are?

Communion rails, steps, or sanctuaries still separate the people from the "holy of holies," and male domination of worship still suggests inequality and a divine preference.

The rites and symbols of worship should be reworked to encourage and affirm the reality that we are the body of Christ. To the extent that anyone feels unworthy, ashamed, insecure, or not as good as everyone else, we have perpetuated dualism and have prevented God's wholeness from being present with us. To the extent that we exclude anyone from our worshipping community, even unconsciously, we limit an aspect of God's real presence. Inclusiveness means far more than removing certain gendered words from our prayers and songs. At the very least it is an attitude of openness, acceptance, and celebration of our differences.

It is my strong belief that if we could rid our worship services of dualism and replace it with an environment of inclusiveness and acceptance, we would attract not only young people to the gathering, but also all others who have been alienated over the years.

I remember being forced as a young teen to go with my parents to visit certain friends and relatives. It was mostly boring and uncomfortable, and I hated it. But I actually looked forward to visiting certain people, even under parental pressure. The difference, I now know, was the atmosphere of inclusiveness in those enjoyable visits.

Earlier in this article I mentioned that there are certain exceptions to the norm that teens don't sing together. These are youth gatherings (often religious,
singing happens easily. In others there is caution and suspicion; it’s easy to imagine what these groups have missed.

Who Gets to Talk?

What kind of worship music should we offer youth? I don’t think the question is very important. A better question is: What kind of conversation and atmosphere do we have at the dinner table? (Assuming we still eat together, and if we don’t, then eucharist and sacrificial communion are not understandable anyway.) Should it be only the adults at the table who get the chance to speak what’s on their minds? Or only the father? Or wouldn’t it be appropriate to talk about things that everyone in the family might appreciate as well as encouraging everyone to pay attention to what even the youngest has to say? (We used to call this kind of conversation “dialogue.”)

The music used in worship should be selected in the same way we sensitively choose dinner conversation. If it’s not inclusive of all, regardless of its musical merits, it is inappropriate. Worship is not a concert: we have other opportunities to hear or be a part of classical or rock music. Worship is an opportunity to experience God’s presence in and among the community’s differences. Good liturgical music focuses people on this presence and calls everyone to work toward making God’s presence part of life the whole week long. Music that focuses on a God separate from the people is idolatrous at best.

Maybe we shouldn’t be singing in church at all! After all, if we don’t sing together naturally outside of church, we are really creating dualism again by forcing people to sing in church. The same goes for communion. If we don’t eat together and appreciate the symbol of “con-munion” (literally “joining with”) outside of church, why should we do it in the context of worship?

One liturgical suggestion I offer when doing workshops is that parishes have more dinner parties and sing-alongs. If we learn how to celebrate inclusiveness outside of our worship, we might long for it within that context as well. If we concentrate on our honesty and authenticity in worship, it won’t be necessary to entice teens by using artificial gimmicks. If we break down some of the barriers to inclusiveness, we might be surprised at how large the family of God can really become.

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Youth Choirs, Seeds of Tomorrow

BY CORNELIA R. CREVELING

Our church in suburban Maryland has a long tradition of a full, graded choir program. It also has a fine pipe organ and, for the past fifteen years, a handbell program. I came to Bethesda to serve as organ and choral assistant to

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Wilmer T. Bartholomew, an excellent musician and teacher and a true Christian gentleman. During his tenure he reorganized, refined, and built on the work of the part-time musicians and dedicated volunteers who had preceded him. He gave solid education to all ages, and although work with children and youth generally brings less professional recognition and financial reward than work with adults, these were high priority areas for "Mr. B."

The present adult choir, the "sanctuary choir," has forty-eight members. Ten of them sang at Bethesda UMC as children and/or teenagers, three members are spouses of these former young choristers, and twenty-two members are parents of children who have sung or are now singing in our children's or youth choirs. Three sanctuary choir members who once sang as youth now have children in our choir program. Our adult handbell choir (thirteen members) includes three former youth choir members and four parents of present or former young choristers. While these statistics may seem normal for United Methodist churches in some parts of the country, for the suburban area around Washington, DC, with its high mobility, they are somewhat surprising. Yet that very mobility has brought us adult choir

These are all skills that adult choristers must have, and sufficient time is needed to acquire them.

members (present and former) who had grown up in other communities all over the country, and in response to a questionnaire I used in preparation for this article, many of them reported that they had also sung as youth choir members, and they offered to share their memories and insights.

All of these numbers lead to one conclusion, and here is the bottom line: If you want to have an adult choir of sufficient size, ability, love of music, and dedication to Christian worship, you must nurture it. As you find in
Proverbs 22:6: “Train up a child in the way he should go; and when he is old he will not depart from it.”

A Vital Link

Churches are often interested in having a good organist and a competent director for the adult choir, but they give little consideration to the abilities of the people who work musically with children and youth. This disinterest is reflected in the budget to purchase appropriate music, availability of rooms in which young choirs rehearse, and the quality, care, and tuning of pianos used for their rehearsals. Although young, these singers are important members of their churches and choirs today, and they are surely seeds of tomorrow.

The youth choir is a vital link in the chain from childhood to adulthood, musically and in terms of worship. Brick is placed on brick here, as in all areas of life, learning, understanding, appreciation, and the development of a sense of responsibility and dependability come only with time and practice.

In this parish, our children’s choirs (K-6) sing on one Sunday each month from September through May, and the youth choir (grades 7-12) sings each week. Since schools in the community are now organized into middle (grades 6-8) and high schools (grades 9-12), the parish is discussing a realignment of church school and choir programs. The youth choir sings an anthem three weeks each month, and it always leads the congregational singing. This means, in our order of worship, that each Sunday there are three hymns, a choral call to worship, a call to prayer or prayer response, and a benediction response. Special music is provided at services of the eucharist or baptism. The United Methodist Church published a new hymnal in 1989, so more rehearsal time is spent these days learning new hymns and service music.

Choosing and Changing Repertoire

Our choirs perform a wide variety of anthems of different styles, but the choice of music for youth choirs is a great challenge. Different music is needed from year to year, depending on the vocal abilities of the group, and sometimes anthems learned in the fall can no longer be sung in the spring, because voices have changed.

Youth choir directors must be especially sensitive with regard to younger male voices, because boys’ voices “change” in many different patterns. At times boys have a very wide range and shift unevenfully into a reasonably full tenor or bass range. But sometimes boys have a range of less than an octave, centered around middle C, and alto parts are a bit too high for them. When they change, some young male voices seem to drop to a range of only a few notes in the lower part of the bass clef. Of great help to me are a male assistant director and a male organist, both of whom work with the boys in sectional rehearsals to help them find their new voices and understand from personal experience the problems that teenage boys face.

Many kinds of music are being published in quantity under the category “sacred music for youth.” Some composers do a very fine job of editing Baroque music for a three-part mixed choir while maintaining the integrity of the music’s polyphonic character. Other composers write new anthems that meet the musical and textual needs of most youth choirs. On the other hand, music of the nineteenth century, even though edited and arranged for smaller choirs, is generally not very successful with youth, as it was written with a full, rich, mature sound in mind. We use some unison folk music, and though it does not always meet the boys’ vocal range, it is useful when we need a simple, easy-to-learn anthem. Of course, there is a great deal of very trite music that is not worth learning or presenting in worship.

Many of the children in our children’s choirs are “natural” singers, ready to sing anthems suitable to their age, but some need help in learning to listen,
finding their singing voices, matching pitches, and
singing simple melodies. In the youth choir as well as
in their high school choirs the members learn sight
reading and part singing, and the boys learn how to
deal with the bass clef. Singers also learn to use their
more mature voices. These are all skills that adult
choristers must have, and sufficient time is needed to
acquire them.

We choose the texts for singing carefully, relying on
the lectionary in our service planning, seeking anthems
that fit the lessons for a particular service. Many years
ago, children in Protestant churches were encouraged
to memorize Bible verses, but now it seems that more
people learn Scripture by singing hymns and anthems.
Words linked to music are easier to remember, and to
memorize is to internalize. Music is a wonderful vehicle
for teaching the tenets of the faith.

Combining Forces

Several times during the year, the youth and adult
choirs combine, and sometimes all the choirs sing
together. This year the youth choir sang several cho-
ruses from the “Christmas” portion of the Messiah with
the adults. Although this was hard for several of the
youth, they were able to make it with adult support,
and this arrangement has worked well over the years.
Many adults make a special effort to be helpful and
complimentary, and many youth learn to admire and
respect the adults’ musical abilities. This interaction, a
unique opportunity offered by the church music pro-
grams, offers a good way for teenagers to see people
work at making music.

Each year we all enjoy an extended religious “mu-
sical.” Many of them can be used by all choirs, with
portions that younger children can join in and sing.

Although young, these singers are
important members of their churches and
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of tomorrow.

Some of our favorites have been Burl Red’s Celebrate
Life, Benjamin Britten’s Noye’s Flode, and Amahl and the
Night Visitors by Gian-Carlo Menotti. Such pieces
provide an opportunity to look at larger portions of the
Bible than can be found in single anthems. These works
are often presented in costume, with liturgical dance
and added instruments, and they are mentioned fondly
as lasting memories of former youth choir members.

