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In This Issue...

We review the three Conventions in Phoenix, Chicago, and Washington. This year’s experiment was a success in many ways. For the first time, we selected “topical themes” for our conventions—Music in Phoenix, Liturgy in Chicago, and Children in Washington.

In Phoenix, important work was begun on examining our repertoire. The panel presentation of Conley, Cowry, Hansen, and Brownstein explored, rather humorously at times, the sources of our liturgical music in current use. The obvious material from contemporary blues and folk was combined with the royalist sources of the Hallelujah Chorus. Ed Foley challenged the group with an important point: Too much of our liturgical music is geared toward entertainment and thus overwhelms the text. Oliver Douberly called for competency in music making and John Baldwin marvelously presented a new view of ministry. Richard Fragomen's presentation, included in this issue, asked musicians to “take another look” at their ministry.

In Chicago, the focus on liturgy showed how important and needed this topic is to musicians. The crowds were large... and delighted with the content and organization of the meeting. The 50th anniversary celebration of the North American liturgical weeks began with Kathleen Hughes’s marvelous history of the liturgical pioneers, followed by a relaxing buffet and a quiet evening of humorous reminiscing with The Liturgical Conference. (The 100th anniversary of Martin Hehrriegel’s birth provides a chance for us to take a look at one of the pioneers of the liturgical renewal [Hohenel].) Then four liturgical experts, Hoffman (included in this issue), Mary Collins, Eugenio Costa, and David Power invited the attendees into the world of contemporary liturgical ideas. Liturgy is certainly central to our work.

In Washington, our second Convention for those who gather the children exploded in several directions. A deep look at the Rite of Christian Initiation for Children of Catechetical Age by Ron Krisman, Thomas Morris, Robert Duggan, and Christiane Brusselmann, with the music of Christopher Walker and David Haas, provided models for celebration and entering into the rite. Another direction at that Convention was a serious examination of the rationale behind the Hymnal for Catholic Students by Gabriele Huck and Robert Bassartini. We also explored new musical ideas with Helen Kemp (whose presentation is included here) and ways of reading the official documents on children with Elizabeth Jepp. But perhaps the most significant event at the Washington Convention was the organization of the Catholic Music Educators (NPM/ME) under Paul Skevington (who begins a new column in this issue).

The importance of liturgical celebration came clearly into focus this year as each of the Convention planning teams selected liturgical ministers who were exemplary in celebration style. This was particularly true of the homilists, who really lifted the celebrations to a new level. Would that all celebrations could be so rich in meaning.

As you read through this issue and visit with the photos, you will be reminded of the importance of gathering... that essential act of consciously choosing to be in the presence of one another. We are busy planning the National Convention in Pittsburgh, July 9–13, 1991, and next summer’s programs. Gathering is essential to NPM. Gathering is the place where we meet. Gathering is the place where we give life to another. Gathering is where God Acts.
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Letters

Where's MUSIG?

What ever happened to MUSIG [the MIDI Users Support and Information Group]? There has been nothing at all in Pastoral Music especially for liturgical synthesizers or about the synthesizers themselves.

As I see it, as long as we recognize that it is very important that we use acoustic instruments whenever possible... and also that synthesizers are not to replace our wonderful pipe organs, why can't synthesizers and acoustic instruments coexist peacefully? In some parishes where either there is no one proficient in an acoustic instrument (other than the organ) or... where no one in the parish wants to volunteer to play and lack of parish funds makes it impossible to pay these musicians, then the synthesizers are the only means of accompanying good contemporary liturgical songs. Even when there are the necessary acoustic instruments, the synth can still provide some effects which can greatly enhance the prayer atmosphere of these songs.

MUSIG is of great importance... especially in our time... so please let's keep it alive!

Sally A. Daley
Chicago, IL

Of Minorities, Dysfunctions, and Eastern Prejudices

What a summer! And we're supposed to use this time to catch up, refresh, and regroup before September hits. Allow me to share a few thoughts with you after a friend and I attended the Chicago Convention.

The first is from MaryAnn's viewpoint, which is accomplished without the use of functioning eyes. She was impressed that NPM is conscious of minority groups attending its programs save one—hers. Perhaps we need to address this issue. Despite her blindness, MaryAnn has been building a strong music program... over the last eight years. Her choirs are large and faithful, and the pastor and parish support her morally and financially. MaryAnn learns everything from tapes but would really like to "see" more braille literature for her and others like her. (There are at least three blind church musicians in Milwauke.) That's item one.

Item two has to do with Tracy E. Tracy's workshop on the dysfunctional parish. I've been attending conventions since '78, and if I'm not mistaken, this is the first time this problem has even received lip service. We need to discuss it more and provide some needed personnel/management workshops... Believe me, there are a lot of hurting people attending NPM conventions...

Third item. Are you planning to keep all the children's sessions out east? [The first NPM Children's Convention was in Scranton, PA, in 1987; the second was in Washington, DC, this year.] I wanted so much to attend..., but couldn't afford the transportation. There are at least a couple of us who feel pulled between Choristers Guild and NPM's children programs... Sometimes I wonder if CG knows what they have and what the future holds. The number of adult participants is rising, but the number of children returning is even greater. This is wonderful, inspiring, and scary...

... Isn't there some way CG and NPM can work together? Our local CG chapter and the archdiocese... are working together on a children's choir festival because I'm trying to reach the school music teachers as well as choir directors. Walls of church isolationism have to come down...

Thanks for listening.

Nancy Wadle
New Berlin, WI

As I'm sure you noticed in our August-September issue, the MIDI Users column is back in Pastoral Music again after a long absence. In fact, the previous MIDI column appeared in the December-January 1990 issue.

The problem has been that, as with much of the real work of NPM, that column and related MIDI User activities are prepared and executed by volunteers working in their spare (over)time. And the volunteers who had been handling it just simply ran out of time. We have since recruited some additional contributors, so you can look for MIDI Users to be a regular feature in upcoming issues. And with an expanded leadership, you'll be hearing more about MUSIG too.

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Holland
Organ School: Helpful, Informative, Inspirational

Working and studying in the [NPM Organ School in Washington, DC] has been one of the most enjoyable events yet this year for me. I had the opportunity to meet and talk with other organists, to play the big Möller in the [National Shrine of the Immaculate Conception], to share my ideas and concerns with people who share the same ideas and concerns, and most of all to have the fellowship of other organists, which is a rare opportunity.

Throughout the week I grew from someone isolated from the "real" world of pastoral music to one within touch of the actual way of performing as a pastoral musician. Being the only organist of note in my parish allows me to do whatever I feel, right or wrong, and this is somewhat dangerous, because we lose touch with the proper way to do things. Of course, liturgy committees are supposed to guide us and give us suggestions, but more often than not we are left to our own devices to create a musical liturgy.

The people I met were quite an inspiration. Each day at lunch we ate together and talked together, sharing our problems with our individual parishes and pastors as well as what we are doing with our music ministries. I met people who are struggling in their music ministry...and people who are very confident with their skills as an organist...

The classes and lectures were very helpful and informative. I now have a clear understanding of where we are as a church and where we might be heading. I also now know what the actual role of an organist is in light of the liturgy and with regard to the relationship with the pastor.

I strongly feel that we organists should be getting together more often and should be keeping in close contact with each other to establish ourselves in the church. Not only do we need to be established with regard to parish relations, but also with regard to salary and wage agreements...I strongly agree that every paid musician should be working with a contract and a job description and that these two documents should be adhered to strictly...

To serve God and play the great music of the church is, in my opinion, the best way to make a living; therefore we organists should encourage our young people to study the organ and offer lessons or provide lessons for them through a teacher in the area and also make the organ available to them for these lessons as well as for practice.

Let's do this again next year with greater diversity among our organists and make every effort to reach all the organists in our organization and encourage them to participate. Thanks again and God bless.

Dean Jestes
Ellicott City, MD

Letters Welcome

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

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Conventions: Baked, Stuffed, and (Falsely) Fried

Our three Regional Conventions this summer were great successes, as were our Schools and Institutes (see the other items in this column and the Commentary by Convention Participants at the end of this issue). But certain events beyond our control helped to make the Conventions especially memorable this year. The first was the hot weather during the Phoenix Convention—well over one hundred degrees every day. Next came the crowds at the Chicago Convention—better than twice the number of registrants at each of our other Conventions this summer, nearly half again as many as we had originally planned for. The sheer numbers made for tight quarters and some painful decisions that were not welcome but had to be made to handle the crowd (e.g., closed circuit television broadcasts of the major speakers and simultaneous closing eucharists that divided the participants into two groups). And then, just as we began things in Washington, DC, there came a shrill warning horn and an announcement to clear the building because of fire. Fortunately, it was a false alarm—as we were quickly informed—but it did threaten to destroy the original festive mood of our gathering. (It didn't; it's really hard to keep NFM members from festivity!)

Our Convention attendees certainly enjoyed themselves, despite heat, crowds, and false alarms. All three Conventions were rated "above average" or better. The central elements of each Convention fared well in the evaluations too, with the liturgies and the major speakers generally rating high marks. As usual, the workshops were a mixed bag, with some workshop leaders getting good evaluations, while others weren't quite as well received. More than half of those attending our Regional Conventions announced their plans to be present at the National Convention in Pittsburgh next year—July 9–13. One quarter of this year's participants said they probably wouldn't be present, but many of those noted that this decision was because of travel distance, summer school plans, or the like. Others said they weren't sure of their plans for next year, but they hoped to attend.

Scholarship Awards

Congratulations to our four scholarship recipients for this year! Three applicants received grants of $1,000, and one received the $500 Rene Dosogne Memorial Scholarship. Our thanks to this year's Scholarship Committee members, Rosemary Hudecheek and Tom Stehle, for their fine work.

Peter C. Caffyn is twenty-six years old and is the organist at the Church of the Precious Blood in Monmouth Beach, NJ. He has studied music theory and composition at New York University and is presently a student at the Westminster Choir College in Princeton. He studies organ with Dr. Robert Carwithen and is pursuing a degree in church music and music education. This December, as a member of the Westminster Symphonic Choir, he will perform Mendelssohn's Elijah with the New York Philharmonic under the direction of Leonard Bernstein.

Diane Consentino received her bachelor's degree in music from Illinois State University and has completed a two-
year certification program in lay ministry leadership, with a specialization in liturgy, from the Diocese of Peoria. She is presently Liturgy Coordinator and Director of Music at Holy Trinity Church in Bloomington, IL, where she directs the 45-member adult choir and codirects the 30-member youth choir. Diane has been an active NPM member for many years, helping to start the Peoria Chapter and serving as a regional coordinator working with the Core Committee for the 1988 Peoria Regional Convention. Her family includes her husband, Bob, and their two daughters, Michelle and Karl.

Joseph W. Stoddard, Jr., began his early music education by arguing with his mother. He wanted to study electric guitar or the drums, while she wanted him to learn about her instrument, the accordion. In addition to studying the accordion, Joe also took lessons in voice, organ, and piano. Over the past eight years he has served as organist and cantor for several churches (Roman and non-Roman) in New Bedford, MA. He entered Oberlin College (Oberlin, OH) in the fall of 1989, where he is majoring in music education and contemplating a second major in religion or psychology. He is an organ student of David Boe, the former Dean of the Oberlin Conservatory, and this fall he has taken up his duties as the new organist at First Church in Oberlin. He is also on the liturgy committee for the Oberlin College Newman Catholic Community.

W. Leigh Fleury is this year's recipient of the Rene Dosogne Memorial Scholarship. He began his career as a pastoral musician as substitute organist at his home parish, St. Matthew, in Cahanna, OH, and he has played in churches in Columbus, New Albany, and Upper Arlington, as well as in Bethlehem Lutheran Church, Roseville, MI. Leigh is now the principal organist for Seton Parish in Pickerington, OH, though he only graduated this spring from Cahanna Lincoln High School. He is studying organ with Janet Linker at the Capital University Community Music School, and he plans to major in organ pedagogy in college.

1991 Scholarships

Through the generosity of those attending our three Regional Conventions, we were able to collect $1,944.00 toward next year's NPM Scholarships. Here are the individual Convention totals:

Phoenix $1,232.00
Chicago $1,545.00
Washington $1,167.00

This year's collection will allow us to offer three $1,000 scholarships in addition to the $500 Rene Dosogne Memorial Scholarship. Additional donations to the NPM Scholarship Fund are still being accepted. If you wish to contribute, please send a check marked "NPM Scholarship Fund" to the National Office at 225 Sheridan Street, NW, Washington, DC, 20011-1492. For information on how to apply for a scholarship write NPM at the above address or phone (202) 723-5800 or FAX (202) 723-2262.

The Rene Dosogne Memorial Scholarship fund was established by his family in memory of Mr. Dosogne, a noted church musician in the Chicago area and a faculty member at DePaul University School of Music. For information on establishing a similar memorial, please contact the National Office.

An Editorial Apology

Three of the articles in the last issue of Pastoral Music were based on presentations at the Third World Congress for Choir Directors (Rome, February 1990), namely, those by Tetsuo Yanagihara, Virgil C. Funk, and J. Michael Joncas. While editorial decisions have to be made in "translating" such texts from the oral to the written form, there is normally little problem with this transition. But sometimes there are problems, and in one case in the last issue, the editor's normally keen eye not only winked, it failed him completely. The original introduction to Michael Joncas's talk presented his credentials in the oral format to a listening audience. As edited down in the written form, that introduction makes little if any sense and, in fact, would not have been included by the author had he made the "translation" from oral to written form himself.

We apologize to Father Joncas for any embarrassment this editorial decision may have caused him, and we promise to be more careful in the future.

Cantor Basics

Cantor Basics is an NPM diocesan formation program designed and directed by Theresa Walley Schlosser that is cosponsored by a local diocese and academic institution. The content is similar to the NPM summer Cantor Schools, but the program takes place in six Saturday meetings scheduled three weeks apart. This gives participants a chance to reflect on what they learned during their ministry as cantors and to bring back to the program staff experiences for reflection. The program was first offered in Austin, TX, during the fall and winter of 1988–89.

Cantor Basics will be offered next from February to June 1991 at Presentation College, Aberdeen, SD. Presentations will include vocal production and animation skills, Scripture, and liturgy. A special time in each session is devoted to open discussion among participants and staff.

For more information, contact: Theresa Walley Schlosser, Director, Cantor Basics, 5832 Barberlane, Alfred Station, NY 14803. (607) 387-8732.

NPM Marriage Workshop

NPM is sponsoring a one-day workshop on the liturgy of marriage to be held in Toledo, OH, on February 16, 1991. Paul Covino, one of the authors of The Pastoral Press's popular Celebrating Marriage, will be the facilitator. For more information please contact the workshop coordinator, Jean McLaughlin, at (419) 866-6181.

Honoris Causae


Keep in Mind

As we went to press with this issue, we learned that the father of Kathleen Schoner died suddenly on September 7. Many of you had the opportunity to meet Kathleen at The Pastoral Press booth at this summer's Conventions. Please keep Kathleen's father and her family in your prayers.
Meetings & Reports

Gregorian Chant School

Nancy Thompson, who with her husband attended our first (annual) NPM Gregorian Chant School, has provided this report on the week’s activities.

Thirty-three individuals registered for NPM’s first Gregorian Chant School (St. Michael’s College, Winookski, VT, July 9-13). The group from across the United States and Canada included clergy, religious, music directors, organists, cantors, choir directors, and choir members, and the wide range of participants’ ages showed this was not just a “nostalgia trip” for those old enough to remember the chant from pre-Vatican II days.

The three faculty members (Dr. William Tortolano, Rev. Columba Kelly, OSB, and Dr. Robert Fowells) all had been associated in some way with Dom Eugene Cardine, OSB, whose lifetime of research and teaching showed that the essential worth of Gregorian chant lies in its profound spirituality and its incomparable power to express prayer. Dr. Tortolano translated Cardine’s book, Beginning Studies in Gregorian Chant, into English, and Dr. Fowells did the same for Gregorian Semiology and Musical Notation of Liturgical Latin Chant. Dom Kelly had the opportunity to study under Dom Cardine at the Pontifical Institute of Sacred Music in Rome.

The first three days of the school were given over to study of the chant and its interpretation, liturgical documents related to its use, and techniques in teaching and directing chant. The primary activity, however, was chanting the Latin antiphons, introits, gradualis, and songs. At the eucharist in St. Michael’s chapel on Monday and Tuesday we sang the chants we had been practicing in our sessions, and in the chapel on Wednesday evening we gave a concert of organ and choral music based on Gregorian chant. Dr. Tortolano played the organ, and he and the other faculty members directed the choir of participants.

The fourth day was the “experiential” one, probably the week’s highlight. An early morning bus trip brought us to St. Benoît du Lac monastery in Quebec, Canada, for daily Mass with the monks. We chanted some parts of the liturgy with them and shared with them several of our motets. After some fine Benedictine hospitality we heard a short harpsichord concert by Father Laberge, the monastery’s organist, and then we drove on to the Immaculate Heart of Mary Monastery for women in Westfield, VT, where we joined the community for vespers.

After a motivational presentation on Friday morning and a departure ceremony, some of the group traveled to Stowe, VT, to visit the site of the Trappist Family Lodge.

The whole week was marked by real hospitality, particularly on the part of St. Michael’s and Dr. Tortolano. In addition to all the practical and experiential learning, there was plenty of time for making friends and sharing our stories as tape recordings filled the halls with chants by the monks of Solesmes or St. Benoît du Lac. Some of us who gathered couldn’t say even at the end of
the week what had brought us, but we all went home with a deeper love for and desire to learn more about Gregorian chant.

AGO Convention

The following report on this year’s international AGO Convention was provided by Dr. James Kasnik, chairman of the Department of Music, Old Dominion University, Norfolk, VA, and program coordinator for NPM’s School for Organists.

The American Guild of Organists held its biennial convention in Boston, MA, during the last week of June. The event attracted more than two thousand musicians from the U.S.A., Canada, and Europe. The level of musicianship, artistry, scholarship, and overall organization was at a consistently high level.

Recital highlights included a stellar organ recital of twentieth-century American music by the legendary Catherine Crozier. Several of the composers (Berlinski, Albright, Pinkham) were in the audience at the First Church of Christ, Scientist; all acknowledged her virtuosity. The following night, Madame Durufle, wife of the late composer Maurice Durufle, played a memorable recital at Trinity Church that included a performance of her husband’s Prelude and Fugue on the Name Alain. Thomas Murray’s recital at the Basilica of Our Lady of Perpetual Help included a superb performance of Franck’s Grand Piece symphonique.

Convention participants had the opportunity to attend a potpourri of very interesting church services ranging from a celebration of the Feast of Easter at Trinity Church, to Christmas music at King’s Chapel, to All Souls Day at the Church of the Advent. (The national planning committee decided to highlight major liturgical celebrations so that organists and choir directors could experience these celebrations from the congregation’s perspective.)

For this observer, attending a national AGO convention presents the opportunity to listen to some of the best talent in our profession. Sometimes the ritual action of worship and its accompanying ornamentation (vestments, incense, solemn processions, and so on) tends to overwhelm rather than enhance the spirit of a prayerful community. But there are occasional reminders of our fallible humanity. The stunning rendition of Victoria’s Missa pro defunctis cum sex vocibus for All Souls Day, for instance, was occasionally brought back to earth by the congregation’s “wave,” as participants tried to gauge when to sit, stand, and kneel at all the “correct” moments. We pastoral musicians can learn a great deal from the level of excellence exhibited by the AGO.

Universa Laus

An international group of ninety members gathered in Altenburg, Germany, for the annual meeting of Universa Laus.

The major topic for the association’s work has been RITE-TEXT-MUSIC, with a concentration this year on the French notion of cantillation. Twenty years ago, the initial French translations of the presider’s prayers and, to some extent, the Scripture readings were composed in such a way that they could be sung spontaneously (“cantillated”). The French language lends itself to this amplification of the meaning of the text by adding a semimusical lyrical tone.

Twenty years later, French liturgists and musicians have realized that cantillation is not being used in services, and they are exploring in depth the whole historical background of cantillation. History reveals that amplifying the text through semimusical forms (ekphonesis) is deeply rooted in our liturgical tradition, but it has been replaced by a more developed singing form (e.g., cultivated or popular song) on the one hand and by microphones on the other. As Joseph Gelineau said during the meeting, “If we recognize in cantillation the essential and specific values of Christian worship, it is up to us to make it live again . . .”

In exploring the meaning of “word” during his presentation, the Italian F. Rainoldi suggested different directions the word takes:

—A word that descends, that is given freely and proposed with authority;
—A word that dialogues, moving vertically or in a oblique direction;
—A word that tries to penetrate into the farthest depths of our being;

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—A word that is one of handing over, in offering, in prayer;
—A word in sung form that thickens or accompanies situations or actions.

Yet another area of exploration reported at the meeting concerned work with a children's hymnal in Germany, with extensive research comparing the music that is being used with the liturgical and musical judgments that must be made about music for worship.

Membership in Universa Laus is offered to participants after attending several international working sessions. Next year's meeting is in Salzburg, August 26-31, 1991. Anyone interested in attending, please contact Rev. Virgil Funk at the NPM National Office.

Instrument Wanted

The American ambassador to Togo has forwarded a request he received from Mr. F. A. Agbodjan, founder and chairman of the Don Bosco Choir of Akodessewa in Lomé, Togo (West Africa). Mr. Agbodjan is looking for someone to donate a "moderately priced and not necessarily new" organ for choir practice and Mass celebrations. His choir, he says, has been without such an instrument since 1982. Presently the choir is relying on "a little polyphonic keyboard two-octave organ, a four-octave harmonium (now unserviceable), and one guitar," which are all Mr. Agbodjan's personal gifts to the choir.

Mr. Rush W. Taylor, Jr., the American ambassador, tells us that the choir now has over sixty members. It "has established a regional reputation," he adds, "and the talent and professionalism of both its members and its director are apparent to all of us who have attended their concerts." Anyone able to help should contact Mr. F. A. Agbodjan, Direction de la Chorale Don Bosco, Chapelle Saint Benoit, Akodessewa, B.P. 1400, Lomé, Togo.

Music Directors: World Congress & Familiarization Tours

Peter's Way is offering choir directors a variety of exciting opportunities to travel to Europe inexpensively this fall and winter. First there are two familiarization tours ("fam tours") for directors of church music to encourage them to take their choirs on tour in Europe. On each tour participants will have the opportunity to meet with local musicians, take part in workshops, and explore the great organs of Europe. The "all-inclusive" prices include airfare, accommodations, meals, transfers, and sightseeing—and the price is fully refundable to directors when they return to Europe with their choirs.

Fam Tour to Germany and Austria, November 8-15, 1990. No other region has made music so central to its history, character, and everyday life; few areas are as interesting politically at this time of German reunification. Participants have the unique opportunity to experience the liturgy in the magnificent Baroque cathedrals and churches as well as the sights of Vienna and Salzburg. Cost is $875, all-inclusive from New York.

Fam Tour to France, January 21-28, 1991. Music directors on this tour will experience the Latin liturgy of the great cathedrals, the monks of Solesmes Abbey singing the chants of our musical heritage, and the deeply moving prayer of the Taizé community, whose music is so often a part of contemporary worship. Cost is $995, all-inclusive from New York.

IV World Congress of Choir Directors, Rome, February 7-14, 1991. The third opportunity takes choir directors to Rome for $800 all-inclusive from New York. Last year this gathering drew directors of music from as far away as sub-Saharan Africa, Iceland, and Japan (see the last issue of Pastoral Music). At the invitation of Msgr. Pablo Colino, chapel master of St. Peter's Basilica, participants will gather to consider the general theme of "Solemnities: Characteristics and Requirements for Liturgy," with a special focus on "The Responsorial Psalm: Studies and Proposals." In addition the choir directors will take part in the solemn liturgy at St. Peter's and have opportunities to discover Rome's riches.

For information on these and other tours write: Peter's Way, Inc., 270 Main Street, Port Washington, NY 11050. Phone outside New York: 1 (800) 225-7662; in New York: (516) 944-3055. FAX: (516) 767-7094.

Small Blessings

An abridged edition of the Book of Blessings has recently been published by the Catholic Book Publishing Co. Titled the Shorter Book of Blessings, it contains all the blessings from the complete book except for those celebrated during Mass, within a church, or with greater solemnity outside a church building. For more information, write: The Catholic Book Publishing Co., 257 West 17th Street, New York, NY 10011.

Societas Liturgica 1991

The Societas Liturgica, an international society for liturgical study and renewal, has scheduled its Congress XIII for August 12-17, 1991, in Toronto, Ontario, Canada. The Congress' purpose is to understand more deeply the links between the Bible and liturgy as a fabric woven together in the church's history, as we know them today, and as we hope them to be in the future. For more information, write: Secretariat of Societas Liturgica, Deutsches Liturgisches Institut, Postfach 26 28, D-5500 Trier, (West) Germany. Phone: (0651) 4-81-06. FAX: (0651) 4-81-58.
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(P04) Panel Discussion: The Roots of Today's Repertoire (2 cassettes)

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WORKSHOPS
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(P09) Daniel Durand: The Choir Director: The Art of Working with What You Get
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(P11) William James: Acoustics for the Parish: Do You Hear What I Hear?
(P12) Sr. Anthony Poerio: Ritual of Conversion
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(C05) Rev. David Power: Twenty-Five Years On: Seen from the Roots
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Hymns in Roman Catholic Worship from Trent to Vatican II

By Vincent A. Lenti

The Council of Trent's discouragement of further change and evolution in the church's basic form of worship and the retention of Latin as the language of worship would certainly suggest that the development of Catholic hymnody was brought to an abrupt halt in 1570. But quite to the contrary, Roman Catholicism continued to contribute to the development of hymnody. Of significance is the history of French diocesan hymns and their music.

The French church traditionally demonstrated a degree of independence and autonomy that more than occasionally brought it into conflict with Rome, and during the seventeenth and eighteenth century a number of locally revised missals, breviaries, and other liturgical books appeared. These French diocesan books provided a wealth of new Latin hymnody and new hymn tunes. Perhaps the best-known hymn tune is a melody from the Paris Processionale of 1697 that is almost universally used for the famous hymn by Thomas Aquinas, Adoro te, but this melody is only one of many that found their way from French diocesan books to twentieth century hymnals.

Two hymn tunes from the Paris Antiphoner of 1681, for example, are found in practically all contemporary hymnals, including those of the Episcopal, Presbyterian, Baptist, and Lutheran Churches. Christe sanctorum usually appears as the tune for "Father, We Praise Thee," while O quanta qualia appears for "Blessing and Honor and Glory and Power."

The French diocesan books contributed not only hymn tunes but also important new Latin hymn texts. Perhaps the most significant French author of hymn texts from this period was Charles Coffin (not to be confused with Henry Sloane Coffin), who held various teaching positions in Beauvais and Paris and published his first collection of Latin poems in 1727. Many of his hymns were included in the Paris Breviary of 1736, perhaps the most widely known being the popular Advent hymn Jordani cras praemia ("On Jordan's Banks the Baptist's Cry").

English Catholics, were, of course, less fortunate than their French counterparts, and it is worth recalling that "toleration" was not extended to Roman Catholics in England until the third decade of the nineteenth century. For a very considerable period, Catholic worship was illegal except in the chapels of Roman Catholic landowners and in the London embassies of Catholic countries.

A most interesting contribution of Portugal's London embassy was the introduction to England of the Christmas hymn Adeste fideles ("O Come, All Ye Faithful"), written by J. F. Wade, an English Catholic living in exile in Douay, France. Samuel Webbe (1740-19...
served as organist at the Portuguese and other embassies in London and made notable contributions to English Catholic church music. Webbe successfully published a considerable quantity of church music, and his best-known hymn tune is probably MEL-COMBE, which is found today in many hymnals as the tune for “O Spirit of the Living God.”

Low Mass

In addition to the new Latin hymns and newly composed hymn tunes, there was considerable writing of vernacular hymnody, since more and more Catholics were singing hymns in their own language as well as in Latin. They were singing at processions and during popular devotions outside the official church liturgies, but Catholics were also singing hymns during the celebration of Mass. Since the Mass historically did not provide for hymnody, this significant development arose only because of the evolution of some distinct variants in the ways Mass was actually celebrated.

The Missa Solemnis (“Solemn” or “High” Mass), with its musical setting of the ordinary and proper and with specific roles for the celebrant, deacon, subdeacon, and choir, had been the prevailing form of public worship in the major churches for centuries. The Missa Cantata was a simpler form of this sung Mass. But there was also the Missa Lecta (“Read” or “Low” Mass).

The evolution of Low Mass is a genuinely curious development in the history of Christian worship. Originating as a Mass “said” privately by a priest, such Masses in time attracted a congregation, and they gradually became the normal church experience for a majority of Roman Catholics. Low Mass featured no music; it consisted of the priest quietly reading all of the Mass texts that would have normally been sung by the celebrant, deacon, subdeacon, and choir at a High Mass. Since the congregation were no more than mute observers, it became the custom for people to read prayer books during Low Mass, or recite their rosary, or in some places to sing hymns. Thus hymnody entered the Mass not as part of the official order of worship but in the role of a devotional exercise of the people who, unfortunately, had no role in the official order.