Certainly socialization is one important aspect of
youth choir membership; being with friends is part of
all teen activities. Often a friendship is a strong reason
for someone to come to choir, even though socialization
priorities sometimes make it difficult to accomplish all
the tasks at a given rehearsal. Many close bonds are
formed in this activity, where people work together
toward a common goal, and friendships formed in
church choirs can be especially deep.

Although many things about my work with youth
choirs give me great pleasure, I have some real concerns
about the present and future. In our geographic area,
and was in 1967. Reduced education budgets have eliminated
“frills” like the arts. So while many youth choir members elected music in school for one or two periods
a day (instrumental and vocal) in the ’60s and ’70s, now
in a choir of twenty-five singers, only three are involved
in school music. Very talented and highly motivated
students are still in school and all-county music pro-
grams, but far fewer students participate in musical
activities in our schools.

Former choirs that were composed of persons who
sang regularly five or more hours each week in addition
to participating in the youth choir were very different
from today’s choirs. The difficulty of the music that can
be chosen, the number of voice parts, and necessary
rehearsal time are all affected. Young people whose
musical tastes are being shaped by private and group
study of the classics have a different perspective from
those whose musical diet is limited to pop-rock radio,
videos, and concerts. Today I need to explain why we
should care about singing a Palestrina motet, which is
so strange and different from the music that is a part of
today’s youth culture. Allen Bloom makes many per-
ceptive comments about the place of music in our
culture and its effect on young people in the chapter on

The increase in after-school activities also makes
recruitment for youth choirs more difficult. In our
community, more youth attend private schools, and
they have more homework than students in public
schools. And families with two working parents find
less time for driving children to various activities.

"Going to Church"

In many Protestant congregations today, the only
children and youth regularly present for worship
services are those singing in choirs. Often my Roman
Catholic friends describe their presence at religious
services as "going to Mass," while Protestants tend to
say that they are "going to church"—which can mean
many things. "Going to church" for children probably
means going into a classroom for religious education. It
may mean the same for youth, or it may mean attending
a youth activity that could include a meal, a service
project, study, a recreational event, a retreat, a trip, or
a myriad other options. It probably does not mean
attending a service of worship as an integral part of the
worshiping community.

Statistics are now showing what we should have
known, that persons who gain no worship habit or

We are simply not establishing a
permanent relationship with our youth.

experience when they are young are much less likely to
be regular worshipers when they are adults. Mainline
Protestant denominations, which have been experienc-
ing a decline in membership, are recognizing this as a
contributing factor. We are simply not establishing a
permanent relationship with our youth.

Some of the more interesting responses to the
questionnaire I distributed in preparation for this
article deal with subjective topics. Many choir members
comment that they have a greater understanding of
worship, probably because music highlights various
aspects of the service (and regular attendance as choir
members probably helps, too). One young girl reported
more self-confidence as a result of standing up and
singing before the congregation, and many spoke of a
greater awareness of beauty because of the experience
of music in worship. One person felt that his singing is
a most complete act of worship using his entire body
and mind. All of the respondents indicated that youth
choir membership was important to them musically
and spiritually.

The effort to train children, youth, and adults in
music and worship has many benefits and fulfills many
of the church's goals. It provides an accomplished adult
choir to lead Sunday worship and teaches music
performance as well as the religious foundations of
worship. More important for the future of the church,
it provides an attractive activity that draws children
and youth into the church's life as a continuing,
cohesive group of persons whose common link is
worship experience.
With Youth . . .
Music by Itself Is Not Enough

BY JOE MATTINGLY

Madison Avenue, that "barometer" of societal trends, caters not so much to our real age as it does to our desire to be young again. Even though the mean age of the population has increased in recent years, our society has remained youth oriented, and we are unwilling gracefully to "surrender the things of youth." Ah! To be young again! What member of an aging, post-baby-boom culture hasn't sung that refrain more often than a worn-out communion song? After all, we recall from our younger days, to be young is to be where it's "happening."

Young people are full of ambition; they are engaged in every field, activity, and interest imaginable. For the young and ambitious there is no obstacle to success, no problem without a solution. Youth in our time have an insatiable desire to make everything their own: their music, their movies, their style of dress, their language. Why not their church? Why not their liturgy and their liturgical music?

The secret to helping youth "own" the liturgy, it would seem, is to make liturgical music theirs. Easy enough: Teach the choir a few stanzas from the latest contemporary Christian artists—a little Michael W. Smith at communion or an Amy Grant "classic" at the preparation of gifts—or, even one step better, search out that curious hybrid song now blasting the airwaves that contains a rock beat and religious connotations, teach it to your folk group, and insert it somewhere (anywhere) in the Sunday liturgy.

Liturgical music erupted in the '60s and early '70s in a style loosely patterned on the "folk-rock" style of popular music. Anyone who could pick up a guitar and strum through "Blowin' in the Wind" could play the liturgical repertoire of the day and likely do so convincingly. The '60s generation flocked to this new "genre," and folk groups became the order of the day. These "flower child" folk groups flourished for a time, not because they were on the cutting edge of liturgy—they weren't—but because their music flowed from the political and social movements of the day. The young musicians who stepped forward to sing and play did so with style and sincerity. They believed in what they sang, they knew why they were singing, and they sang it their way.

Some lessons from that experience are clear. The sacred missions of adolescence are to discover oneself; to identify with some person, thing, or idea; to be "real"; to be genuine, not fake. Setting aside questions of musical taste for the moment, it is evident that even when youth don't identify with a particular musical genre, they can identify with the style and conviction of the musicians. They may not like four-part choir music, but they can distinguish the authentic from the unauthentic, the good from the not-quite-good-enough.

So when the choir attempts to pull off the latest pseudo-Christian rock ballad, the kids may laugh, not because the choir is not doing it well, but because it is recognizably not the choir's style. They are faking it. Let the Glenn Miller band play "String of Pearls," but don't request the "Hallelujah Chorus."

Thus my first suggestion: Appeal to young people by encouraging your musicians to select music they can "recreate" and offer with sincerity and authenticity of style.

Now we may be sincere, and we may even be brave enough to stick to our own style, but if we don't rehearse, the teenage crowd will laugh us out of town. There is no substitute for rehearsal and preparation. The guitarists may know every song in the book, but if their guitars aren't in tune or they can't make their way from a verse to the chorus and back again, their music will not appeal to anyone. There is no better way to turn off young people than with a poorly rehearsed effort. On the other hand, a well-rehearsed, smash-hit liturgy will give your youth participation a shot in the arm.

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Consider the standard by which young people measure the quality of musical performance: hours of MTV, top forty radio stations, and the latest compact discs. Whether we like it or not, the music they listen to is meticulously produced. It may be as formulaic as a Harlequin romance, true, but the musicianship is top-flight. When young people slip off their headphones and step into church, it’s hard for us to stack up to that musically perfect world. So it pays at least to clean up your act, or in other words, suggestion number two: Appeal to young people by encouraging your musicians to prepare, prepare, prepare.

Strangers and Aliens No Longer

Young people are quick to categorize music. Ask teenagers what kind of music they listen to, and they will reply “rock,” “rap,” “new age,” “jazz,” “fusion”—and the list goes on in endless divisions and subdivisions. Most of the styles they know are not part of our liturgy, yet we can encourage their integration in more ways than we might imagine.

Hidden in our congregations is a vast, untapped reservoir of musical talent. It is composed of the people who play in municipal bands; people who work eight-to-five days for the phone company but moonlight as latent rock ‘n’ rollers; “weekend warriors” who

Could we ask for a more powerfully motivating force?

They may be electrical guitarists, horn players, conga players, drummers; they play any instrument you can name; and they are in our parishes. These are genuine musicians, though maybe a different breed than we are used to in church, and they are talented people who know their craft. Shown the need and given the chance, many will give endless hours in service. We need to call on their talent to create music that will truly be “of the youth.” Assemble a combo of local amateur jazz musicians playing their music with total sincerity, adapting current repertoire to a new style, and you will capture the heart and soul of the young.

Assembling such groups may require musical skills outside the realm of the resident director of music ministries, but these untapped “street musicians” may have almost all they need. They often have the necessary background themselves to put it together, but they need an invitation. They need to be convinced that their talents are not only wanted, but needed. Only then will they leave their Saturday night gigs to show up on Sunday morning, ready to offer their considerable talent in the service of God, church, and youth.

These hidden “parish pros” are not “generic” musicians. Whether it’s rock, Bach, Rossini, or reggae, they know where their talent and style lie; the liturgy has to be adapted to fit that style. “Anglos” can all learn a
lesson from Hispanic liturgy. When parish leaders began to feel the impact of the Hispanic heritage/awareness movement, visionary and creative leaders realized that a gold mine lay before them. They moved quickly to introduce a Hispanic liturgy, complete with a Spanish vernacular and the music of the people. Traditional music turned to mariachi, folk to flamenco. The ritual adapted to the needs of a culture.

In a similar fashion, young people are their own culture. Enlist the aid of the hidden “pros” in your parish, assist them with the fundamentals of the rites, enable them to realize their full potential, and they will raise a “new music” from the depths of creative oblivion: the music of the youth culture. Or to put this in the form of a third suggestion: Enhance youth interest and participation by enabling those “musical stylist” hiding in the pews to embrace the genre of youth culture.