The practice of singing vernacular hymns during Low Mass was probably most prevalent in Germany, or at least it had the longest history among the German people. German Mass-songs had their beginning in the Middle Ages, prior to the Reformation, and the cultivation of hymn singing by the Lutheran reformers certainly did nothing but encourage the singing of German Catholics. In the sixteenth century it was not uncommon in certain areas of Germany to sing hymns at the sermon, offertory, and communion, and occasionally after the Sanctus or even after the consecration of the elements. By the seventeenth century there were fixed plans for inserting German hymns into the Mass, including some that replaced the Latin proper at High Mass. This practice led to the formation of the German Singmesse, in which German songs replaced not only the proper chants but also those of the ordinary. Examples of these songs are contained in various hymnals, such as the Paderborn Hymnal of 1726 and the Speyer Hymnal of 1770.

Although the Germans were most prominent in this initiative, other Catholics also sang hymns at Mass. The practice of singing in the vernacular during “solemn” liturgies hardly received encouragement from Rome, however. The Congregation of Sacred Rites expressed disapproval on a number of occasions, including decrees dated June 21, 1879, and May 22, 1894, and a further condemnation of the practice appeared in the motu proprio of Pope Pius X (1903). But the practice of singing hymns during Low Mass received at least passive approval and finally encouragement from Rome. In this rather strange and indirect manner, congregational participation and hymn singing found roles in the Roman Mass.

Oxford Hymns

Every generation of English Catholics produced religious verse that was used for hymnody, but early writers such as Sir John Beaumont (1583–1627) and Richard Crashaw (1613–49), as well as many subsequent Catholic authors, made little impact on hymnody outside of their own denomination. Perhaps their message was too partisan in an age characterized by denominational conflict, or perhaps their topics were too sectarian. Many Catholic hymns were
devoted to subjects such as the Virgin Mary or the blessed sacrament, which could hardly find a receptive audience in a Protestant church.

Major Catholic contributions to English hymnody did not come until after the Catholic Emancipation Act of 1829 and the great impact of the "Oxford Movement." Known at first as the "Tractarian Movement," this religious development had its beginnings at Oxford, and its earliest leaders were John Henry Newman, John Keble, R. H. Froude, and Charles Marriott. It was a major source of the Anglo-Catholic revival, whose supporters attempted to secure within the established Anglican Church recognition of ancient Catholic doctrine and liturgy. In time some of the Tractarians, most notably Newman, became Roman Catholics.

Many Roman Catholic and Anglican hymns had their origins in the Oxford Movement, and Frederick Faber is prominent among several Catholics who made important contributions to hymn literature. An ordained Anglican who had been raised as a strict Calvinist, Faber joined the Church of Rome with Newman in 1845. He was a prolific author, and his writings include 150 hymns, all written between 1845 and his death in 1863. His most enduring hymn seems to be "Faith of Our Fathers," which has found a welcome home in many Protestant hymnals. Yet its Catholic origins are betrayed by a long-suppressed third stanza:

Faith of our fathers! Mary's prayers Shall win our country back to thee; And through the truth that comes from God, England shall then indeed be free.

Another hymn writer of the period was Matthew Bridges (1800-94), who converted to Catholicism in 1848 and published much religious poetry, including the hymn "Crown Him with Many Crowns." But perhaps the most important figure for Catholic hymnody was an Anglican, John Mason Neale (1818-66), whose translation of older Latin hymns was largely responsible for introducing this treasury of hymnody to English Christians. A later translator who had great impact on English Catholics was Ronald Knox, who made lovely translation of old Latin hymns, although he is perhaps best remembered today for his translation of the Bible.

Toward Vatican II

At the turn of the twentieth century there was a considerable body of hymnody available for the English-speaking Catholic world, and Catholic hymnals were certainly not unknown. Most of these publications may seem narrow and sectarian now, since they all exhibit a heavy reliance on translations of older Latin hymns and include practically no material of Protestant origin. The St. Gregory Hymnal of 1920, published and used very extensively in the United States, even boasted in its preface that its hymn melodies were "truly Catholic in origin." Even the exceptional English publication, the Westminster Hymnal of 1939, openly boasted of its Catholicity, although its editorial committee decided that "there was no objection in principle to the occasional use of a non-Catholic translation when this possessed outstanding merit!" But if the subject matter of Catholic hymnody lacked ecumenic dimensions, this did not in itself make for bad hymnody. Admittedly, "Dearly, Dearly, Sing to Mary" may seem a trifle dated and sentimental today, but "Hail, Holy Queen Enthroned Above" is a very good hymn by any standards, however "Catholic" its subject matter may be.

The amount of hymn singing among Catholics in the first half of this century varied greatly from one area to another, and even from one church to another. In some places the only sounds during Mass were the accidental rattling of rosary beads against a wooden pew or the occasional Latin phrase, such as "per omnia saecula saeculorum," which the priest recited audibly. In other places there was the sound of chant rather than hymns. Renewed interest in chant was led by the Benedictine monks of St. Pierre de Solesmes, and beginning with Pope Pius X at the turn of the century, there were significant attempts to get the people to sing simple Latin chants at Mass, particularly the chants of the ordinary. Great efforts made in this direction achieved considerable success. But while the encouragement of Latin chants did not exclude the practice of hymn singing in the vernacular, the two goals were really on quite separate paths. And Rome was really more interested in the former than the latter.

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"If You Can't Sing Like a Canary, Sing Like a Woodpecker, But Sing!"

BY ANNE HUNEKE

When Msgr. Martin Hellriegel died in April 1981, he had achieved a goal that few pioneers enjoy—to see their work come to fruition in their lifetime. On November 11, 1990, friends and co-workers of Msgr. Hellriegel will gather in St. Louis to celebrate the centenary of his birth. They will show videotapes, present talks, join in a concelebrated Mass, and enjoy a good dinner. All of this will happen to help older people remember the work of this extraordinary man and to help younger people realize what this priest did for the church he loved.

Hellriegel was a leader of the liturgical renewal in the United States, and he made liturgical history at Holy Cross Church in St. Louis. Most of the practices advocated by the Second Vatican Council had been in use there for at least twenty years before the Constitution on the Sacred Liturgy was approved, and some practices had been adopted thirty years before the reformed rites began to appear.

People prayed and sang together, lay people proclaimed the readings, and there was a full celebration of the liturgical year, especially Holy Week and the Easter celebration, in an ordinary working-class parish. Some of the practices Hellriegel tried to introduce were not accepted right away, of course. When he put up an altar facing the people, other priests reported him to the Archbishop, and he was ordered to take it down, which he did immediately. Some people cried "Heresy!" when Hellriegel said that a bride and groom should receive communion from hosts consecrated at their wedding Mass. But through all the objections, Martin Hellriegel kept on trying to bring to his people the treasures of the church's liturgical heritage.

He had been born in Germany in 1890, but he came to the United States when he was fifteen, traveling with a priest from his home town who had been incardinated in the Archdiocese of St. Louis. Young Martin hoped to become a missionary to the Indians, but he found no native Americans in the St. Louis area.

When he was ordained in 1914, Hellriegel was first assigned to a parish in St. Charles, an old river town that had served as the state's first capital. He loved parish work, but after a few years in this assignment the Archbishop sent him as chaplain to the motherhouse of the Sisters of the Precious Blood in O'Fallon—now a suburb of St. Louis, but in those days it was "out in the country." Martin protested that he was too young to be a chaplain, but he went, and the move turned out to be providential, for it gave him the opportunity to develop the liturgical life among the sisters.

Hellriegel had grown up in a home that practiced a household folk liturgy—special prayers, blessings, and pious customs for holy days and seasons. Now he had time to begin a serious study of the liturgy, reading journals from Europe and studying the writings of the church fathers. When World War I ended, Martin went back to Germany to visit his family; he also visited liturgical centers like the monastery at Maria Laach. When he returned to O'Fallon he began what would become his life's work: giving people the opportunity to take an active part in the liturgy. He frequently quoted the statement of Pope Pius X that active participation in the liturgy is essential for a true Christian spirit.

The fact that Hellriegel's congregation at that time consisted of religious women made his task a little easier, although he met opposition from some of the sisters who wanted to keep their own prayers and devotions. He persisted, however, and the motherhouse became a center of liturgical renewal. Visitors began to come from St. Louis to see him and to experience the community's liturgy and then, as his writings in Orate Fratres (later Worship) began to circulate, they came from around the country.

Could such a liturgical life develop in an ordinary parish? Many priests who admired Hellriegel's work doubted that such things could be done with lay people. They found out how well such things could be done when Martin was sent as pastor to Holy Cross Church in 1940. That parish had one important advantage for him: Many of the people were of German descent, and they would readily accept a German-born
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pastor as teacher. Some of the German community, however, were less cooperative than parishioners of Irish, Italian, and Polish backgrounds who had filtered into the area. Some choir members disdained Gregorian chant, which the people could sing along with the choir, so they went to another parish.

Hellriegel did not think that the Mass would remain in Latin forever, although he did want to retain at least some of the classic chant. He composed three musical settings for an English Mass—one as early as 1926—but he did not expect to hear them sung in church in his lifetime. So, he reasoned, as long as the Mass was in Latin, the people would have to learn to sing in Latin, if they were going to participate in the Mass. The pastor began to show up at meetings of the Sodality, the Holy Name Society, and the parish’s other associations and groups to help them practice singing. Before long, visitors were astonished at the tremendous outpouring of song from people who had never had professional voice training. Hellriegel would often order his parishioners: “If you can’t sing like a canary, sing like a woodpecker, but sing!”

He introduced customs that were unfamiliar to his congregation but which then enriched their lives. The Advent Wreath was one of the first of these. Long before there were anticipated Masses on Saturdays, people crowded into Holy Cross Church on the Saturday before Advent began to watch in semidarkness as the first candle was lighted on the wreath. There was also a “Mary Candle” there—a tall candle with a full-skirted base that, Hellriegel explained to eager children, represented Jesus coming from Mary’s body.

Msgr. Martin Hellriegel anoints newly initiated adults at the Easter Vigil. Photo courtesy of Anne Huneke.

The story of the annunciation from Luke’s Gospel was sung, usually on the third Wednesday of Advent, with a priest as narrator and other people taking the roles of Mary and Gabriel. It was sung again before Christmas midnight Mass and followed by a procession bringing the figure of the infant Christ through the darkened church. Hellriegel also used darkness and light dramatically during the singing of Advent vespers (then called the “Christmas Novena”) and during Tenebrae in Holy Week. During the latter service, as the last lighted candle from the candelabra was carried behind the altar to disappear and plunge the church into darkness, the choir began to sing the Miserere (Psalm 51), and the people felt the reality of Christ’s death.

Martin Hellriegel ran into many problems trying to adjust the Tridentine liturgy for participation by the people. In his time, for instance, the Holy Thursday liturgy was usually celebrated at eight or nine o’clock in the morning, so it was usually attended by children, housewives, and older people, while the rest of the community was at work. Hellriegel began to celebrate it at six o’clock on Holy Thursday morning so working people could come, and the church was filled. He celebrated the Good Friday liturgy at noon or one o’clock, when other parishes were observing the popular Tre Ore ceremony. He would tell the people during that liturgy, “I will not live to see it, but someday I hope that you can also receive the eucharist at this service.”
Nothing much could be done before 1956 to move the Easter Vigil from its time on Holy Saturday morning, but Hellriegel celebrated it with fervor and joy. He made a similar comment about "not living to see" a restored Vigil, though in fact he lived long enough to see a full renewal of the Easter Triduum (with communion for the people on Good Friday).

Monsignor Hellriegel was full of blessings. He had a blessing for many people and the things they used. He blessed children and expectant mothers, wine and beer, cars, boats, bicycles, and animals. He blessed a golden rose on Laetare Sunday, which was then given to a parishioner whose envelope number was called. And he blessed eggs, meat, and bread at Easter and the fruits of the earth on the Feast of the Assumption.

The people of the parish realized what an extraordinary man he was and what riches he offered them. He was a devoted pastor who loved his people, and they responded in kind. The number of people he remembered by name was truly amazing, as was his knowledge of their family life and their problems. His spiritual care of the parish was so important that, even though many of the original parishioners moved to the suburbs as they became more prosperous, they always came back for special feasts or just to talk about "The Monsignor," as they called him. Men who had been his altar boys when he first came to Holy Cross continued to return in later years as "senior servers" for the 7:30 a.m. Mass, even though they would have to drive many miles to be there.

When the liturgical reforms of Vatican II went into effect, the people of Holy Cross were ready. They sang the English Mass as readily as they had the Latin one, and women lectors joined the men who had been reading at Mass for many years. A Mass with music accompanied by guitar and flute was added to the schedule, and modern hymns were added to the repertoire. Communion ministers were appointed to assist in church and to carry communion to the sick.

When Martin Hellriegel retired as pastor emeritus, he was replaced by Paul Zipfel (now an auxiliary bishop of St. Louis). "The Monsignor" was still, as might be expected, a powerful presence in the parish, but there was a real fellowship among the priests and no serious friction. Somehow, though, the rumor began to circulate that Hellriegel had become very conservative after such a long life as a progressive. In fact, this was not the case. As he grew older, Hellriegel lost his sight and had trouble getting around to find out for himself what was going on. Some people had written exaggerated reports to warn him about "swinging liturgies," irrelevant behavior at Mass, and a general decline in the church. Martin began to wonder if his earlier work had opened the floodgates to a torrent of problems, but by the end of the 1970s things had stabilized, and his fears were calmed.

One of his nephews, a priest from Germany, told one friend, "My uncle is more liberal than you think," and "The Monsignor" did not deny it.

Martin Hellriegel died at the age of ninety on the Friday before Palm Sunday in 1981. There were three funeral Masses for him: one at the parish of Holy Cross, another at St. Louis Cathedral, and a third at the Precious Blood Convent in O'Fallon. He promised his many friends that, if they came to his funeral, they would be treated to a beautiful liturgy and a good dinner. Priests, bishops, abbots, and lay people came by the hundreds, and "The Monsignor" had not lied to them.

Notes
1. The "Three Hours" ceremony probably originated with the Jesuits in Lima, Peru, in 1687. In its most popular and widely observed form, it consisted of times for personal prayer divided by sermons based on the "seven last words" of Christ on the cross (a series of sayings drawn from the various passion narratives) and the Stations of the Cross. The practice was discontinued in many places after the publication of the revised Holy Week ceremonies in 1956.
2. The 1956 reform of the Holy Week rites assigned the Holy Thursday liturgy to the evening hours of that day, Good Friday's service to midafternoon (the traditional time of Jesus' death), and the Easter Vigil to near midnight on Holy Saturday, so that the first eucharist of Easter would begin at about midnight.
3. This practice was based on an award made annually by the papacy since the middle of the eleventh century to someone who had performed an extraordinary service for the church or the Vatican. Originally it was a single rose, but by the mid-fifteenth century it had become an elaborate work of art, a gem-encrusted golden branch complete with leaves and several buds.
4. Including Martin Hellriegel's own contribution to English-language hymnody, the familiar "To Jesus Christ Our Sovereign King."

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The Ear in the Chest: Listening for Conversion

BY RICHARD FRAGOMENI

The "ear in the chest" is about alertness to experience, attention to transformations around us, for as the ear in the chest opens it discovers and it sees new focusings, new horizons. A new consciousness is emerging; a new age is upon us, dawning, for consciousness is expanding. Our reality is not static, but one of great transformative energy, an Aquarian age with new crises and new perceptions. In a word, hearing with the ear in the chest is attentiveness to the experience of transformation around us, and "attention" is the key word: attention, awareness, alertness to this experience, focused awareness, and focused attention, ever expanding. The cosmic energies within us are refocusing themselves through the lenses of human experience, human consciousness, and through human communities.

"Paying attention" in the tough sense of the phrase means paying attention in the moments of crisis at the dawning of this new age, paying attention to the new science that's emerging and a new model of reality as we move from a static model to an aliveness where light is both particle and wave. It's an attentional perception of the crisis about who the human subject is—who we are as male and female in our gender and our being. It's an alertness to the crisis of intimacy and identity in the ancient patterns of fear and limiting structures of patriarchy. Paying attention calls us to see the discontinuity in historical consciousness—the gaps in history, the modes of interpretation, and the flux of human suffering and human bondage.

Attention with the ear in the chest opens us to a new form of communication and a democratization of speech and language as walls collapse, mentalities change, and the lion and the lamb lie down together. Hearing with the ear in the chest is a conversion of radical aliveness, a transformation that calls us away from addictions into recovery.

The new age that's dawning upon us calls forth the energy of attention into a

Jump into the fire of conversion and experience, be attentive to the changes about us, for certain energies come only when you burn.

Richard Fragomeni, Phoenix Convention

Rev. Richard Fragomeni, a priest of the Diocese of Albany, NY, is a speaker, a liturgical consultant, and a consultant to the North American Forum on the Catechumenate. This fall he assumed a new position at the Chicago Theological Union. This article is a condensed form of the talk he gave at the NPM Regional Convention in Phoenix.
regeneration of culture and cultural forms and tradition and the possibility of expressing ourselves as a planetary community. So jump into the fire of conversion and experience, be attentive to the changes about us, for certain energies come only when you burn.

Just what is this new age creating? The new age attentiveness seeks to create a wisdom culture, and Ken Wilbur, in a book entitled *Up from Eden*, describes four ways in which this new attentiveness seeks to create this wisdom community.

First, the wisdom community uses the body appropriately in diet and sex, free of repression or oppression on the one hand and of obsessive-compulsive overindulgence on the other, and it uses the mind of intelligence in unrestrained communication free of domination and propaganda. The community members use the ego appropriately in free exchanges of mutual self-esteem, and they use the psychic level of consciousness appropriately in a bonding consciousness that shows every person to be an ultimate, equal member of the mystical body of the cosmic energy itself.

But we must be attentive also to the deceptions of attentiveness and of the age that is upon us. For while a new age blossoms, distortions still mark the human culture and world: the fluff of yuppie discontentment, narcissism, ego-satisfaction, and greed; the systems of power and domination distorted in church, world, and home, dysfunctionally creating dysfunctional persons not free, not attentive, but abused, broken, and crushed. There still remain the silence of the forgotten ones and the fabric and circle of the marginalized.

At the end of the twentieth century we find ourselves in a paradigm shift, a time of regeneration. Something new is happening in our midst. Can you hear it? There is a rumor of angels. Something goes on, a call for a comprehensive attentiveness to the shifting. When you listen with the ear in the chest, the entire universe is throbbing with music and sound and tone and the possibility of possibilities, even in the face of all that is impossible. We must hold ourselves attentive to the moving of the Spirit, to what Christians call “conversion,” not just adjustments of furniture, but a radical shift of being. For beyond living and dreaming there is something more important: waking up. Ours is a new age of waking up, being attentive to the shift in which we live, and move, and have our being.

**Musical Attentiveness**

For centuries musicians have known the skill of attentiveness to details. We were schooled in it, for music itself has always been the attentiveness of being. Music invites us to focused consciousness in a symbolic time reference, for music is comprehensive tonality that expands in patterns of sound and overtones into the expanses of reality unexplored. Music invites attention, even the attention of the savage beasts. It invites balance; it invites the Spirit and the angels. Music invites this new age, for music has always been attentiveness incarnate, focused consciousness that allures and invites us into a world of dreams and an awkwardness of deeper concentrations. The lyre of Pythagoras goes on resonating even in dreams, for it is possible that, while sleeping, the hand that sows the seeds of stars started the ancient music going again like a note from a great harp. And the frail wave came into our lips as one or two honest words.

Music prompts honesty, for music is attentiveness to the very depths of who we are, to the prelogical and the prerational, to the heart and the ear in the chest. And musicians have learned attentiveness right from the beginning. Musicians have been schooled in this new age long before Sedona—or Scardsdale or Beverly Hills—came to be. For musicians have always known attention, and alertness, and awareness to the multidimensionality of their craft. We have a holistic awareness, for to be a musician means to live in holistic attentiveness to notes and phrases, monophony and polyphony, key signatures and modulations, tempo and words and rhythm and pitch and tone and color and appropriateness to dissonance, and to the possibility of discovering the “lost chord.”

Playing the organ, for instance, demands a four-appendaged attentiveness, and the more the appendages can work independently of one another and yet cohesively together, the more virtuosity emerges. Music schools us in attentiveness to excellence, and that is why we musicians have a head start on catching the new age and the possibility that is upon us in the shifting paradigms, for attentiveness to beauty consumes us.

The musician is like a poet. Rainer Maria Rilke speaks in a letter to a young poet who sought the attention necessary to write a good poem. In a response Rilke says this to the fledgling artist:

> There is only one thing that you should do. Go into yourself and find out the reason that commands you to write. See whether it has spread its roots into the very depths of your heart, and confess to yourself whether you would have to die if you were forbidden to write. And this most of all: Ask yourself in the most silent hour of your night, "Must I write?" Dig into yourself for a deep answer, and if this answer rings out in assent, if you meet this solemn question with a strong, simple "I must!" then build your life in accordance with this necessity. Your whole life even into its humblest and most indifferent hour must become a sign and a witness to this impulse.

Attention for the musician must be extensive and come from the depths, beyond simple technique and jaded competition. Musicanship is attention to the broadening of the expanding universe itself. Music heralded the dawn of the new age long ago, and attentiveness and awareness, from the start, have been the hallmark of musicians. In the beginning was the word, and the word was music.

**Four Conversions**

Something is happening, a transformation that the ear in the chest allows us to perceive. Attentiveness is the very substance of music itself—to focus and expand consciousness. We’re in a new age in the church as believers, shifting our perspectives as to who is God, where God reigns, who the very center of power must be. This shift draws us to attend to the fact that something is afoot in the community as well.

Things have shifted among us—a shifting of power, ministry, even of being. The new age is afoot in the community, and musical attentiveness to the signals of a new age must come to
a deeper and more profound level in the pastoral musician. Such attentiveness goes deep into a new horizon consonant with the very being of Being itself, for the pastoral musician’s attention is deepened and grounded in attentiveness to conversion: a conversion of transformed ministry, intentionality, prophecy, and personal life. The attentiveness discovered in music and musicianship reaches a new level among those who claim Christ as sovereign, especially for those who are pastoral in their musicianship, for it calls us to attend to the movement of conversion at the very root and heart of our identities.

First, this attention is a conversion of ministry and the meaning of ministry in our lives without losing the call to excellence and attention to musical competency. Unlike musicians who can leave a concert hall after a performance, the pastoral musician takes root in a given and specific community. We are called to be attentive to that community, its need, the places where the community must be challenged, and where it can grow. As pastoral musicians our hearts are not alone, but in connection with the sick, with “Miss Tessy Tura,” who’s been singing in the choir for fifteen years and whose piercing soprano voice now assaults the ear like the song of a screaming ginseng. Our ministerial presence must reflect a deep personal relationship with the specific people we serve. We are not ministers to music; we are ministers of music to a specific community, and we can’t easily walk out when we get tired of it.

Ministerial presence is attention and availability to persons in the parish at stages of life and the liturgical year, to those who lament that their feet are not of the right gender to be washed, compassion to those who are at the graves of the dead, an availability to first communicants and to those who are celebrating marriages for the first time—and the second time, and perhaps even a third time. Ministerial conversion calls us to a cooperative ministry in pastoral planning with liturgy teams and pastors and other music ministries and music groups. It calls us to a lifestyle of baptism that permeates the whole life of the community, attendance to the specific charisms of others, and to integrating those charisms into celebrations of praise and challenge. It is specifically an attention to the charism that we have received as musicians—to hit the ear in the chest by the

Oliver Douberly
sounds that we create in the presence of a specific living community that struggles to become a living sacrifice of praise.

Secondly, pastoral musicians are called to attend deeply to a conversion of intention, for intention moves us into activity. Since the “road to hell is paved with good intentions,” intentions must move us to action—from a focus on “I” to a deepening of “thou.” This conversion brings humility into our ministry, for the intention that moves us into ministry and deeper into a community of service is not one of virtuosity and performance, but one that seeks to enlarge in the community we serve a space for God who wishes to presence God’s self in the midst of history. Through proclaiming the mystery of Christ, our intention is to bring the community into the dance of the Trinity, the perichoresis that we celebrate on Trinity Sunday and every Sunday.

The driving intention of Christ drives the musician: the intention to proclaim the reign of God—“Lift up your gates! Lift up your heads! Behold the one who comes!” But is this not the intention that drives every Christian, the open transformation of this community into God’s image? It is, but for the pastoral musician it burns with an ever deeper fire, the passion of the artist: We cannot sleep until the reign of God is made known. The temperament and the fire of the desire that Rilke speaks of is what drives this conversion.

The third conversion to which the attentive pastoral musician leans is the prophetic conversion, for ministry that we perform in a community is undergirded by intentionality, but intentionality must be undergirded by prophecy. Once we become attentive to what we’re doing and why we’re doing what we’re doing, we discover in the word that is proclaimed and the Scripture that is heard and in the texts of the music that we sing a deeper attentiveness to the disjunction that we Christians must be in parish, culture, and all forms of economic, political, and military systems.

Prophetic conversion attends to oppression, to the fact that even in the language of the music that we sing, the form of the rituals that we perform, the types of planning that we do, and the art that decorates our church there is the work of the devil. It attends to the deception of ritual that promotes itself and its own end and not the transforming power of a regenerated community in justice. Prophetic in our attentiveness to how liturgy and music shape worlds and realities, we can stand up with our “yes” in ministry, with our openness and intention, and with our “no” in the prophetic voice, for we must be attentive to the prophetic and to the prophets in our midst. Prophetic conversion allows the pastoral musician to ask the “why” of things and dream new dreams of alternative worlds and systems that music can create, shape, form, and drive.

Lastly, the pastoral musician, attentive to the reality about us, sees in the movement of the Spirit in the church a fourth level of conversion—the conversion of our own personal lives. A heart that’s all by itself is not a heart, even though sometimes we pastoral musicians want to be lone rangers and do it all by ourselves. Pastoral ministers are human too, and the personal conversion invites us to be attentive to our own distortions, our addictions and biases. As the prophetic opens us up to see the bias in the larger systems that we serve, of which we are a part, the personal conversion asks us to go deep within ourselves, to see where we are broken. It’s an invitation for us to be attentive also to our need to be held, touched, listened to, experienced for who we are, not just for what we perform, because musicians can move into a performance mode in which we identify our being by what we do. The personal conversion invites us to a recognition that we are much more than what we perform.

This conversion is attention to private life and to family, for our attentiveness to the community must also find us consonant at home, harmonious with our husband, wife, spouse, lover, friend—the ones whose clarity and nurturing we need and whom we nourish and clarify—attentive to our need for attention, not an attention that simply strokes the ego, but one that supports the very being of our persons.

The pastoral musician’s personal conversion is attentiveness to the heart of our own hearts, where we discover desire, and we come to desire, and ultimately to desire as we are desired, never satisfied with desires that seem to be substitutes for that much more profound desire. Such personal conversion is not isolated, for it is the cosmic attentiveness of music discovered in the consonance of every layer of life moving from the center of our private worlds into the larger and larger contexts of prophecy, intentionality, and ministry in the community. In that movement, who we are as persons takes flesh.

Getting Impractical

What happens when we get practical and ask: “Is it all worth it?” What difference does all this make when I put on my T-shirt that reads “Please hassle me—I thrive on stress”? What difference does all this poetry make?

The artist is not practical. Jesus was not practical and did not ask practical questions: He leapt into consciousness, prophecy, intentionality, ministry, personal relationships, and he touched people impractically. So we must examine the tendency to become practical and say this: If we attend to why we ask for practical considerations we begin to discover, at the depth of the question, the much more profound fact that we are gift, that conversion is gift, that it is all gift. Consciousness is gift, and attentiveness to this gift allows us to stand alert in sacred mystery. Attentiveness to mystery emerges, and this will carry us through long after the practical applications have ended—the memory that we stand together as pastoral musicians in mystery and gift. The practical question calls us to the risk of being.

From attention to these conversions attentiveness itself is transformed. Attention to the gift is able to see the depth of all questions, and with the wisdom of the Spirit we are able to ask and to become for others, our communities, ourselves, and future generations true artists not bound by practicality, true pastoral musicians, unafraid to risk. We become dramatic artists impractically alive and incarnate, attentive with all our senses to the sounds of being. We create in simple and stunning ways: we play in the flux of reality itself and are unwilling to get stuck in any “form” of knowing, for we know that all reality is provisional. We discover the meaning of pain without fear. Our dramatic
artistry, impractical as it is, cries out for justice again and again until the Body of Christ has been built up. We become passionate in our thirst to know and understand. Our dramatic artistry calls us to become vulnerable.