Another kind of invitation takes a more familiar form. We all know the story: Tom Sawyer picks up the paint can, slaps some white paint on the fence, and before you know it, the entire neighborhood wants in on the action. It’s called peer pressure, and in the unpredictable world of adolescence, it’s one of the few reliable phenomena. The pressure exerted by teenagers’ friends can make them change their dress, hair style, speech, and activities. It can entice them to smoke, drink, take drugs, have sex, and even commit violent crime. And when this same force is harnessed and used positively, its endless potential can inspire them to study harder, join the choir, try out for the school play, attend church. Could we ask for a more powerfully motivating force?

We can hardly miss the point: Successfully recruit one teenager for the youth choir or folk group, and others are sure to follow. Today’s youth are gregarious; the “herd instinct” is strong in them. Belonging to the “in crowd” is critical to the development of their self-esteem. The purpose and function of a group they join is secondary to the fact of inclusion in the group. When young people see a half-dozen of their own species intoning the “tribal yell” on Sunday morning, then the parish should prepare for the onslaught. Overnight, singing in church (regardless of the repertoire) can become an acceptable form of teenage social behavior.

To capture the energy of peer pressure, you have to use the “RE” formula: Recruit and Enable. Only ongoing, positive recruitment will get the tuba player in row ten to volunteer, once you advertise that you’ve just rearranged “The City of God,” and the third verse now calls for a barbershop quartet with tuba descent. Successful recruiting follows the “snowball theory”: When a snowball rolls down a hill, it picks up velocity and mass. If you need violin players, find one and use that one violinist. Others, seeing the need for and potential of the liturgical violinist, will follow.

“Enabling” is the process of showing your recruits that your purpose as a director of music ministries is to encourage them to create and integrate their style into the liturgy. The true “enabler” continually seeks to enhance freedom and creativity all around. A recruiter sets the bait and casts the lure; an enabler reels in the catch, unhooks it, and sets it free. The fish, feeling the gift of freedom, seeks others of its kind, and they return tenfold to the bait. That initial solo tuba descent has now blossomed into the “101 Living Low Brasses Ensemble.” Ask, and you shall receive.

Once you have recruited and enabled a few young musicians, encourage them to recruit their friends. Peer pressure will take over, and the process will begin to feed itself. The snowball starts to roll downhill. Suggestion number four: Recruit constantly, especially young people. Enable everyone you contact to realize that their talent has no limit, their creativity no end. Employ the positive power of peer pressure.

Youth and the “New Liturgical Music”

Liturgical music is not static. Like any art form, it is in perpetual flux, adapting to and reflecting the needs and trends of the modern church. This art sometimes inches ahead conservatively, carefully evaluating its progress, while at other times it surges forward with a burst of energy, challenging old concepts and creating new directions. The “liturgical music thing” we have given birth to in recent years is still an infant. It may sleep peacefully tonight, but tomorrow morning it may wake us with a start and demand to be fed. We strive to keep pace as publishers inundate us with new music, attempting to be “liturgical” all the while. Then along comes a second child of our culture—the youth. We cry out in desperation. Can we keep pace with current musical trends, be liturgical, and appeal to the young? Yes!

As in any artistic medium, there is never just one trend at work in liturgical music. We do have choices. Publishers would have us believe that their respective offerings are the current trend, but we know better. There are many options; some just have more advertising dollars behind them. Among the musical options available today, two appear as the major trends. The first is a turn toward “service music,” and the second is an increasing level of “sophistication” in the music being offered. If these are indeed the two major trends, and if they are used in a liturgically correct manner, can they interface with today’s youth?

We can define “service music” in its purest sense as music created to serve a function. In very broad terms, all music fits this description. Some serves the orchestra, some the rock stage, some the church, and some the elevator. A common form in the liturgy—a season, an acclamation, a particular type of liturgy. Most religious songs can be included in this broad category. To use any song as service music, determine its thematic focus, pull your lectionary off the shelf (or take your “junior lec-
tionary”—the missalette—out of the pew), find the season, feast, rite, or acclamation that matches the song, and you have an example of service music. If all else fails, match the color of the songbook to the season. At least it will look liturgical...

Will all your painstaking liturgical planning and incorporation of service music be recognized by young people? Probably not. Rare indeed is the sixteen-year-old heard to remark, “My, what a liturgically appropriate song they played at communion today!” More common responses might include these: “I liked the closer—it jammed!” “I liked the drummer. She can really play, and she’s cute!” “That guy leading the songs sounds like Dad in the shower. Can we go to a different Mass?” Liturgical education may broaden the range of responses, but those who lead our liturgy will have to interest themselves in the young before the young will find the liturgy interesting. Which brings us to my fifth suggestion: Be liturgically correct, but attract the young through your use of a style—their style. Recruit and enable.

The word “sophisticated” applied to today’s mainstream liturgical music is a misnomer. Contemporary liturgical music, even with odd meters and non-standard phrase lengths, may occasionally approach rhythmic sophistication, but that’s about all. It is hardly sophisticated harmonically. Liturgical music composed since Vatican II rarely ventures from the diatonic major and minor modes and I–ii–V–I harmonic progressions. Cadences on secondary dominants and meanderings into Dorian or some near eastern mode do happen, but such tangents are rare. Chord voicings may have changed, but the diatonic harmonies remain the same. Seldom is this music stylistically sophisticated. In fact, contemporary liturgical music is fairly generic. It is difficult to label it as jazz, rock, swing, classical, or impressionistic; it’s just “liturgical” music.

There is a reason for this generic musical quality: Generic music is accessible music. This is the real trend today. Accessible music is usable because it is technically within reach of the average musician. That is good because it creates a large repertoire of singable tunes for the worshiping community. It is bad because it requires our best liturgical composers to compromise their musical integrity occasionally for the sake of accessibility. After all, how many classic communion ballads in G major with a vocal range of an octave or less can one composer come up with in a lifetime? Occasionally a composer will attempt to maintain some dignity by inserting an isolated bar of 6/4 into a new work, but even if such variants are attributed to a sacred artistic license, such composers run the risk of being accused that they tossed in an empty measure to make time for a cup of coffee. Youth want creatively sophisticated music, music of the heart, music with style.

Therefore, suggestion number six: Appeal to youth by selecting music that inspires you to smile, laugh, or cry—creative music of the heart. Technically sophisticated music does not attract and involve by itself, so avoid music that requires a personal computer for calculating the number of beats per measure.

**Offering Mutual Guidance**

Our world is changing at a rapid pace; political upheavals and social shifts are altering our planet at an alarming rate. Nowhere does society’s transformation have more impact than on the lives and ideals of the young. Far from existing in a vacuum, liturgical music bears a moral responsibility to reflect the society in which it dwells. Today’s youth, heirs to society’s fortune, have the task of assimilating liturgical music into their culture, adapting it to their needs and their style, making it their own. The young should discover and are discovering themselves in worship and music.

The musical technological revolution has only begun to affect the music of liturgy, but its impact will be felt for generations, so we must be ready to embrace it and adapt ourselves to the trends and styles it generates. As molders and shapers of the liturgical experience offered to young people, we have two obligations. First, we must educate them in the liturgical and musical traditions of the past, for an appreciation of the wisdom of previous generations can provide valuable raw material for creating the musical liturgy of the future. Second, since young people are the voice of their generation, we must allow them to educate us. We should listen, and in the best interests of the church, be willing to recruit the liturgical musicians of the future, enabling them to integrate their skills and styles into today’s liturgy.

Contemporary youth are the church’s future. Until liturgical gerontology supplies us with a different solution, we have to rely on the energy, creativity, and style of the young to keep our liturgy from growing old.


2. **Editor’s Note.** Some readers may be familiar with a more restricted sense of “service music.” The phrase derives from the Anglican tradition and it normally refers to musical settings of a limited number of fixed texts used for morning prayer, evening prayer, and the eucharist. The “full service” describes all three liturgies that make up the complete service of the church as celebrated on a Sunday or major feast, with the musical portions of the services usually composed in the same key. A “short service” describes a simple, syllabic setting, and a “great service” is contrapuntal and repetitious. Most famous British composers have tried their hand at setting the service, from Tye and Tallis to modern composers like Tippett and Britten.

Recently other churches have adopted the terminology to describe settings of frequently-used liturgical texts (the old “ordinary” of the Mass, for instance) or, in an even wider sense suggested here, to describe compositions that are allied to or evoke a particular feast, season, or sacrament.
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Reviews

Children

Hymnal for Catholic Students


The *Hymnal for Catholic Students* is a collaborative effort between G.I.A. and LTP. At a time when liturgists, musicians, and educators are grappling with the continuing challenge of making children's liturgical formation more vital, a resource like this addresses the issue in a more integral, less "gimmicky" way, with the formation of our children in faith and worship as its goal.

This publication is advertised as both a hymnal and a planning guide. The complete package includes a hymnal, a leader's manual (reviewed in the "Books" section of the previous issue of *Pastoral Music* [April-May 1990] 14:4), and a set of teaching tapes containing all the music in the anthology. The most commendable feature of this resource is its integrated approach to liturgy preparation. Masses with children seem to cause incredible stress for teachers who feel that their liturgy skills are inadequate. This publication offers indispensable aid for such teachers, giving them wonderful background on liturgy and ritual as well as introducing them to the specifics of planning and celebrating with children as understood in the Directory for Masses with Children.