God works through this impracticality; God lives in such people who risk, and the Spirit changes the hearts of such artists. In this dramatic artistry of ministry, intention, prophecy, and personal life we risk and we leap into desire. The results will always be spectacular, but never clear.

Secondly, attention to the gift allows us to proclaim that the pastoral musician must become awakened to the word. Such an awakening links us with generations of prophets and ministers in the past. Musical attention, new age attention, the attentiveness of the converted heart pays attention to all meaning and all relations: to nonhuman vibrations in the life of catgut and planets; to time, which surely existed before human beings; to landscape, whose rhythm is slower than human rhythm, to the aroma of bean plants and to the wind running in a joyful solitude through the fields; to the past of the cities in which we live and to the stories of those who were here before the cities came. As dramatic artists open to the word, we are awakened to the way colors unfold, to synchronicity, which is the occasional identity of human and natural events, and to the curious, curious world of dreams. Attention is the conversion of awareness to the word, where we are one with all the ministers of the past, all the prophets of yore, all those who have struggled out of narcissism into compassion, all those who have struggled in the secret recesses of the heart with the beloved.

Im practically, we are motivated as dramatic artists to the word that calls us into a future, the future shared with Abraham and Sarah, the future of pastoral people like Isaac and Rebekah, the future attended to by Ruth, Esther, Judith, and Aaron, Isaiah, Zachariah, and Peter and Paul, and the energy of the very Word made flesh. We are one in attentive conversion open to the word like Moses.

In dreams, prophecy, ministry, intention, and dedication pastoral musicians are awakened by song, humbly doing what we must, hoping in the Spirit who speaks in this new age, attentive and awake to the Spirit who speaks in our words, our songs, our dissonance, who speaks in the ears of our chest.
NPM Conventions 1990: Chicago

Living through a Second Reformation: In Our Time!

BY LAWRENCE A. HOFFMAN

These newspaper headlines scream of radical change in our time.

1970 (Chicago): A Methodist church removes its organ, fires the organist, and replaces its hymns with Bob Dylan songs.

1988 (Boston): As usual, an Episcopalian bishop arrives in Boston to confirm the year’s candidates—but this year, she is a woman.

1985 (New York): A staid Reform temple that once prided itself on its Germanic decorum begins featuring upbeat music, clapping, and swaying from side to side.

1974 (Chicago): The same Methodist church reinstall its organ and fires the guitarist who plays only Bob Dylan!

And then there is probably the most significant story of this time period—1976: It is estimated that evangelical and fundamentalist Christians, distinctly a minority in the early 1950s, now add up to some sixty million worshipers in America, making conservative evangelism our largest religious grouping, larger even than Roman Catholicism. But the visible increase in evangelical and Pentecostal sects is matched by a less obvious revolution in “mainline” churches and synagogues, where nothing less than a second reformation is under way. It is particularly evident in worship styles that reflect the inauguration of a new era in American religion.

Think of American religion passing through four distinct stages: colonization, consolidation, camouflage, and calling.

Colonization

It is commonplace to describe America as the history of immigrants and colonists. That characterization is only partly true, since native Americans lived here long before the immigrants came, and Black people arrived not as colonists but as slaves. Nonetheless it is the colonists who set their stamp upon America both for good and for evil. Hence the title of the first period: “Colonization.”

The first colonists arrived “for religious freedom”—more properly, their own religious freedom. For example, Massachusetts Puritans outlawed Anglicans, while for their part, Virginia Anglicans chased Puritans and Catholics into Maryland and passed laws against Baptists and Quakers.

The nineteenth century ethnic migrations only exacerbated American intolerance of religious difference. Now German and Irish Catholics, or German and Polish Jews, could fight each other! Moreover, as the South and the West were “won,” Methodists, Baptists, Disciples, and Presbyterians competed for...
Consolidation

There was, however, another side to America, the one that gives us “consolidation.” This moderating influence was the Enlightenment philosophy of such American heroes as Franklin, Madison, and Jefferson, for whom European religious tradition was chiefly a hindrance. Religious pluralism thus grew bit by bit despite the old-world attitudes. Each group of people who arrived from Europe was thus encouraged to reshape its heritage in a distinctively American way, undergirded by the assumption that Americanism demands mutual respect and cooperation across faith lines. This process of Americanizing religious structures and stretching the limits of religious permissibility so that religions might live side by side in the United States is called “Consolidation.”

The urban boom hastened consolidation. By 1900, Americans were abandoning small towns and swelling the ranks of cities like Chicago and New York. Often for the first time, they lived in neighborhoods or worked on assembly lines with people who thought differently, dressed differently, and could not help but challenge the homogeneous perspective of the old, rural enclaves that had once been the American norm. The 1920s census made it official: no longer a rural phenomenon, we had become urbanized.

Enlightenment ideology, embedded in our constitution and bill of rights, saw pluralism as a good, not an evil. Practice lagged behind theory, but at least the theory supported tolerance, and acting on the theory, without even knowing it, average Americans began mixing on subways and sharing hot dogs with “foreigners” at Comiskey Park or Ebbets Field. We were settling down to know one another in a pluralistic mix.

There were exceptions, however. Catholics, for instance, particularly in Europe, flirted with modernism in the 1890s, but fell short of accepting it when Leo XIII decided that such “modernizing” had gone too far, and his condemnation, followed by that of Pius X, cast a pall across such developments in America as well. Traditional anti-Catholic views among Protestants would have hindered general acceptance of Catholicism here in any case. As late as 1960, John Kennedy still had to convince Americans that he would not bring “papism” to the White House.

Above all, Blacks were excluded from the pluralistic mix. Even after the Civil War, most churches retained separate bodies for Blacks and Whites. Not until 1954, with the Brown v. Board of Education decision, was “separate but equal” recognized as separate but not so equal. In fact, the very idea of America as an immigrant experience was a White person’s view of things. One result of long years of Black separation is the continuation of a distinctive Black worship experience often overlooked to this day by researchers who imagine that all American worship takes place in White churches.

Finally there were the women, who were allotted no equal access to the American pluralistic mix. Excluded from the men’s clubs, they were given their own parallel hierarchical status system. They could be members of the DAR, for example, the “real Americans” who went all the way back to the Mayflower; or they could be wealthy patrons of New York’s art museums. Similarly, women could go into charity work, where they had their own pecking order. But even here they weren’t allowed to claim too much success. Members of the Women’s Christian Temperance Union, founded in 1873, contributed more than anyone to passing the prohibition amendment, but the men of the Anti-Saloon League, formed twenty years later, got the credit.

Between 1910 and 1920, however, slums and disease caused by massive immigration and industrialization made the need for charity work so enormous that volunteer women were largely displaced from their work in the public sector by government agencies. That is when women turned inward to their own churches and synagogues. Thus were born the women’s auxiliaries and the sisterhoods.

All in all, consolidation was slowly taking place, with some groups moving faster than others. As colonization declined, consolidation continued, reinforcing the pluralistic bias of America’s Enlightenment origins. Still, as late as the eve of the Second World War, an Enlightenment victory was far from certain. Henry Ford was publishing a scurrilous diatribe against Jews; the Ku Klux Klan had penetrated northern cities; Father Coughlin was fulminating in Detroit; President Harding had lent his name to the jacket of a book that proclaimed the congenital inferiority of Blacks; and President Coolidge had
written an article supporting White supremacy.

World War II put an end to all that. With the attack on Pearl Harbor, Americans united as never before. As the most demonic policies emanated from the “advanced cultures” that had produced Wagner, Beethoven, Mozart, and Bach, it became difficult to continue the illusion that Europe was the only source of religious inspiration. Moreover, having observed first-hand the dependence of European allies on American intervention, the G.I. Joes returned with new confidence in America. Their roots in Europe were in shambles, but America had grown up. The British pound could be refinanced, and Dresden rebuilt, but the American sense of coming of age would only hasten the independence American churches and synagogues already experienced on these shores.

Ironically, the very essence of military conflict played a special role in promoting pluralism, primarily because waging successful war favored a meritocracy on the battlefield. Americans of different backgrounds found themselves fighting side by side, often depending on one other’s bravery and loyalty. When the war ended, Truman took the next logical step and integrated the armed forces—almost twenty years before civil rights legislation tried to accomplish a similar end in the civilian domain. Women, too, saw the future presaged by the war, as a cadre of Rosie the Riveters proved they could do “men’s work” while their husbands were away at war. But progress toward equality was not to continue through the ’50s. In many ways, the ’50s saw us moving backward, exacerbating social cleavages rather than further eradicating them.

On the surface, all looked wonderful, as Eisenhower led us into the postwar era. But below the surface, antagonisms were building up as never before. The ’50s, therefore, can be called the age of Camouflage.

**Camouflage**

In the ’50s, the new medium of television gave us smiling Ike, telling us that we could just unenlist and things would be all right. We celebrated an eight-year victory bash with Eisenhower’s smiling face beaming into our living rooms as a sort of living icon of American success. Newly baptized as he took the presidency and a friend of Billy Graham, Ike said, “I am the most religious man I know.” He held that “this nation makes no sense unless it is founded on a deeply-felt religious faith, and I don’t care what it is.” At its best, that could have been Jefferson or Madison heralding freedom of religion. At its worst, it was civil religion, a vast meltdown of religious richness into a common dross that everybody could feel good about.

The result was a rapid growth in churches and synagogues, as Americans took to religion as never before, without, however, particularly caring what religion they took to. Mostly they became whatever their parents had been, and America became divided into what Will Herberg would entitle, in his classic study, *Protestant, Catholic, and Jew*. As football had its Big Ten, religion had its Big Three. All was not quiet, however, on the critical front. Will Herberg (a Jew), Reinhold Niebuhr (a Protestant), and John Courtney Murray (a Catholic) independently, but unanimously, faulted the Big Three for watering down their religious principles and converting our historic faiths into undifferentiated versions of American civil religion.

Meanwhile the suburbs bloomed. Father commuted to the city, leaving mother and the baby boom kids behind. Oriented to the religious “marketplace,” churches and synagogues began catering to the needs of women and children, and thus was born “pediatric religion.” Floor plans tell the tale: huge school wings, but small sanctuaries, which people did not come to anyhow. Churches virtually abandoned worship in favor of a shopping list of programs for suburbanites avoiding loneliness or seeking social services of one sort or another: welcome wagons, book clubs, religious schools, and women’s auxiliaries.

That was the religion of the ’50s. Pastors returned to graduate school to master “useful” skills like counseling and education. Worship received short shrift, hardly being taught in most seminaries. In sum, the model for the ’50s was nonreligious religion. I call it “camouflage,” because from the suburbs comfortable, White, middle class people coated their lives saccharine pretty and pretended that all was well.

The fact is that all was not well in America. The inner city was becoming a ghetto for the underclass; racism was rife as never before. Black people filled the inner city as Whites fled to suburbs. Economic disparity grew and grew, compounded by a new wave of immigrants, people coming from Spanish-speaking countries. *West Side Story* mirrored the tragedy of New York’s Upper West Side, before urban renewal constructed Lincoln Center there. Almost overnight, barriers proliferated everywhere.

The reaction to this period of camouflage came in the ’60s, and it emanated from the grass roots. The baby-boom children reached adulthood at precisely the time of America’s most unpopular war. As potential draftees, the college generation had a special animus toward the Vietnam conflict, and with the benefit of their expanding numbers, they initiated large-scale anti-Vietnam riots, culminating in the 1971 Kent State massacre.

The revolution can be traced musically as well. When Eisenhower took office, one of the most popular songs had been Snooky Lansen’s hit “How Much Is That Doggie in the Window?”. Talk about camouflage! Despite inner city decay, the comfortable suburbanites that year had nothing better to do than contemplate buying a “doggie” as a pet. But Snooky Lansen gave way to Bill Haley and then Elvis Presley. By the ’80s we had moved from mild rock-and-roll to punk and acid rock, as the kids kept upping the ante. Every time their parents got used to one thing, they were on to something else.

They were all graduates of pediatric religion, and they knew it for what it was. They exposed its blandness to their elders in a revolt that took two alternative forms: a religious revival and a popular revolution against social inequalities. It was the revolution that got all the front page news then—the March on Selma (1965); the inner city riots (“Burn, baby, burn!”); Malcolm X and the Black Panthers as harbingers of Black militancy; but above all, the ever-present Vietnam, which exploded the myth of the Eisenhower years that all was
well. Who can forget the 1968 Democratic National Convention with Chicago's sneering Mayor Daley within and rampaging crowds being bludgeoned by the police without?

Simultaneously, however, slowly and far more silently, another revolt was brewing: a religious revival rooted in a search for adult spirituality by the kids who knew that suburban religion was not very religious. College age by now, many were leaving their parents' faiths altogether. Symbolizing their quest were the Beatles, who trekked to India in 1968 to bathe in the Ganges. Back home, two hundred thousand people followed the Maharishi Mahesh Yogi into Transcendental Meditation, while still others shaved their heads and took up the chant, "Hare, Krishna." Timothy Leary urged young people to "turn on" with LSD. Flower children and the Age of Aquarius surrounded us.

Newfound spirituality was more than a youthful craze, however. Native Americans, for instance, were rediscovering their age-old faith roots in the sacrality of the land, while closer to home for most Americans, the neo-evangelical revolution was decimating the established churches. Despite American Protestantism's long evangelical history, most pundits had written the evangelicals' obituaries in the 1920s. By the 1960s evangelical Christianity was itself born again.

The evangelical revival spelled the beginning of a polarization in American religiosity. In some cases—Southern Baptists, for instance—evangelicals dominated entire churches. In other cases—the Presbyterians—liberals remained staunchly in charge of official doctrine, only to see their numbers wane as disgruntled conservatives sought other spiritual homes. Holiness and Pentecostal churches sprang up everywhere. The new conservatives differed from the old nineteenth century variety in that the spiritual goal of saving individual souls was now matched by a social agenda: saving the country by rolling back the liberal successes that had been mounting ever since the '20s. Christianity of the '50s had offered mere suburban urbaneity. The evangelical revival now countered by demanding seriousness—seriousness about Christian conversion (being reborn) and seriousness about society (conservative social policy).

But the liberal end of the Christian spectrum was not rolling over and
old presumption that “dialogue” is just a stratagem for proselytizing.

The challenge: Do you still define yourself by what you are not instead of by what you are? Is your liturgical imagination expansive, in that you take full advantage of the new texts, settings, music, and worship ideas, or does your thinking still anodize the new formation, so that you just go through the same service in the same old way?