The *Leader's Manual* is an excellent handbook filled with liturgy basics and directions for relating curriculum materials and topics to the liturgies celebrated with children. (See Patricia LeNoir's review in the last issue for more detail.)

The *Hymnal* is very attractive in format and appearance. It provides musical choices for the entire liturgical year, a good selection of psalmody, and an introduction to forms of non-eucharistic liturgical prayer. The music chosen for this anthology is a good combination from other recent G.I.A. publications—its greatest strength as well as its shortcoming. G.I.A. has billed this hymnal as "an invitation to children to take their rightful place in the Church's worship," and for this reason it is wonderful to see some of our standard hymn repertoire included as well as music by contemporary composers. I was disappointed, however, that more specifically children's titles were not included. Though I appreciate and applaud the attempt to form our children for incorporation into an adult worship community, they are still children and developmentally, are engaged differently. As wonderful as this collection is, then, we are far from being at a point where we can "standardize" worship repertoire, no matter what the age of the worshipers. Nevertheless, the strengths of this collaborative effort far outweigh its shortcomings.

Parishes that have already invested in *Worship* and/or *Gather* may find it hard to justify spending money on another hymnal that contains, in large part, a combination of those other two hymnals. However, there is great value in allowing children to have their own book—one created for them that will, in fact, form them as the next generation of "full, conscious, and active" participants.

This hymnal would be a worthwhile investment for religious education programs in parishes and schools, because this book is not just "the words to the songs." It sends a clear message that children are an important part of our worshiping community and is a concrete way to welcome them into their "rightful place" as members of the assembly. G.I.A. and LTP have made a significant contribution to the ongoing conversation about and praxis with children and liturgy.

*Sandra E. Derby, RSCJ"

Cantor

Handbook for Cantors


Diana Kodner Sotak offers a thorough and excellent treatment of the ministry of cantor. Beginning with the psalms, she examines numerous ways of singing the psalter, including the various musical forms that composers use to set the psalms, i.e., responsorial, metrical, and so forth. Next the author examines all the ritual moments in the liturgy that call for music, and in the next chapter, she writes about the role of the cantor in today's liturgy. She also provides a brief overview of the structure of the eucharist.

The remaining chapters concern the vocal art itself: projection, breathing, diction, interpretation. Practical recommendations, exercises, and references are found throughout the book. Beginning and experienced cantors will find this work very useful. It is well written and highly recommended.

*Patrick Carlin"

Choral

The Passion of Our Lord According to John

Lucien Deiss. Cantor, SATB, organ, with acclamations for congregation. North American Liturgy Resources (Epoch/NALR). Choral/organ score. PAS-DEI-CE. $5.95 (10 or more, $3.00 each). Cassette. PAS-DEI-CS. $9.98

This is a well-crafted and accessible setting of the St. John Passion, the 59
central element in the liturgy of the word on Good Friday. (Its American première was at the 1989 NPM National Convention in Long Beach, CA.) Those communities with adequate resources may find it to be an attractive alternative to the more customary reading of this extended text. The composer has given the assembly an active role in the setting by providing a recurring acclamation throughout the narrative, while the traditional ‘tura’ parts (the “crowd” texts which are typically read by the congregation in a spoken recitation) are sung in SATB settings by the choir.

The solo part combines the texts of the narrator, Jesus, and speakers other than Jesus. The a cappella part is set modally, using traditional plainsong notation, including reciting tones and cadences. A sense of text rhythm and declamation is crucial to an effective performance. Three primary tonal centers are used, and the relationships are not difficult to negotiate vocally; changes of tonal center are often associated with either changes of character or mood. If several competent cantors are available, the part could be distributed among them to provide further contrast in performance—and vocal rest for the narrator.

The choir and congregation parts are accompanied by the organ, presumably to provide an intermittent pitch reference. However, the accompaniment is often a mere doubling of the voice parts and seems like an unnecessary intrusion into the mood created by the unaccompanied chant. With adequate rehearsal and careful singers, the accompaniment might be eliminated. The choral writing retains the modal character of the surrounding chant and is both logical and straightforward. It should be managed easily by an average ensemble.

The sung prayer of the assembly (“We pray to you, have mercy on us”) occurs at the end of a recurring choral invocation of remembrance. This invocation interrupts the main text much in the way that the chorales provide commentary and reflection in the Bach passions. Musically, the tonal setting of these elements seems to contrast too much with the surrounding material. The number of repetitions is perhaps excessive, and some could safely be eliminated.

Use of this setting naturally requires advanced planning and adequate rehearsal, but a competent and prayerful performance is sure to foster the prayer and meditation of any assembly. A musical presentation is a thoughtful alternative to the frequently tedious reading, and it is free from the over-dramatization and perfunctory experimenting that is often part of such alternative presentations.

The Passion According to Saint John


Nicolas Revere’s setting of the St. John Passion retains the traditional “roles” of narrator, Jesus, speakers other than Jesus (especially Pilate, Peter, and the servant girl), and the crowd (or turba). Reveles contrasts the characters by using different voice types: light baritone for the narrator, baritone or bass for Jesus, tenor for the speakers, and a soprano for the servant girl. The score employs both unmeasured notation with reciting tones (for the narrator and speakers) and measured notation (for the parts of Jesus and the crowd). The writing throughout uses tonal centers, but with a variety of modal inflections and borrowings. In addition to the light and clear vocal timber that Reveles specifies, these parts also demand careful study and an acute sense of pitch centricity and intonation. Sensitivity to speech rhythm is imperative, even in the metered sections.

Reveles allows for the possibility of an optional improvised accompaniment, but only if it can remain unobtrusive and avoid references to traditional triads. This possibility seems only to add new performance challenges to an already difficult score, and the composer’s ultimate preference for an unaccompanied performance should be carefully considered. Three competent soloists (who join forces for the turba) are a minimum; Reveles notes that a small number of performers is most conducive to dramatic immediacy and textual clarity.

Written for use in the liturgy of the word on Good Friday, this setting includes no active part for the assembly. The work is sensitively written, but it demands skilled performers and careful rehearsal. In those communities where that is possible, Reveles’s Passion could provide a prayerful and effective alternative to a verbal proclamation.

Evening Hymn

Nicolas Reveles. SATB, optional organ. Cooperative Ministries. #98A1888f. $0.35.

This is an elegant and appealing miniature from Cooperative Ministries’ Faithsong (Choral Music for Worship) series. The strophic poetic text is an invocation of God’s blessing at the close of day written in 1820 by James Edmeston and revised in 1882 by Godfrey Thring. Reveles’s homorhythmic choral setting is marked by warmth and tasteful harmonic richness. The voice parts are logical and singable; important performance considerations include an overall quiet legato production (in this regard, the tessitura of the outer voices may challenge untrained singers) and tonal balance in the expansive openly voiced chords. The score provides no dynamic markings, but the meditative nature of the text suggests a predominantly quiet mood with variations dictated naturally by the contours of the vocal lines. Liturgically the setting is ideal for vespers and would work as a more general choral meditation in eucharistic liturgies or paraliturgies.

Peace

Christopher Willcock, S.J. Cooperative Ministries. #128A588d. $0.25.

The text of this short motet is a paraphrase from Jesus’ final discourse to the apostles (“Peace I leave with you . . .” [John 14:27]). Willcock’s evocative setting is an attractive one, marked by rhythmic fluidity and harmonic simplicity. The writing is well within the grasp of most choirs and is ideally suited as a quiet choral meditation.

Rudy T. Marcozzi

Congregational

Lover of Us All


The word that best describes this collection of twelve songs by Dan Schutte is
"lyrical." All the songs feature a warm, lyrical melody that is vocally pleasing as well as easy to sing. In most cases the accompaniment is simply chordal, lending harmonic support without interfering with the vocal line. The descants provided are also lyrical and do not require a very high range.

All twelve songs are written in the refrain-verse style. The texts are excellent, with many based on Scripture. Schütte’s words and paraphrases evoke a whole gamut of emotions, and in this respect the songs are appropriate for a variety of liturgical seasons and ritual moments.

Patrick Carlin

Tree of Life


Tree of Life is an eclectic collection of psalmody, hymnody, service music, and songs. With the exception of the “St. James Lamb of God,” Schoenbachler is the composer (and presumably, the arranger as well) of all the music. The overall quality is inconsistent, but the collection includes several attractive settings of very useful texts, and it could be used as supplementary resource material for a personal or institutional library.

The psalmody is perhaps the strongest dimension of this compilation. It includes settings of Psalms 141 (“Like Incense,” the traditional evening prayer psalm), 22 (“My God,” the appointed responsorial psalm for Passion Sunday), 122 (“I Rejoiced”), and 98 (“The Saving Power,” a common psalm for the Christmas season). Of these the most successful are “Like Incense” and “I Rejoiced”: both feature interesting harmonic language, effectively capture the mood of their respective texts, and are available in octavo format.

The hymnody includes “Tree of Life,” an original and attractive Lenten text set to the English hymn tune KINGSFOLD. Schoenbachler’s original hymn tune for “God’s Grandeur” perfectly matches the rugged and enduring quality of the Gerard Manley Hopkins poem; an octavo edition is also available.

Service music is represented by a gospel acclamation, Dennis Vessel’s “St. James Lamb of God,” a setting of the preface proclamation (“Holy”), and “Kyrie,” an antiphon litany that may be adapted in part to function as the opening penitential rite. These are pragmatic inclusions, but none of the settings seems interesting enough to endure continual use on an extended basis. “Wake Up!” is attractive as a practical baptismal acclamation for communal celebrations of the sacrament.

The collection is rounded off with settings of two important Isaiah texts (“Justice Shall Flourish” and “A Christmas Canticle”), the mandatum from St. John’s account of the Last Supper (“No Greater Love”), and an original text (“Little While’ Song”). “A Christmas Canticle” (“The people that walked in darkness . . .”) is an extended strophic text without antiphon; the other settings use an antiphon with strophic verses. All are perhaps too repetitive, but they might be successful in an abbreviated performance.

Typography and production are of high quality throughout the music book edition, despite some editorial inconsistency with regard to the placement of...
harmony, descant, and melody lines. The primary format for accompaniment is guitar lead-sheets; full keyboard accompaniments are provided for “A Christmas Canticle” and “The Saving Power.” In addition to the octavos mentioned above, three other settings are also available in octavo format: “No Greater Love,” “A Christmas Canticle,” and “My God, My God.” Recordings are available in compact disc, digital audio tape, and cassette tape, and Cooperative Ministries also offers an attractive parish resource packet that includes all available octavo editions, the music book edition, and a free one-year reprint license.

Rudy T. Marcozzi

Books

Protestant Worship: Traditions in Transition


A pastor who has been actively involved in the ecumenical movement recently bemoaned the lack of attention to the Week of Prayer for Christian Unity in recent Januarys. “Fifteen years ago,” he noted, “we had pulpit exchanges, and people crowded into the churches in town for ecumenical prayer services all week long. Now the numbers at these services are down, and the ecumenical dialogue at the institutional level seems dead in the water.”

While I share this man’s discouragement at the recent slowdown in official ecumenical progress, I also recall numerous signs of ecumenical acceptance from my own recent experience. A sign in front of a Lutheran church just outside Washington, DC, advertises “Mass at 10:00”; a conference of Catholic Army chaplains heartily sings Charles Wesley’s “Love Divine, All Loves Excelling”; and conversely, such Catholic tunes as “Gift of Finest Wheat” are now included in the new United Methodist Hymnal. The church was full at last year’s Interfaith Thanksgiving Eve service in my little Massachusetts town, and parishioners from the local Roman Catholic, Unitarian, and combined Methodist/United Church of Christ parishes lifted their voices in common prayer.

Christians of various traditions are increasingly comfortable going into one another’s churches, often surprised to find much that is familiar in the worship there. Even a cursory glance at the revised worship books of the Catholic and mainline Protestant churches reveals much common ground, with each tradition learning from, and often borrowing from, the others. The clearest sign of ecumenical convergence in liturgy—and one that is almost unbelievable in its widespread acceptance—is the common three-year lectionary.

If overt enthusiasm concerning the ecumenical movement has diminished, perhaps it is a sign that we are entering a new phase, one that celebrates and builds on the current ecumenical acceptance while expanding our understanding of the unique charisms that other Christian traditions have to offer. Such a step involves taking the time to explore the origins and development of these churches and their worships. It means going beyond our often shallow knowledge of what makes these other churches different and attractive to large numbers of Christians. Just as knowledge of our own Catholic heritage of worship has paved the way for breakthroughs in the renewal of liturgy, so a deeper understanding of other Christian churches and their heritage of worship can only help to diffuse misconceptions and open the door to greater ecumenical progress.

What limited understanding I have of Protestant worship is due in large part to my good fortune in having Jim White as a teacher in graduate school. Week after week, he implored students to go to various churches on the weekend to experience firsthand the diversity and unity of Christian worship. Time was allotted at the beginning of the first class each week to share the insights gained from these visits. It was with delight, then, that I recently received Jim White’s latest book, Protestant Worship: Traditions in Transition, for it, too, is an invitation to journey through a vast and varied body of knowledge. Jim White is a United Methodist with years of teaching experience backed up by extensive research and participation in almost every form of Christian worship imaginable, and so is uniquely qualified to lead this much-needed journey into the changing traditions of Protestant worship.

The method that White employs in the book is the first indication that the history of Protestant worship is quite different from its Roman Catholic counterpart. While Roman Catholic ritual books became more and more uniform in the four hundred years between the Council of Trent and the Second Vatican Council, the worship books of the various Protestant churches were usually in a constant state of evolution, or they were rejected altogether as contrary to the true spirit of Christian worship. So the textual evidence for Protestant worship is limited, at best.

White outlines the general development of the worship books that existed, but he places greater emphasis on the liturgy, art, environment, piety, and people that came together to form the various patterns of Protestant worship. (Happily the history of Roman Catholic worship is being re-examined by some experts today with greater attention to these same factors.)

Before discussing the origins, developments, and present characteristics of nine Protestant worship traditions, White discusses the late medieval Roman Catholic background from which each of the original reformers emerged. He reminds the reader that most of the generation of Protestant reformers born in the late fifteenth century were Catholic priests, including Martin Luther, Ulrich Zwingli, and John Knox. These men knew the late medieval tradition well and preserved many parts of it with tenacity while rejecting other parts. As a result, much of early Protestant worship was thoroughly medieval in its theology and its highly clerical character.

White also outlines by way of introduction the Roman Catholic liturgical movement of the nineteenth and twentieth centuries. As its opponents correctly pointed out at the time, this movement borrowed much from Protestant worship in the years following World War II, especially the interest in modern architecture, Scripture and preaching, vernacular language, and hymnody. At the same time, White goes to great lengths throughout the book to note the extent to which Protestant liturgical reforms in the last twenty years have been inspired by the developments begun at the Second Vatican Council:

If the postwar period was a time of Protestant ideas coming to the forefront in Roman Catholic thinking, the post-Vatican II era has been a time of
Roman Catholic ideas shaping Protestant worship. Protestants have now returned the compliment by borrowing much that is new in Roman Catholic worship. Indeed, new service books from Roman Catholic, Methodist, Reformed, and Anglican traditions seem to be similar recensions of a single text [p. 34].

Each of the nine chapters that make up the main body of the book addresses a major tradition in Protestant worship: Lutheran, Reformed, Anabaptist, Anglican, Separatist, and Puritan, Quaker, Methodist, Frontier, and Pentecostal. By treating the traditions basically in chronological order, White is able to delineate their roots and points of divergence.

While the material in each chapter could be (and often has been) the topic of a complete volume, White’s treatment describes the fundamentals of each tradition and allows the reader to see the whole of Protestant worship as an interrelated development. As mentioned above, White depends not so much on what may have been in the ritual books of these churches, but on the context and experience of worship. His discussion includes the societal changes that were taking place and the popular piety of the people, as well as the style and length of preaching, the character of public prayer, the theology expressed in music and architecture, and the attitude toward special seasons and times of prayer (i.e., the liturgical year).

Roman Catholics reading this book will, I believe, be particularly struck by the sheer volume of developments that were taking place in the worship of other Christian churches during the four-hundred-year period when Roman Catholic worship remained basically constant. Likewise, there are valuable lessons to be learned from the inculturation and adaptation of worship that took place as Protestant churches faced new situations, especially on the American frontier. Both of these are valuable considerations as we look ahead to the third millennium of Christian worship.

White concludes his summary of what has been learned by suggesting that Protestant worship serves the role of pioneer in Christian worship:

The richness of Protestant worship consists in its diversity and its consequent ability to serve a wide variety of peoples . . . The purpose of worship reform is not the elimination of multiplicity or the achievement of administrative efficiency. It is simply to enable people to worship with deeper commitment and participation—which may require more denominations and traditions rather than fewer ones [pp. 212-13].

This thought-provoking concept will no doubt elicit myriad responses, but the journey toward understanding that Jim White carefully guides in this book can only be regarded as a step in the right direction for anyone committed to liturgical renewal and ecumenical progress.

Paul F. X. Covino

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Contact: Director of Summer Session, Pacific School of Religion, 1798 Scenic Avenue, Berkeley, CA 94709. 1 (800) 999-0528.

BURLINGTON
August 6–10
Eighth Annual NPM School for Cantors and Lectors. Site: Mercy Center.

LOS ANGELES
June 27–July 1
Third Annual E. Nakamichi Baroque Music Festival: Baroque Mozart. Site: UCLA Royce Hall and Schoenberg Auditorium. 6 concerts, 3 recitals, 3 presentations/workshops. Various performers. Admission cost varies; some events free. Contact: UCLA School of the Arts, Los Angeles, CA 90024-1431. (213) 825-9261.

LOS ANGELES
July 9–13
Parish Administration Conference at Loyola Marymount University Center for Pastoral Studies. Cost: $100. Room and board available. Contact: LMU Center for Pastoral Studies, Loyola Boulevard at W. 80th Street, Los Angeles, CA 90045. (213) 642-2799 or 642-2797.

LOS ANGELES
July 22–25
Institute for Multicultural Pastoral Studies. Place: Loyola Marymount University Center for Pastoral Studies. Cost: $100. Room and board available. Contact: LMU Center for Pastoral Studies (see above).