Second, we are moving toward inclusivity in our assemblies. The influence of the feminist critique has been central here, as we have learned to value the possibility of total gender and racial equality and to appreciate also what individuals as individuals in our worshiping assemblies bring with them out of their own ethnic or religious past. Not everyone is White or Anglo-Saxon; not every worshiper in your church was raised on “traditional” Roman Catholic styles that hark back to baroque architecture, Bernini art, and the great and glorious music of Trent! At a recent workshop for chaplains, an Episcopalian priest who traced his family all the way back to the seventeenth century complained about today’s new hymnals. “What happened to the good old favorites that we don’t sing any more?” he wanted to know. A Black colleague quickly responded, “They’re not my old favorites.” A pluralistic assembly will have to make room for cultural idiosyncracy by developing the will to transcend the limitations of the majority’s traditional liturgical/theological bill of fare.

The surfeit of authentic traditions awaiting integration includes a multitude of Hispanic practices, Gospel music, and women’s experience—to name but three. But the challenge goes beyond just expanding the liturgical “canon,” so to speak; the real issue is to accept what an expanded canon signifies: our resolve to welcome people whose alternative traditions we now call our own.

The challenge: to take advantage of the richness in your own church’s diversity. Do you seek out the prayer experiences of women, Hispanics, Blacks, and ethnicities? Or are you mired in the pre-reformation consciousness in which there is only one way—the colonialist way—to pray?

Third, we have become genuinely people-centered. The ’60s preached power to the people; we now say, “Prayer to the people!” If it is not their prayer, it is nobody’s. If we are to return

Sr. Kathleen Hughes illustrates her talk with a photo of Virgil Michel, O.S.B.

playing dead. Indeed, they too were preparing a renaissance that demanded seriousness in the same two areas of life: spirituality and social policy, though they defined each differently. Their answer to evangelical revival was the liturgical quest for enhanced spirituality, and their concern for society was the old social gospel reformulated for a new age and renamed “Justice.”

Spirituality and justice thus become the two keys to understanding the liturgical renewal that has swept through liberal religion since the 1960s. In so far as the parallel conservative phenomenon—whether in Hasidic Judaism or fundamentalist Christianity—denies the Enlightenment philosophy of Jefferson and Madison by discouraging religious pluralism, it is the liberal revival that I include in the fourth and last stage in this history of American religion: our American Calling.

Calling

The mandate of Vatican II, as carried out in American churches, is the cultural symbol of the age of Calling. Though harbingers of liturgical renewal preceded the Council by many years, it was the Council that mandated them officially and demonstrated just how far change could go. Moreover, though the deliberations occurred in Rome, the influence of the American church was evident, particularly in matters of pluralism. Vatican II’s Declaration on Religious Freedom (Dignitatis Humanae), for instance, was American through and through. It had been drafted by John Courtney Murray, and it was fought through by John Cardinal Ritter of St. Louis.

It is not insignificant that it was Catholicism, precisely the least-acculturated of America’s “Big Three” religions, that first inaugurated liturgical reform. If Catholics could change their age-old Tridentine forms, certainly Jews could alter their nineteenth-century worship style, and Protestants could take a new look at their respective hymnals and worship books. The result has been an exciting era in which worship promises to come into its own.

What does it mean to have a calling as the genuinely religious people we are, each of us in our own church or synagogue body? What are the challenges of this age I call the “new reformation”?

First, we are moving to a period of genuine inclusivity of religious tradition. Liturgy-of-the-word-centered churches have rediscovered the eucharist, while eucharist-centered worshipers are rediscovering the word. Liturgical faiths that have relied only on single, fixed liturgies in books now discover what free-church-style prayer can do, and the free church tradition is beginning to reevaluate some elements of the American liturgical heritage. Christianity in general has reached out to emphasize the role of religious memory, even memory that stretches back through time to Christian origins in rabbinic Judaism. And Judaism, for its part, has started to reach out ecumenically to Christians, thus whittling away at the
worship to worshipers, we will need a new ecclesiology in which clergy are facilitators and the people are involved. For Christians this means returning to the early church model of worship rather than the medieval one.

The challenge: to ask whether your worship is affirming of people. Is it prepared by a professional team for people, or do the people themselves have a say in the planning? Are worshipers silent, passive, obsequious puppets who are sung at and preached to, or do they sing together and move with purpose, alive to the very miracle of being alive?

Finally, our worship has become serious once again. Look for the twin foci of justice and spirituality. The prophetic and the spiritual go together.

The challenge: Dare to ask, regarding justice, whether your worship inspires or merely dulls. Do people leave your worship affirmed in their faith to the extent that they act it out in the world? Or do they come simply out of obligation and carry no sense of the prophetic call for justice away with them? And regarding spirituality, inquire if people really do sense the presence of God among them as they gather for worship.

The encounter with God may differ in American circumstances, so I conclude with one last look at America's uniqueness as a religious community. How is it that our two hundred years as a nation have prepared us to find God's presence in ways never dreamed of by the classical European model of worship?

European spirituality was built on the assumption that God could best be known only in the grand, the distant, the triumphant. Classical worship thus erected Gothic and Baroque churches, composed glorious music, and taught us to stand in awe before God, whose dwelling was surely the heavens above.

But there is another side to God, a side that Christians name as the incarnate Jesus Christ, the God whom Hasidic masters address as intimate friend, the Shekhinah ("Divine presence") of rabbinic literature, who cried with Israel when it was exiled and who chooses to accompany Israel on earth as it wanders through history. It is this other side of God that America has emphasized as part of this fourth period, the American Calling. Americans are more apt to rediscover God among us, intimately, gently calling to us, sometimes in the formal acts and sounds that make up our worship, but sometimes too in the community of worshipers around us. In the latter case, we echo Martin Buber's insight: The Eternal Thou whom we call God is known through the individual "Thou" whom we call friend, neighbor, lover, or partner. We find God in the faces of other worshipers, in the eyes of a smiling child, an elderly worker, or a grieving parent. Affirming the joys and sorrows of each and every worshiper, we rediscover God among us.

Meeting the Challenges

These are our challenges. We will meet them in our time, or the reformation will fail. We face challenges of the inclusiveness of our tradition, of a reverence for the individuality of each member in the gathered assembly, of returning prayer to the people, and of time waiting out, and the old gang stopped meeting.

So Harry retired and moved to Florida. If you visit him there, you will see a dilapidated ashtray on his desk. And you may say to him, "But, Harry, you don't smoke."

Harry nods and says, "True, but when they cleaned out the old restaurant, and we said our last good-byes, I said to myself, 'They won't miss one old ashtray. They're going to throw it out anyway.' So I put it in my pocket; it's the only thing I ever stole. And I took it with me down here to Florida. I keep it on my desk; and when I feel low, I look at it, and I think, 'Those lunches were the most wonderful times of my life.'"

We will know that we have succeeded in meeting our challenges when every Harry, Robert, and Emil, every Susan, Dianne, and Luz, from the teeming slums of Belfast to the shipyards of Gdansk, from the hills of West Virginia to the Mississippi Delta, throughout all of South Africa (white and black), and all of Chicago (white and black), from Hanoi or Jerusalem, Lithuania or Peru—when all, everywhere, shall have the means to retire to their own respective Floridas, there to celebrate the freedom to worship as they wish. We will have succeeded when all of those people, looking back at the times they valued most, search not for ashtrays but for the tattered remains of a hymn book or the pages of a psalter. When, thinking not of lunches, but of their moments gathered in prayer, they say with the psalmist, "Those were the days that God had made; we were glad and rejoiced in them"—then, and only then, we will know that this second reformation was successful.

Rev. Gerard Sloyan, Ms. Carol Campbell, Msgr. John McEneaney, Mr. John B. Mannion, and Mr. Ted Stone at the 50th Anniversary Banquet
Do you remember the song Whitney Houston sang on a popular recording several years ago? The text went something like this: “I believe the children are the future. Teach them well and let them lead the way.” Teach them well, yes, and involve them in meaningful action—that is the secret.

Since most of us are involved in some way with “gathering the children” for instruction, worship, liturgy, music, singing, prayer, or choir it becomes easy to think of the children as them, as opposed to the adult teacher, me. For a moment, I’d like each of us to think of the child we were (and perhaps still are). Can you remember who taught or encouraged you to sing at an early age, four to six years old? Do you recall a particular music teacher, either positively or negatively? Do you recall a particular song from childhood? (If that memory stems from before your fifth birthday, then the setting is probably a home or family ritual at bedtime or mealtime—a worthy inheritance.) Do you remember tunes, songs, or hymns you learned when you were between seven and twelve years old?

When I was in second grade, I had a wonderfully creative music teacher. Miss Jorgensen came to our small country school once each week to teach in a room in the musty basement. But the atmosphere was always filled with the fresh delights of music. My most vivid memory is of Miss Jorgensen introducing the wonder and excitement of creating a diatonic scale by measuring...
water into eight glasses and then tapping out melodies with a teaspoon. I thought I had never heard anything so beautiful! I especially remember with great self-esteem being one of several children selected to play the four-measure original tunes we had created and notated.

Here’s another story. Jacqueline is now a successful musician and singer in New York City, but she was once a member of my cherub choir. She was visiting our home in Princeton, NJ, while at the dining room table I was teaching our four-year-old granddaughter, Molly, a little Haydn tune:

1. Can you see my candle? Can you see God’s star?

Both of them give light to us Shining near and far.

I could see a glimmer of remembrance on Jacqueline’s face and then total recall. “Mama Helen,” she cried, “Wait! I think I can sing the second stanza.” Then, with her adult index finger held aloft to represent the shining candle, she sang:

2. With my shining candle I can see at night,

But God’s love with in my heart Makes my life a light.

It had been twenty-five years since she had sung that song as a five-year-old cherub. Her memory made us wonder: Have I been responsible enough in the choice of songs and hymns I have taught youngsters over the years? Have the thoughts, the poetry, the tunes, the songs been worthy of years of storage in their memory banks? Have I helped them to inherit the truth and beauty of our faith? What a testimony that incident was to the fact that texts linked to melody and rhythm are easily learned and long remembered.

How do we help our children inherit the faith through music? I can tell you that it does not happen by chance. It takes teachers and leaders who are constantly and forever growing as teachers, musicians, and Christians. A dedicated teacher’s life becomes a pilgrimage with a destination and a purpose rather than a hit-or-miss gypsy journey. On this pilgrimage there must be a constant flow of information, preparation, application, and evaluation.

I am surprised sometimes to realize that singing and worship demand many of the same disciplines, disciplines that involve the whole person. As the refrain suggests:

Consider the physical posture of prayer and praise and the physical production of sound. Consider the importance to the body of that physical breath of life. Consider the mind’s cognitive connection of understanding words as they are read, sung, or listened to. Consider as well the spirit’s feeling level, the expressive qualities necessary to communicate to God and each other, and consider the alertness factor—the anticipation, the expectancy so often lacking in singing and worship. Finally, consider the voice giving sound and pitch and utterance to the spoken word and to corporate singing. When we teach and respond totally and effectively, then body, mind, spirit, and voice mesh, network, coordinate, and balance.

Sometimes, in our teaching, we must focus on different aspects of wholeness. For instance, it is often necessary to observe physical stance. Are bodies sagging, defeated, bored, empty? I try to challenge singers and worshipers to develop an Olympian attitude, a phys-
concentrate, listen actively, and respond with spirit! Dare to express joy, praise, sadness, despair, love in song and word, as our psalm writers exemplified for us. It is good for the soul.

Singing and worship are behaviors that can be learned and encouraged. The secret of working with both children and adults is to think in terms of potential and possibilities rather than deficiencies and limitations.

Enabling children to inherit the faith through music depends on many facets. One of the most important is careful and wise choice of songs and hymns. I'd like to share with you an example of the thought process involved in the creation and choice of music for children that will help them to inherit the faith.

With my own five children as with many children's choirs, I have found that the most difficult aspect of Christ's life to relate or explain is the crucifixion and the events leading up to it. In my search for a song that would be scriptural, expressive, and loving, I chose the text of a short narrative (Matthew 26:36-39) that set the scene for the events in the Garden of Gethsemane. Then I tried to express in childlike language what our Lord's two prayers might have been, followed by the acceptance of God's will and the summary statement, "Where charity and love are found, God is there," using Jacques Berthier's tune and the Latin text, "Ubi caritas," truly a song of the greatest gift of love, a thought worthy to inherit.

Now may I offer a word of warning concerning the musical and spiritual diet with which you nourish your children? Think of a meal that provides total and balanced nutrition as you select your hymns, psalms, and spiritual songs. There are appetizers for motivation, salads with bright and crisp melodies, and protein for continuing growth (but not always for instant gratification). Yes, there is a place for nourishing desserts, attractive and pleasing. But beware of an abundance of musical and spiritual junk food! Children deserve more than a steady diet of jingles for quick-fix entertainment.

There is such a wonderful variety of music available! Think of the psalm texts and antiphons as both appetizers and protein. Hymns form a great foundation for building the faith; anthems may help to introduce various periods of church history. Sung responses are affirmative reminders to keep alert to the texts being sung or spoken. And alleluias are the halos for the Gospels!

Music, especially singing, is at the very heart of worship. Worthy texts can be emblazoned in the minds of children when linked with memorable and worthy tunes. Music sung by choristers and congregations can enliven the mind, ignite the spirit, and empower positive actions. But to make this happen, the teachers of children need constant renewal in the areas of information, application, communication, and inspiration.

Washington, DC, Convention

Think about what a dedicated—but anonymous—teacher had to say about "Why I Teach Music":

Not because I expect you to major in music—
Not because I expect you to play or sing professionally—
Not just so you can relax and have fun,
BUT—so you will be human
so you will recognize beauty
so you will be sensitive
so you will be closer to our infinite God, our Creator
so you will have something to cling to
so you will have more love, more compassion, more gentleness, more good...
In short, more life.
Of what value will it be to make a prosperous living unless you know how to live?

Notes

1. "Candle Song," text by Helen Kemp, tune by Franz Joseph Haydn. From the collection Let's Sing: Songs for Young Singers by Helen Kemp (Minneapolis: Augsburg
Annotated Bibliography

The following works, in whole or in part, are by Helen Kemp. They deal with teaching young children how to sing.


*Let's Sing: Songs for Young Singers.* Augsburg Fortress. 1989. 38 songs. Songbooks, audio-cassette, or combination available. Written for children ages three to six. Helen Kemp narrates and invites children to sing along. For home or church use.

*Children Sing His Praise.* Concordia Publishing House, 3558 S. Jefferson, St. Louis, MO 63118–5968. 99–1238. 214 pages. 1983. Helen Kemp is one of five contributing writers; her chapter on "Understanding and Developing the Child's Voice" is coordinated with the next two items (videocassettes) listed here.