LOS ANGELES
July 23–27
NPM Guitar School. Site: Manresa Retreat House, Azusa.

LOS ANGELES
July 30
Conference: 1990s, Bridge to the Church of the 21st Century. Place: Loyola Marymount University Center for Pastoral Studies. Cost: $15. Contact: LMU Center for Pastoral Studies (see above).

OAKLAND
July 22–27

SAN DIEGO
July 30–August 3
Fifth Annual NPM Choir Director Institute. Site: University of San Diego-Alcala Park.

CONNECTICUT

NEW HAVEN
May 29–June 16
Study tour of “England’s Christian Traditions” sponsored by Yale Institute of Sacred Music. Contact: Yale Institute of Sacred Music, 409 Prospect Street, New Haven, CT 06510. (203) 432-5180.

DISTRICT OF COLUMBIA

WASHINGTON
July 9–13
NPM Organ School. Limited to 40 participants. Site: The Catholic University of America.

WASHINGTON
July 23–27
Fifth Annual NPM Choir Director Institute. Site: Marian Conference Center.

WASHINGTON
August 1–4
NPM Regional Convention: Blessed Are Those Who Gather the Children. Major speakers: Raymond Studzinski, Helen Kemp, Elizabeth McMahon, John Setterland, 601 E. Kahler Road, Wilmington, IL 60481

FLORIDA

WINTER PARK
July 23–27
Church Music Workshop. Sponsored by the Florida Fellowship of United Methodists in Worship, Music and Other Arts. Clinicians include Dr. and Mrs. Jerald Otley (adult choral); William H. Mathis (handbells); Michael Corzine (organ); Daniel Francisco and Michael Choral; and Marianne Jones (youth choral). Site: Rollins College. Contact: J. Frederick Harrison, Pasadena Community Church, 112 Seventieth Street South, St. Petersburg, FL 33707.

ILLINOIS

CHICAGO
June 27–30

CHICAGO
July 8–13
Institute on the Christian Initiation of Children, 1990. Contact: Dr. Robert Ludwig, Director of Campus Ministries, DePaul University, 2324 N. Seminary Avenue, Chicago, IL 60614–3712. (708) 869-8735.

RIVER FOREST
July 29–August 1
Region III Regional Convention of the Association of Lutheran Church Musicians: The Congregation’s Song. Site: Concordia College. Contact: John Setterland, 601 E. Kahler Road, Wilmington, IL 60481

ROCKFORD
July 9–13
NPM Guitar School and First Annual Liturgical Dance School. Site: Bishop Lane Retreat House.

INDIANA

RENSSELAER
June 18–29
Mini Session—New Order of Christian Funerals. Offered by the Rensselear Program of Church Music. 65
and Liturgy at Saint Joseph’s College in addition to its regular summer session. Features Marguerite Streifel, OSB. Cost: $214 plus housing and board. Contact: Rev. Lawrence Heiman, CPPS, Saint Joseph’s College, PO Box 815, Rensselaer, IN 47978. (219) 866-6272.

MICHIGAN

ADRIAN
June 30–July 8

ANN ARBOR
July 16–20 and 23–27

GRAND RAPIDS
June 17–22

MINNESOTA

COLLEGEVILLE
July 9–13
Workshop for Lay Presiders conducted by Dr. John Brooks-Leonard. Tuition: $135; room and meals: $150. Contact: Assistant Dean for Students, School of Theology, St. John’s University, Collegeville, MN 56321. (612) 363-2101.

COLLEGEVILLE
July 29–August 3
Institute on the Christian Initiation of Children, 1990. Contact: Assistant Dean for Students, School of Theology, St. John’s University, Collegeville, MN 56321. (612) 363-2101.

ST. PAUL
July 16–20
Sixth Annual NPM School for Cantors and Lectors. Site: College of St. Thomas.

MISSOURI

KANSAS CITY
June 11–29
Institute for Pastoral Life Summer Institute. Seven week-long courses and four half-week courses designed for those who minister as parish life coordinators. Site: Avila College. Contact: IPL, 2015 East 72nd Street, Kansas City, MO 64132. (816) 363-0527.

NEVADA

LAS VEGAS
June 10–13
Regional IV Regional Convention of the Association of Lutheran Church Musicians: Through the Church the

Four summer programs for high school musicians offered by Westminster Choir College in addition to their normal summer session (June 18–July 27). High school programs include Vocal Camp (July 1–14), Composition (July 16–20), Organ (July 23–27), and Piano (July 30–August 3). For brochures and applications: Stephen Peet, Director of Continuing Education, Summer Session, Westminster Choir College, Princeton, NJ 08540. (609) 924–7416, ext. 227.

SOUTH ORANGE
June 25–July 28
Third Annual Summer Institute for Priests. Theology of Ministerial Priesthood and the Transformation of a Human Spiritual Journey. Presenters at the various week-long sessions include Joseph Cardinal Bernardin, William McNamara, OCD, Richard John Neuhaus, Eugene LaVerdiere, Joseph M. Champlin, Alvin Illig, CSP, Avery Dulles, SJ, Thomas Keating, OCSO, Vincent Dwyer, OCSO, and others. Site: Seton Hall University. Contact: Rev. Msgr. Andrew Cusak, Director of National Formation Institute for Priests, Seton Hall University School of Theology, South Orange, NJ 07079. (201) 761–9739.

NEW YORK

HUNTINGTON
July 24–26
Workshop: The Challenge of Death, the Order of Christian Funerals. Sponsored by the Loyola Pastoral Institute in conjunction with the Seminary of the Immaculate Conception. Team: Julia Upton, RSM, Mary Alice Piil, CSJ, Edward Maurer. Tuition: $100; room and board: $75. For more information: Loyola Pastoral Institute, 440 West Neck Road, Huntington, NY 11743. (516) 673–2238.

HUNTINGTON
July 30–August 3
Workshop: Music in Worship, Giving Voice to Faith. Sponsored by the Loyola Pastoral Institute in conjunction with the Seminary of the Immaculate Conception. Team: Dominick Alonzo and Mary Alice Piil, CSJ. Tuition: $100; room and board: $100. For more information: Loyola Pastoral Institute, 440 West Neck Road, Huntington, NY 11743. (516) 673–2238.

NEW YORK CITY
June 21–24
Logos: An Ecumenical Conference on Liturgical Dance for Professional

NEW YORK CITY
June 25–28

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MONTREAT
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Montreat Worship and Music Conferences—Celebrating Worship: Hymns, Psalms, and Spiritual Songs. Sponsored by the Presbyterian Association of Musicians. Faculty includes Joan Salmon Campbell, Thomas Troeger, Donald Busarow, Robyn A. Leaver, Carol Doran, more. Programs for adults, senior and junior high students, and children. For more information: Montreat Conference Center, PO Box 969, Montreat, NC 28757. (704) 669-2911. FAX: (704) 669-2779.

OHIO
CLEVELAND
July 9–13

SPRINGFIELD
July 11–14
Region I Regional Convention of the Association of Lutheran Church Musicians: O Holy Spirit, Enter In. Site: Wittenberg University. Contact: Stephen Folkemeyer, 1020 Fairfield Road, Gettysburg, PA 17325.

OREGON
PORTLAND
August 8–12
Sacred Dance Guild Annual Festival: Dance as a Journey. For Information: Susan Cole, SDG Program Director, 3917 NE 44th Street, Vancouver, WA 98661.

PENNSYLVANIA
NEW WILMINGTON
July 8–13
Westminster Conference on Worship and Music. Sing a New Song to the Lord (The Presbyterian Hymnal). Sponsored by the Presbyterian Association of Musicians. For more information contact: Bonnie & Cllem Lambeth, 267 E. Beau Street, Washington, PA 15301. (412) 222-0190.

TEXAS
GARLAND
Various Dates
The Choristers Guild offers a number of short sessions in choral music. For details contact: Choristers Guild, 2834 W. Kingsley Road, Garland, TX 75041.

SAN ANTONIO
June 18–29

VERMONT
WINOOSKI
July 9–13
First Annual NPM Gregorian Chant School. Site: St. Michael's College.

VIRGINIA
HAMPتون
July 22–25
Region II Regional Convention of the Association of Lutheran Church Musicians: Lift High the Christ. Site: Gloria Dei Lutheran Church. Contact: Harold Ruiz, 1606 Glenvalley, Austin, TX 78723.

WASHINGTON
SEATTLE
July 2–August 5
1990 Goodwill Arts Festival, Performance Portion. A month-long celebration of excellence in the arts, featuring the Bolshoi Ballet, Cirque du Soleil, Grand Kabuki Theatre of Japan, Shostakovich Quartet, and many more projects, performances, and exhibits. Contact: Goodwill Arts Festival, One Reel, PO Box 9750.

Seattle, WA 98109. (206) 622-5123. FAX: (206) 622-5154.

WISCONSIN
HALES CORNERS
July 20–August 3
John Neumann Summer Institute. Theme: Ministry in the '90s—The Call to Be Church. Speakers include Fr. Arthur Baranowski, Sr. Sara Butler, MSBT, Fr. Donald Senior, CP, others. Contact: John Neumann Summer Institute, Sacred Heart School of Theology, 7355 S. Highway 100, PO Box 425, Hales Corners, WI 53130-0429.

MILWAUKEE
July 23–27
NPM Organ School. Limited to 40 participants. Site: Alverno College.

CANADA
VICTORIA, BRITISH COLUMBIA
July 6–August 17
Johannesen International School of the Arts. Master classes for various instruments and voice; chamber music program; concerts; seminars. Minimum age 16. Site: St. Michael's University School, Victoria. For more information contact: Johannesen International School of the Arts, 105-3737 Oak Street, Vancouver, B.C. V6H 2M4 Canada. (604) 736-1611. FAX (604) 736-8018.

HOLLAND
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August 6–11

Please send information for Calendar to:
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"Sermon on the Mount," and Jesus is far away from the Python players, proclaiming the beatitudes to the crowd. As they try to listen to what he is saying, the central characters keep missing the message. They hear: "The Greek shall inherit the earth" and "Blessed are the cheesemakers."

Of course Monty Python did not invent such problems; they have been with us for centuries. The stories of the saints are full of accounts of rather odd ventures undertaken because someone overheard—and occasionally misheard—a snatch of Scripture or a pas-

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

In their movie The Life of Brian, Monty Python alerted us to some of the pitfalls of a religion based on an oral tradition. You may remember the scene. It is the

Such an approach would certainly give new zest to the phrase "full, conscious, and active participation."

sage taken totally out of context. The Sayings of the Fathers tell stories about the desert monks trying to take the gospel literally, fasting, for instance, on locusts and wild honey, but without the strong digestive juices that must have served that acerbic man, John the Baptist. Francis of Assisi, in response to the vision charging him to "build up my church," went off and found a ruined building (San Damiano) to reconstruct. And The Way of a Pilgrim tells the story of a Russian peasant trying to understand how to "pray always." Some of his early experiences, as he
asked people to interpret that command and before he learned the “akathist prayer” or the “prayer of the mind in the heart,” were certainly odd.

Now imagine if these people were afflicted with Monty Python’s “overhearing” problems. The desert monks may have embraced a talkative and riotous lifestyle as they tried to live on “logos and wild honeys,” and Francis may have invented electricity as he tried to “build up my charge.” The Russian pilgrim, hearing the command to “play always” would either have become a perpetual child or one of the world’s great pianists.

Suppose, then, that similar problems were to affect the continuing reform of the liturgy and the search for liturgical volunteers in parishes and dioceses around the country. Description of “three-year cycles” of lectionary readings, for instance, might lead to wildly unintended consequences. Picture it: One day a troupe of young people, attired in the latest in parti-colored spandex racing gear, appears at the door of the diocesan liturgy office, announcing that they want to be the “three-gear cyclists” they have heard so much about. They have been practicing proclaiming the lectionary readings as they ride around the aisles of their local parish church, shifting up and down the gears of their specially constructed unicycles, and now they’re ready to help out with the next major diocesan liturgy (which happens to be the anniversary celebration for priests ordained fifty years and more).

Similar problems might ensue among those who mishear “ecumenism” as “equestrianism,” although there may be some precedent for the liturgical use of horses in the papal processions among the national churches in Rome and in the Methodist circuit riders in colonial America.

Imagine what would happen if people took the phrase “liturgical movement” to refer to actual, physical movement. Far beyond an increased interest in liturgical dance, enthusiasts would encourage people to keep moving constantly during liturgy in a kind of communal, self-induced St. Vitus’s Dance. Such an approach would certainly give new zest to the phrase “full, conscious, and active participation,” and it might even find theological grounding in a quote from the Constitution on the Sacred Liturgy that describes liturgical renewal as “a movement of the Holy Spirit” (CSEL, #43).

Finally, in this age of “pastoral” everything, think what havoc could be wreaked if that one little word were misunderstood, heard, let us imagine, as “pastry-all.” Thinking that the church had taken literally various biblical food images (“You are the salt of the earth . . . Give us our daily bread”), people with various “pastry-all skills” would throng rectory parlors, offering their services. Let your imagination wander across such phrases as “pastry-all care of the sick” and “pastry-all counseling.” Parish and diocesan “pastry-all councils” would meet to compare recipes. And our own beloved “National Association of Pastry-All Musicians” would gather in annual convention to share their skills and experiences. Clarinetists already refer to their instrument as a “licorice stick”; would other wind players offer workshops in “puff pastry”? Keyboardists could describe various ways to “knead the dough” instead of “tickling the ivories,” and listening to the wonderful soloists and choirs at our annual meetings would be “sheer torte.”

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2 Regional Institutes

WASHINGTON, DC
July 23-27, 1990
Advance Registration Closes
June 25, 1990

SAN DIEGO, CA
July 30—August 3, 1990
Advance Registration Closes
June 29, 1990
New Address

Cooperative Distributors, formerly of Lynn, MA, has a new address. They are now located at 62-M Montvale Avenue, Stoneham, MA 02180. (617) 438-0005. Toll free phone: 1 (800) 992-3025.

Environmental Awareness

Selah Publishing Co. of New Brunswick, NJ, has announced that all of its organ and choral publications will now be printed on acid-free recycled paper. (The company also uses recycled paper for its stationery, brochures, and packaging material.) David Schaar, the publisher, made the announcement for the twentieth anniversary of Earth Day (April 22), noting that every ton of recycled paper used saves approximately 7,000 gallons of water, 4,100 kwh of electricity, and seventeen trees. It also eases the strain on landfills. The first composition to be published by Selah on recycled paper is “A Lenten/Easter Suite” by Alfred V. Fedak. For more information, contact David Schaar, PO Box 769, New Brunswick, NJ 08903.

Service Music

Despite a serious illness that struck him in December, Mason Martens continues to offer musical settings for the various texts of the liturgy of the Episcopal Church, many of which are equally usable by other traditions. The term “service music” originated in the Anglican communion to describe settings of certain texts of the “full service” for Sundays (morning prayer, the eucharist, and evening prayer), and as other churches explore the value of service settings, Martens’s collection offers valuable resources. He has a wide selection of music available, from plainsong settings of various service texts to choral anthems and major choral works. His latest major project, the Big Anthem Book has been delayed because of his illness, but you can ask to be put on the mailing list for a brochure when the book is available. For more information, write: Mason Martens, 175 West 72nd Street, New York, NY 10023. Phone (noon–8 P.M., Mon.-Fri.): (212) 873-7443.

Classic Keyboard

Rodgers Instrument Company unveiled a new electronic keyboard at the Frankfurt Music Fair this spring. Called the “C-100 Classic Keyboard,” it signals Rodgers’s venture into new markets. The keyboard uses recorded samples that are “re-synthesized” with advanced digital signal processing technology to produce more realistic samples, which are then played through a fifty-watt, two-channel, four-speaker audio system. The C-100 features twenty-two orchestral and acoustical instrument sound groups plus variations, for a total of sixty-four sounds, which can be expanded with ROM sound cards, sound modules, and digital sequencers. The weighted, seventy-six-note keyboard is velocity sensitive. For more information about additional features, call: 1 (800) 354-0068.
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Regional Schools with a location near you:

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Advance Registration Deadline
June 1, 1990

CLEVELAND, OH
July 9-13, 1990
Advance Registration Deadline
June 9, 1990

ST. PAUL, MN
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June 15, 1990

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Hotline is a membership service listing members seeking employment, churches seeking staff, and occasionally church music supplies or products for sale. A listing is printed twice (once each, usually, in Pastoral Music and Notebook) for a fee of $15 to members, $25 to nonmembers. Ads are limited to fifty words each; we encourage institutions offering salaried positions to include the salary range in their ad. Please allow two months from the time copy is received until it is published. (Information will be available by phone as soon as it is received.) The Hotline phone number is (301) 336-2493. Joyce Kister, one of our members, will answer your call; if she is unavailable, leave your name and phone number, and she will return your call. Mail your ad (include payment, please) to: Hotline Ads, 10901 Bennington Drive, Upper Marlboro, MD 20772.

Position Available

**Director of Liturgy.** Diocese of Toledo. Full-time. Requirements: 4 years parish experience, M.A. in liturgy. Direct liturgical life of diocese, work closely with parish liturgists, provide liaison with Diocesan Liturgical Commission. Begin July 2, 1990. For information/application packet send résumé/letter of interest to: Search Committee, c/o Rick Chaffee, Box 985, Toledo, OH 43696-0985. (419) 244-6711. HLP-3944.

**Organist/Director of Liturgy.** Full-time position in 2,200-family parish. Direct parish program in liturgy and accompany liturgical services on Sundays. 45-voice adult choir. Requirements include good liturgical understanding and keyboard skills for 32-rank Wicks organ. Send résumé and inquiry to: Reverend William Greene, St. Thomas More Church, 11441 Goodwood Boulevard, Baton Rouge, LA 70815. (504) 275-3940. HLP-3945.

**Director of Music Ministry.** Full-time position ($22-25K to start), focus on development of over-all parish program, 1,400+ families. Essential skills: choral direction, Catholic repertoire, cantor development, contemporary ensemble. Competent organist in place. Inquiries: Search Committee, St. Patrick’s Church, 2840 Village Drive, Fayetteville, NC 28304. (919) 323-2410. HLP-3946.