*Body, Mind, Spirit, Voice: Developing the Young Singer.* Concordia. VHS—87MZ0236. Beta II—87MZ0238. Videocassette showing one on one vocal encounters with children.

*Sing and Rejoice: Guiding Young Singers.* Concordia. VHS—87MZ0231. Beta II—87MZ0233. Videocassette showing classroom performance demonstrations and techniques.
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Reviews

The music reviews in this issue consist of two “Recitatives”—brief review comments on music for choirs from G.I.A. and on music for children from various publishers.

Recitative: Choral

The selections reviewed here come from three G.I.A. continuing collections: the Choral, Celebration, and Ars Antiqua Choralis series.

Hallelujah! How Good It Is to Sing Praises. Harold Owen. SATB. G.I.A. Choral Series. G-3154. $0.80. This composition, based on Psalm 147, is filled with wonderfully crunchy harmonies and alternates between homophonic and imitative sections. It is a perfect anthem for Ordinary Time. Although the voice leading is at times highly chromatic, the purity of the texture makes this factor easily assailable by any advanced choir.

Prayer. Niamh O’Kelly-Fischer. SATB and keyboard. G.I.A. Choral Series. G-3257. $0.90. This is a fairly straightforward piece that relies on the beauty of the text and the transparency of the part writing as if this were a Fauré song. The keyboard part is not difficult at all; it merely outlines the harmonies in quarter and half note motion. The editing could have been a bit more judicious, with some semblance of dynamics indicated for the choir, but this omission does not necessarily detract from a beautiful, subtle prayer.

A Grain of Wheat. Donald J. Reagan. SATB and keyboard. G.I.A. Choral Series. G-3105. $0.90. Fr. Reagan’s unexpected harmonic progressions and solid scriptural rooting always create interesting, if not continually successful, works. This piece is of medium difficulty, but it is worth any pains necessary to produce it. The alternations between two- and four-part texture, vertical and horizontal writing, texted and untexted lines, and imperceptible and stunning key changes all join together to create an apt setting of this familiar Johannine text.

Fanfare and Concertato on All Creatures of Our God and King. Noel Goemanne. SATB, congregation, organ, brass quartet, and timpani. G.I.A. Choral Series. G-3151. $1.25. This composition is not for the faint of heart, nor is it for the technically weak. It is for a major celebration with massive forces. There are seven different verses with interludes, an introduction, and a coda. The piece is big and bombastic, using all forces in tandem and trills until the final verse and coda. One problem may be scheduling enough practice time with all the musicians in order to create a seamless whole of the instrumental patchwork.

God Our Help. James J. Chepponis. SAB, cantor, congregation, guitar, keyboard, optional handbells. G.I.A. Celebration Series. G-3147. $0.80. Fr. Chepponis is without a doubt one of the most consistently interesting, exciting, and unpredictable voices in liturgical music today. This eclectic mix of the first verse of “O God, Our Help in Ages Past,” two verses from Psalm 136, and two free-texted verses comes off as a complete, organic whole. Don’t let the scoring scare you away from discovering the wonders of this gifted writer. The composition may be pared down to include only the cantor, congregation, and accompaniment, or it may be built from that base using the resources at hand. It is certainly worth any consideration and suitable for any celebration of God’s goodness.

Exaudi Nos. Dominic MacAller. SATB, cantor, congregation, guitar, and keyboard. G.I.A. Celebration Series. G-3278. $0.70. This short work for the general intercessions is interesting because the congregation’s response may be in Latin or English. Three intercessory verses are through-composed, and a formula for chanted intercessions is included.

Send Us Your Spirit. David Haas. 2 equal voices, cantor, congregation, guitar, keyboard, 2 optional C instruments. G.I.A. Celebration Series. G-3340. $0.80. While not really a choral work (a descant on the final two refrains is the only break from the melody), this piece is included here because of its enduring value. It has been around for a while and has proved its usefulness; now it appears with a piano arrangement. The refrain is easily singable, and the verses are appropriate for any celebration of the Spirit. If it is at all possible, add the two optional C instruments for their spice.

Digo “Sí,” Señor/I Say “Yes,” Lord. Donna Peke. 4 equal voices, congregation, guitar, and keyboard. G.I.A. Celebration Series. G-3362. $0.90. Previously issued in Tales of Wonder, this work is now available in octavo form. It is important for its Spanish/English text. Although the arrangement is very confusing to follow, the parts are easily sung by any beginning choir. The harmonies are very easy to hear, and the keyboard part adds much support to the voices.

A Lamb Goes Uncomplaining Forth. Benedict Ducas; ed. Edward Klammer. SAB. G.I.A. Ars Antiqua Choralis. G-3053. $0.80. For Us Christ Was Made Obedient. G. Carissimi; ed. Edward Klammer. SAB and continuo. G.I.A. Ars Antiqua Choralis. G-3120. $0.80. In Triumph Shouts the Son of God. M. Praetorius; ed. Edward Klammer. SATB. G.I.A. Ars Antiqua Choralis. G-3046. $0.70. Mr. Klammer has prepared welcome editions of these three works; would that they were slightly more consistent. The Praetorius, the only one in four parts, does not have a piano reduction, while the Ducas, in three parts, does. The Carissimi (with Latin and English texts) and the Ducas are texted under each line, while the Praetorius is texted between only two staves. These inconsistencies aside, however, the pieces are a valuable addition to any library. Both basses and tenors may sing on the Ducas and the Carissimi. Needless to say, all three are melodically expressive, handling the text deftly through imitation and homophony. The Praetorius is the easiest of the lot, set vertically in a very plain...
manner. The Carissimi is the middle ground, while the Ducis is the hardest vocally. The continuo line in the Carissimi is not too difficult and does not leave the voices exposed.

Joe Pellegrino

Recitative: Children

This set of brief reviews features a number of selections from the Choristers Guild as well as a collection of music for a separate children's liturgy of the world from Oregon Catholic Press.

**All Things Beautiful.** Winnemac Hatch. Curtis Music Press. C8908. $0.80. Unison or two-part. Although this text by C. F. Alexander ("All things bright and beautiful") has been set to many different tunes, here is another fresh possibility. Relying on ABACA form, the composer uses G major, C minor, and G minor in the different sections with careful attention to a suitable tessitura for young singing voices. The optional harmony in the A section is a third below the melody. This would be a good addition to liturgy or concert repertoire.

**Creator, Keeper, Caring Lord.** Arr. Richard Gieseke. Concordia. 98–2840. Two-part. $0.60. This anthem uses the famous "Brother James's Air," and Gieseke is very clever in keeping both voice parts within a one-octave range. There are many points at which the parts cross one another, so make sure you have good readers on each part. Suitable for general use.

**Come to the Lord and Give Praise.** Patrick Liebergen. Neil A. Kjos Company. ED 6202. Two-part, keyboard, optional flute. $0.90. Liebergen cleverly combines a simple melody, countermelody, the hymn tune "Old Hundredth," and a paraphrase of Psalm 150. The keyboard part and optional flute keep the piece moving with a running eighth note accompaniment as the melody is presented alone, then the "Old Hundredth," and finally the melody with its countermelody. A good piece for teaching musical forms.

**Sing Noel.** Allan Robert Petker. Fred Bock Music Co. Four-part treble, keyboard. BS2145. Here is a wonderful Christmas round for the more experienced children's choir. The simple round breaks into four voices (at least one strong singer is needed on each part) and gradually builds to a big finish that includes a high A for some of your best trebles. The easy accompaniment is suitable for piano or organ. This piece could also be done as a two-part anthem using S II and A II parts.

**Praise the Lord, Our God, Forever.** W. A. Mozart; arr. Walter Ehret. Fred Bock Music Co. Two-part, keyboard. Here is another round that requires only two parts with a text suitable for any festive occasion, especially the Easter season. There are a few spots where the major second interval between the two parts is difficult to tune, but with practice it can be accomplished by any choir. The accompaniment is a simple figured bass with arpeggiated chords in the right hand.

**Give Thanks.** Sue Farr. Beckenhorst Press. BP1317. Two-part, optional handbells. $0.95. A great thanksgiving anthem for the "cherub choir" (grades 1–4). The two simple themes are presented separately and then combined with an optional handbell part for a big finish.

**Jerusalem.** Parry; arr. Jean Ashworth Bartle. Gordon V. Thompson Ltd. C–196. Unison. $1.00. This anthem is part of the "Toronto Children's Chorus Series," an excellent source of music for treble choirs sacred and secular. This famous setting by Parry is laid out and edited very thoughtfully by Bartle: three systems per page, words carefully placed near the singers' staff, and thoughtful use of musical symbols that are part of a young singer's vocabulary. Hats off to Jean Ashworth Bartle for a well-designed edition!

**Make Music for the Lord.** Nattle Sleeth. Choristers Guild. CGA–469. Two-part. $0.75. This general anthem of praise is a great tool to teach young singers about steps and skips in melody, because the melody is mostly in scale patterns. The two parts first echo each other singing "Alleluia!" and later join one another in canon. The text is particularly suitable for a choir commissioning service.

**Let's Sing.** Helen Kemp. Augsburg-Fortress Publishers. 21–7210. Unison. $3.00. Here is a delightful collection of songs for preschool children that is designed for use in school, home, and sanctuary. Helen Kemp gives clear instructions on how to use the thirty-eight one-page songs, which are divided into six categories: God's children, God's world, giving thanks, songs for the church year, God's house, and children's prayers.

**From the Rising of the Sun.** Robert J. Powell. Choristers Guild. CGA–463. Unison, keyboard. $0.75. A great, easy anthem to begin or end the choir year. The simple melody is doubled in the accompaniment, and the text from Malachi is suitable for any occasion. A "cherub choir" would do this anthem well.

**Fum, Fum, Fum.** Arr. John Miller. Choristers Guild. CGA–464. Unison, optional handbells. $0.95. The optional handbell accompaniment makes this easy anthem sound impressive and allows this piece to go "on the road" if you go caroling around your parish but are frustrated by anthems that need keyboard accompaniment.

**I Will Bless the Lord at All Times.** Dolores Huby. Choristers Guild. CGA–452. Unison, Orff instruments. $0.75. Based on Psalm 34, this responsorial psalm setting uses Orff instruments to accompany both the choral verses and the congregational response. The verses are written for the whole choir to sing. Very easy.

**The Prayer of St. Patrick.** William Schoenhild. Choristers Guild. CGA–462. Unison, keyboard. $0.75. This is an easy setting of the prayer that will not take a great deal of time to learn. The prayer is sung twice to the same melody with a different keyboard harmonization the second time through. Perfect for a "cherub choir."

**Come to Us, Lord Jesus.** Hal Hopson. Choristers Guild. CGA–449. Two-part, handbells. $0.85. Here is an Advent call-response-style piece performed between two groups of the choir (or between a solo voice and chorus) that will take little rehearsal time during those last frantic weeks before Christmas. Four handbells on the refrain make it sparkle!

**Music for Children's Liturgy of the Word—Cycle C.** Christopher Walker. OCP. Songbook (People's Edition)—9077; $1.75. Cassette pack (2 tapes)—9078; $14.95. Accompaniment Books $1.50 each: Advent/Christmas—9084; Lent/Easter—9085; Ordinary Time I—9086; Ordinary Time II—9087; Ordinary Time III—9088; Major Feasts—9089. Future collections are in preparation for Cycles A and B. Unison. The purpose of this series is to provide a responsorial psalm and gospel acclamation for each Sunday of the three-year lectionary cycle suitable to the specific needs of a separate children's liturgy of the word. There is a missal-style booklet for the children and several octavo-size books for leaders and instrumentalists. A set of demonstration tapes uses a children's choir, Mr. Walker, and various instruments.
for each of the responses in the children's book. This ambitious undertaking is well edited and arranged, with each book containing the necessary accompaniments, descants, and optional instrumental parts. The melodies are well-crafted tunes that can be remembered by the congregation from week to week; at times the same tune is used for an entire season with different texts. This is an excellent resource for children as well as adult liturgies.

Michael Wustrow

Books

In this issue we continue our review of recently received books as we look at several resources in two categories: prayer with Christians and Jews and parables for use in homily preparation.

Thank God: Prayers of Jews and Christians Together


Several months ago, in a review of Jim White's book Protestant Worship (Pastoral Music 14:5 [June-July 1990] 62-3), I remarked that Christians of various denominations are becoming increasingly comfortable worshipping with one another. On civic holidays and at times when a community comes together to celebrate an achievement (such as the town high school graduation) or to respond to a crisis (such as a well-publicized act of violence), the circle of prayer is gradually growing larger, as Americans acknowledge that the patchwork of faith in North America is made up of Christians as well as Jews, Muslims, Buddhists, Hindus, and others. The upcoming Thanksgiving Day holiday provides a wonderful example of an occasion when Americans of all religious faiths raise a common prayer of gratitude and praise.

The spoken prayer at such interfaith gatherings is often limited to the various ordained ministers, each of whom is asked to recite a prayer from the respective tradition. Common oral prayer by an interfaith assembly has been hindered by, among other things, a lack of resources for such gatherings. Thank God helps to meet that lack; it is designed for those who prepare serv-
ices in which Christians and Jews will participate together. Rather than presenting separate sections for Christian prayers and Jewish prayers, the compilers of this book built on the common foundation of prayer as thanksgiving and provided prayer texts that are appropriate to both Jews and Christians. The sources of the prayers include the Scriptures (the Hebrew Scriptures and the Christian New Testament), rabbinic writings, early and medieval Christian writers, and contemporary authors. Thank God is a beautifully designed book, rich in prayer resources for any number of occasions.

From Desolation to Hope: An Interreligious Holocaust Memorial Service


The controversy surrounding the plan to build a convent at the site of the Oświęcim (Auschwitz) concentration camp a few years ago reminded Christians and Jews of the deep wounds and great sensitivities associated with the memory of the Shoah—the Holocaust. Memorial services for this horrible event are by their nature difficult for Christians, since our ancestors in the faith were counted among the executioners as well as among those who aided Jews to escape the Holocaust and those who were its victims. Yet remember we must, as has often been pointed out, lest such a horror be repeated. To remember (anamnesis) in Christian worship is not simply to recall the past, but to invoke the effect of the past that it might shape a future in keeping with the gospel.

From Desolation to Hope provides the text and ritual outline for an interreligious Holocaust memorial service. A succinct introduction reviews recent pronouncements by the pope and bishops encouraging remembrance of the Holocaust in Catholic worship as well as appropriate catechesis and study. The service itself is designed for use in a church or synagogue and calls for a narrator, two readers, and musicians. Ritual elements include reading from Scripture, lighting memorial candles, and telling several moving stories from the Holocaust. The stories make up the largest part of the service textually, and they speak of the faith of particular Jews as well as of Christians who aided the Jews or were themselves sent to the concentration camps.