**Music Minister/Liturgy.** Organize the musical dimensions of liturgy: teach music 11 hours per week in grade school; keyboard accompaniment; preferably a vocalist; work with parish staff, Liturgy Ministry Commission, and liturgy planners. Salary negotiable. Contact: Rev. Ed Schliter, 707 Jefferson Avenue, Defiance, OH 43512. (419) 782-2776. HLP-3947.

**Pastoral Musician/Liturgist.** 1,200 families in north Texas (Dallas area) praying for right person to lead our music and liturgy program. Looking for pastoral attitude with solid interpersonal skills to further develop the entire program in music, ministry, training, keyboard, and choir. Send résumé to: Music Liturgist Search Committee, St. Philip Catholic Church, 1773 Canterbury Lane, Lewisville, TX 75067. HLP-3948.

**Director of Music Ministry & Worship.** Parish in greater Louisville area is seeking full-time parish musician to be part of parish team. Salary is commensurate with skills and experience. Fringe benefits are included. Send résumé/references to: Search Committee, Sacred Heart Parish, 1840 E. Eighth Street, Jeffersonville, IN 47130. HLP-3949.

**Director of Music.** Parish of 1,100 families seeks a full-time organist and choir director for parish and grade school. Responsibilities: four weekend Masses, children, funeral, adult, and folk choirs. Salary negotiable with diocesan benefits. Effective July 1, 1990. Send résumé to: Music Search Committee, c/o Fr. Robert Kolenski, St. Paul Church, 111 N. Howell Street, Owosso, MI 48867. HLP-3950.

**Director of Liturgy/Music.** Multicultural, inner-city, 300+ household parish. Liturgy committee, pastoral team, liturgical ministers, choir, cantors, school music. Keyboard skills, some prior experience. B.A. music/liturgical music/recreation required. Teaching certificate, M.A. a plus. Salary: $15,000 to $18,000 plus benefits. Contact: Rev. Paul J. Wierenga, OP, Holy Rosary Church, Minneapolis, MN 55404. (612) 724-3651. HLP-3951.

**Director of Music Ministry.** Southern coastal Maine parish. Duties involve coordinating several choirs with an organist/assistant. Needed: keyboard skills (piano/organ), choir directing experience, knowledge of liturgy. Résumés to: Search Committee, Saint Joseph’s Parish, 43 Center Street, Biddeford, ME 04005. HLP-3952.
Keyboard Musician. Parish in East San Francisco Bay area looking for an accompanist-pianist-organist for 4-5 weekend Masses. Mostly piano, some organ, all styles, mostly contemporary. Funerals, weddings, and other ensemble accompaniment available. Send résumé, references, or call: Lidia Carlos Reyes (DMM), St. Edward, 5788 Thornton Avenue, Newark, CA 94560. (415) 797-5035. HLP-3953.

Director of Liturgy/Music. Suburban Milwaukee parish seeks full-time person with knowledge of liturgy, vocal and keyboard skills, and able to work with staff. Five weekend liturgies. Adult, contemporary, children's choirs, liturgy team, and school liturgies. Pipe organ, piano, and Kurzweil electronic keyboard. Contact: Fr. Tony Klink, St. Anthony Parish, N74 W13604 West Appleton Avenue, Menomonee Falls, WI 53051. (414) 251-5910. HLP-3954.


Parish Music Director. Part-time. Vatican II parish looking for musician with good keyboard skills and well versed in liturgy to prepare music for all parish liturgical celebrations; direct children's and adults' choirs; play for three weekend liturgies. Supportive, collegial parish staff. Salary commensurate with experience. Contact: Fr. John Daneri, St. Martin de Porres Church, 129 Park Avenue, Hammonton, NJ 08037. HLP-3956.

Music Coordinator. Full-time position open for music coordinator with involvement in liturgy. Parish (2,000-plus families) holds six liturgies each weekend. Need someone with broad range of music and background in Catholic worship. Send résumé to: St. Henry's Parish, 6401 Harding Road, Nashville, TN 37205. HLP-3957.

Assistant to Music Director/Organist. Large 2,500+-family parish is searching for a part-time musician to assist director with liturgies, adult and children's choirs, funerals, and weddings. Vocal skills and ability to work with all ages is a must. Contact: Musician Search Committee, 140 W. Pine Street, Roselle, IL 60172. HLP-3958.


Liturgical Music Coordinator. 1,400 families. Requirements: good knowledge of liturgy; coordinate and prepare music and play organ for all weekend liturgies and weekday children's liturgies; conduct adult and children's choirs. Organ: custom-built, mechanical action, tracker, 27 ranks, installed in 1968. Résumés to: Fr. Derrick Sneyd, St. Thomas the Apostle Catholic Church, 1405 North Main Street, Elkhart, IN 46514. HLP-3960.

Organist. Part-time position for choir accompanist (one rehearsal and one service per week). Salary $5,000-$6,000. Contact: Jeff Schneider, St. Louis de Montfort Church, PO Box J, Sound Beach, NY 11789. (516) 744-9515. HLP-3966.

Director of Music/Liturgy. Full-time; 1,600-family parish; $18,000-$20,000 (negotiable from experience/references). Medical, dental, and a diocesan retirement plan. Three choirs, five weekend liturgies, few funerals. Application and job description upon request. Begin July 1, 1990. St. Matthew's Catholic Church, 9915 Hollister Drive, Houston, TX 77040. HLP-3967.

Seminarian Musician. Graduate degree in liturgy or music, undergraduate degree in the other field required. Responsibilities: coordination of seminary liturgical music program in collaboration with director of worship (schola, cantors, repertoire development). Salary competitive. Start July 1, 1990. Contact: Rev. Michael Witzczak, St. Francis Seminary, 3257 S. Lake Drive, Milwaukee, WI 53206-3795. HLP-3968.

Director of Music. Full-time. Responsibilities: direct choirs; teach music part-time in grade school; plan music for all liturgies. Requirements: professional education in music; experience in liturgical music; trained voice. Minimum salary—$22,000. Contact or call collect: Father Norman Goodman, Holy Family Parish, 316 South Logan Street, Lincoln, IL 62645. (217) 732-4019. HLP-3969.

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Liturgist/Musician. Large, vibrant, RCIA-model parish in central Florida. Seeking high-energy, creative liturgist with keyboard, choral, and vocal skills to codirect challenging parish programs in team setting. Send résumés with references to: B. Bourne, Box 865, Maitland, FL 32751. HLP-3970.

Music/Liturgy Minister. Medium-sized, progressive parish in a small seaside community. Qualifications: vocal, keyboard, guitar skills; ability to work well with adults and children; and a knowledge of post-Vatican II liturgy. Start July 1, 1990. Résumé/three references to: Search Committee, Resurrection Church, Box 87, Aptos, CA 95001-0087. HLP-3971.


Director of Liturgical Music/Organist. Full-time; large suburban parish. Responsibilities include selecting and teaching music to congregation; working with canons; directing a resurrection choir; providing music for weddings and funerals. Send résumé and references to: Search Committee, Mother of Sorrows Church, 5000 Mt. Read Boulevard, Rochester, NY 14612. HLP-3973.

Director of Liturgy and Music. Full-time. Minimum qualifications include a B.A. in liturgical studies or liturgical music, M.A. is desired. Must have musical training (organ preferred) and previous experience. Negotiable salary and starting date. Job description available upon request. Résumé/references to: Search Committee, St. Augustine Church, 545 42nd Street, Des Moines, IA 50312. HLP-3974.

Director of Music/Organist/Liturgist. 900-family parish in Sebago Lake, Maine, resort area. Work with the parish staff in liturgical planning and celebration. Weddings, funerals additional. Salary $14,000-$17,000. Résumé to: Fr. Donald Proulx, Our Lady of Perpetual Help, Box 1030, North Windham, ME 04062. HLP-3975.

Musician Available

Director of Music Available. Professional with a B.A. in music and four years experience will be moving to the Pacific northwest in the summer of 1990. Available part- or full-time. For résumés, references, information, please call Martin Culbert at (713) 484-6875, or write: 8802 Kirkmont, Houston, TX 77089. HLP-3961.

For Sale

Videocassettes/Audio Cassettes/CDs. Classical, 2-organ, gospel, theatre, and instructional. For FREE CATALOG write to Allen Organ Co., Box 36, Macungie, PA 18062-0036, or phone (215) 966-2202.

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800 Glory & Praise. Eight hundred hardbound copies of Glory & Praise song books in great condition. These copies contain volumes one, two, and three. The cost is a remarkable one dollar per book; buyer to pay for shipping. Contact: St. Christopher Catholic Parish, PO Box 937, Moreno Valley, CA 92388. (714) 924-1968. HLP-3963.

1978 Allen Organ. Two-manual 301C digital computer church organ, doublememory capture system (10 generals each) with computer cards and four alterables; three tone cabinets. $12,000 or make offer. Available immediately. Terms possible. St. Luke's Episcopal Church, 6100 Grosvenor Lane, Bethesda, MD 20814. (301) 530-1800. HLP-3964.

Wanted

Handbells Wanted. Small church with small budget looking for two- to three-octave set of used handbells. Will be put to excellent use. Please call Tim Estberg at (708) 328-8607. HLP-3965.
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