Normally a ritual with the amount of spoken text included here would be deemed too wordy, and a bit of judicious pruning might be in order. The power of these stories, however, and our ongoing need to remember and better understand the Holocaust seems to override this concern. Groups undertaking this highly worthwhile service would be well advised, instead, not to neglect the music and nonverbal elements that are suggested.

The Passover Celebration: A Haggadah for the Seder


A parish where I served as Liturgy Director for several years had a tradition of celebrating a Passover seder on the Wednesday evening before the Triduum. The practice had begun many years earlier, out of a deep respect for the common faith that Christians share with Jews and a concern better to understand the ritual form from which the eucharist developed. The meal we celebrated was as faithful to the tradition as possible and was, without a doubt, absolutely delicious. Since the group celebrating this seder was a Christian one, adaptations in the texts were made to relate the meal to the Last Supper. For weeks before the event, the parish bulletin encouraged parishioners to attend "our annual seder, the celebration of Christ's Passover." Tickets always sold out well in advance; parents participated with their children; it was by all accounts an enormously popular tradition. Why then, I asked myself each year, did I feel so uncomfortable with this event in a Catholic parish?

The answer, I eventually realized, was that this was a classic case of an event that appealed to people's interfaith longings, but one that raised some basic theological questions. On the one hand, our motives could not have been nobler, but on the other hand, how could a Christian parish embrace the seder as "the celebration of Christ's Passover"? A fundamental truth was at stake: Is not the Triduum—and in fact every Sunday service—the celebration of Christ's Passover? Is not Christ himself our passover, the new lamb? Did not Christ's passing over from death to new life fulfill all that the seder celebrates?

It was with these questions that I approached The Passover Celebration: A Haggadah for the Seder. Like so many of the publications from LTP, this book is attractively laid out, introduced with helpful and well-written background information, and designed to make the material easily accessible to a large number of people. The seder in this book is not adapted to refer to Christ but is authentic to Jewish celebration. Still I wonder if we should be promot-

I enjoyed having some "fun" things planned as well as the more serious workshops.

Parables by Sullivan


Readers of Pastoral Music may recognize the name Francis Sullivan from articles in the magazine (7/4/34–6; 8/1/23–7; 10/2/22–6; 10/4/12) as well as from the two collections of psalms printed by The Pastoral Press (Lyric Psalms and Tragic Psalms). Sullivan, a Jesuit who teaches theology and aesthetics at Boston College, has recently published two collections of parables corresponding to the Sunday lectionary. They are designed for sermons, discussion groups, personal prayer, and meditation. The stories speak of the human drama in language that is sometimes lyrical, usually vivid, and often raw (to say the least).

Those who might look to these books for a model homily or succinct hints for
preaching preparation will probably be disappointed. That is not because the parables are ineffective or poorly crafted, but rather because their immediate application in a typical parish setting is limited. In other words, most preachers would find them too long, too raw, or lacking in a clear enough "message" for use in regular Sunday preaching. On the other hand, if one approaches these parables as yet another source of inspiration or imagery to spark the homilist's own thinking, then these two books will serve a valuable role. Sullivan joins the ranks of writers like John Shea in encouraging us to use the story as a particularly effective way to break open God's word.

A no less important use for these books lies beyond preaching, in group discussion and personal meditation. These formats are especially conducive to the type of reflection that Sullivan's stories invite and, in a sense, demand. Leaders of Sunday catechetical sessions with catechumens might also find the stories illustrative of the ways in which Scripture informs and challenges our lives, our own stories. For a creative resource to spark the imagination for preaching and reflection, I would recommend buying Francis Sullivan's two latest books.

Paul F. X. Covino

About Reviewers

Mr. Paul F. X. Covino is Book Review Editor for Pastoral Music magazine.

Mr. Joe Pellegrino is Director of The Artscenter Chorus in Carrboro, NC. He has just completed graduate work in choral conducting and is now finishing a doctorate in English literature.

Mr. Michael Wustrow is Music Director at St. Mary Roman Catholic Church, Newington, CT. He also directs the St. Gregory Boychoir and the St. Cecilia Girlschoir.

Publishers

Alexandria House
PO Box 300
Alexandria, IN 46001

Augsburg-Fortress Publishers
426 South Fifth Street
PO Box 1209
Minneapolis, MN 55440

Beckenhorst Press
PO Box 14273
Columbus, OH 43214

Fred Bock Music Co.
See Alexandria House

Choristers Guild
See Lorenz Publishing Co.

Concordia Publishing House
3550 S. Jefferson Avenue
St. Louis, MO 63118

Curtis Music Press
See Neil A. Kjos Company

G.I.A. Publications
7404 S. Mason Avenue
Chicago, IL 60638

Harper and Row
10 East 53rd Street
New York, NY 10022

Neil A. Kjos Company
4382 Jutland Drive
San Diego, CA 92117

Liturgy Training Publications (LTP)
1800 North Hermitage Avenue
Chicago, IL 60622-1101

Lorenz Publishing Co.
PO Box 802
501 E. Third Street
Dayton, OH 45401

Oregon Catholic Press (OCP)
5336 NE Hassalo
Portland, OR 97213

Oxford University Press
Music Department
200 Madison Avenue
New York, NY 10016

Sheed & Ward
115 E. Armour Boulevard
Kansas City, MO 64141

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OUT OF DARKNESS

by Christopher Walker

M

usic for the Triduum, Easter, the RCIA, the Rite of Sprinkling, Eucharist, Evening Prayer and much more. This collection is arranged in organ/vocal and guitar/vocal editions where possible and has various solo instrument parts as well.

CONTENTS
I Rejoiced; O Lord, I Will Sing; Glastonbury Eucharistic Acclamations; Holy, Memorial Acclamation A, Amen; Faith, Hope And Love; My God, My God; This Day Was Made By The Lord; May God Bless And Keep You; God Our Fountain Of Salvation; Glastonbury Gloria; Give Me A New Heart, O God; There Is Something Holy Here; Lord, Be With Us; We Believe; Nunc Dimittis; Out Of Darkness.

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The first is the role of the pastoral musician as music educator for the choirs, cantors, and assembly. From the way we rehearse choirs to the musical repertoire we select, in all of our professional activities, in fact, we serve as educators. Even the quality of the performances we give serves to educate the assembly.

The second role with which we are concerned is that of non-school volunteer religious educators ("CCD teachers") and full-time music educators in the schools who may have very little background in liturgy and liturgical music repertoire. NPM has always provided basic skill sessions for church musicians, and at future Conventions and Schools the organization will focus on those basic needs particularly for music educators and volunteer catechists.

The third educational role we are considering is that of the full-time pastoral musician who takes on the responsibility of teaching music education classes in the elementary school. This situation often develops when a parish decides to make the pastoral musician a school music teacher in order to create, in principle at least, a full-time, well-paid position from a part-time underpaid one. Unfortunately, many pastoral musicians have no background or training in educational skills and enter the classroom unfamiliar with teaching methodologies, such as Kodaly, Orff, Ward, and Suzuki, or without knowledge of the resource materials available.

We are convinced that every child graduating from an elementary school should have basic music skills, including the ability to sing and read music, to enjoy listening to a variety of musical styles, and even to create music. Anything short of this goal deprives the child of an opportunity for spiritual and creative development. This development is especially important in the Roman Catholic tradition, in which the eucharistic liturgy is primarily a sung liturgy. If the American Catholic Church is to reach its full potential, we must educate children to participate fully in our musical liturgies. Addressing these needs is the primary agenda of the NPM/ME standing committee.

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Calendar

ARIZONA

PHOENIX
October 25–28
Instituto de Liturgia Hispanica.
National Meeting for the Organization
for Hispanic Liturgy. For more
information, contact: Office of
Worship, Diocese of Phoenix, 400 East
Monroe, Phoenix, AZ 85004. (602)
257-0030.

CONNECTICUT

HARTFORD
October 7–10
American Institute of Organbuilders
Annual Convention. Features lectures,
demonstrations, exhibits, tours
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and Aetna insurance Co. Site:
Sheraton-Hartford Hotel, Hartford.
Write: Bob R. Smith, Registrar, AIO
Hartford 90, PO Box 1006, Aven, CT
06001.

ILLINOIS

CHICAGO
October 15–18
National Meeting of the Federation of
Diocesan Liturgical Commissions.
Place: Bismark Hotel, Chicago. Write:
FDLC Conference, PO Box 5226,
Rockford, IL 61125. (815) 399-2140.

INDIANA

ST. MEINRAD
October 29–November 2
Workshop: Ministering to the Mystery
of Death. Biblical, theological,
omhletic, and liturgical dimensions of
the death of a believer. Speakers:
Eugene Hensell, OSB; Benet Amato,
OSB; Susan Rasche; Mattias Neuman,
OSB. Place: St. Meinrad Seminary, St.
Meinrad, IN.

MARYLAND

BALTIMORE
November 17
Liturgy Workshop: children’s liturgies
(A.M.) featuring Fr. Gerard Bowen and
lector workshop (P.M.) featuring Fr.

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Michigan Conference Chapters of The
Fellowship of United Methodists in
Worship, Music & Other Arts.
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Don Saliers. Workshops in drama,
choral, visual arts, handbells, and
preaching. Site: Trinity United
Methodist Church. Write: Dave
Witse, PO Box 6247, Grand Rapids,
MI 49516. (616) 459-4503.
NEW MEXICO

ALBUQUERQUE
October 28–31

NEW YORK

STONY POINT
October 13–18
Conference: The Arts and Faith: Taking Seriously Worship, Language and Form. Speakers include John W. Cook (Yale), Nalini Jayasuriya (Presbyterian Church USA), Peter Hawkins (Yale), Martha Dewey (University of Illinois), and Melva Costen (Interdenominational Theological Center). Sponsored by the Presbyterian Church (USA) Theology and Worship Unit, Stony Point Center, Auburn Theological Seminary. Site: Stony Point Center. Write: The Arts and Faith, Stony Point Center, Stony Point, NY 10980.

OHIO

TIFFIN
October 27–28
Toledo Diocesan Choral Festival directed by Dr. Terry Eder. Place: St. Mary’s Church, Tiffin, OH. Sponsored by the Toledo Diocesan Music

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Facilitators: Members of the ALMA Executive Committee. Repeated on
October 11 (Union Grove) and
November 12 (Port Washington).
Contact: Office for Prayer and
Worship, Archdiocese of Milwaukee,
3501 South Lake Drive, PO Box 07912,
Milwaukee, WI 53207-0912.

MILWAUKEE
October 22, 29, and November 5.
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Center. Write: Office for Prayer and
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October 10-21
Festival dell'Opera Siciliana a
Taormina. Featuring Cavalleria
Rusticana, Pagliacci, I Vespi Siciliani, a
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Organizer, Festival dell'Opera
Siciliana a Taormina, 117, Via Cavour,
1-90133 Palermo, Sicily. Phone:
091-582533. FAX: 091-584240.

ROME
November 13-20
North American Conference on
Cultural Awareness in Liturgy.
Designed to provide a forum for
sharing grassroots liturgical
inculturation experiences and needs.
Speakers include: Francis Cardinal
Arinza, Bishop Wilton Gregory, Fr.
Ronald Kristman, Murray Kroetsch,
Tran Van Kha, Cuthbert Johnson,
OSB, Sr. Francesca Thompson, OSF,
Mary Frances Reza, and Grayson
Brown (conference organizer). Write:
Rev. Damien Nalepa, St. Gregory the
Great Church, 1542 N. Glimmer Street,
Baltimore, MD 21217. (301) 523-0061.

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

Resources from MENC

The Music Educators National Conference has several new resources of interest to NPM members, especially those who work with children. Choral Music for Children is an annotated list of over two hundred works composed or arranged for the unchangeable treble voice. Also included in the list of works are tips for teaching and presentation and cross-references by composer, title, voicing, and level of difficulty. Edited by Doreen Rao. Stock #1502. $13.50/$10.80 for MENC members.

TIPS: Technology for Music Educators shows what music educators can do with synthesizers, videodiscs, and electronic keyboards to teach students to create music and communicate in musical ways. Compiled by Charles G. Boody. Stock #1096. And TIPS: Music Activities in Early Childhood offers new ideas about the most effective, developmentally appropriate, and enjoyable ways to introduce young children to music. Compiled by John M. Feierabend. Stock #1097. Each TIPS book is $6.00/$4.80 for MENC members. To order, write MENC Publications Sales, 1902 Association Drive, Reston, VA 22091. 1 (800) 828-0229.

Software

Coda Music Software offers a self-running computer demonstration of its Finale music notation software. Called Finale Guided Tour, it takes the viewer through setup, entry, editing, playback, and printing of the program’s “main title” music. A quick tour (25 minutes) and a full tour (50 minutes) are embedded in the animation. $10. Available for Macintosh computers from Coda Music Software, 1401 East 79th Street, Bloomington, MN 55425–1126. (612) 854–1288.

Choral Music Manager is a computer program designed to assist church choir directors in maintaining an inventory of their choral music collections, planning upcoming liturgies, and keeping records of past performances. Twelve search options allow the user to search the collection by title, composer, theme, and so on. A custom search option is available. The program is available for IBM PC, XT, AT, PS/2, or compatible computers. For more information, write: Software Solutions, 447 Elder Vista Drive, Webster, TX 77598. (713) 280–0370.

Save That Disk!

Prime Solutions, Inc., has issued a highly-praised program designed to make hard disks factory-perfect every time you run it. Called Disk Technician Advanced, it finds and fixes trouble spots on a computer’s hard disk and, once installed, it keeps learning a particular system and tracks down the random and intermittent problems that might eventually damage stored data. It prevents crashes and predicts mechanical failure in time to get the problem fixed. An added bonus is the SafePark program that creates a “safe” zone on the hard disk over which to park the heads during lulls in activity while the computer is on, so that power spikes won’t destroy data.

The great advantage of Disk Technician Advanced is its ease of installation. The user presses the “Enter” key, and the rest is automatic. (It’s so simple that our managing editor now has the program installed on his computer!) There is another form of the program, Disk Technician Pro, which is like running Advanced in the manual mode. The Advanced program costs $149.95; the Pro version has an introductory price of $99.95. For more information, write: Prime Solutions, 1940 Garnet Avenue, San Diego, CA 92109. Phone: (619) 574–5000. FAX: (619) 272–4008.

Paragon Refocus

Paragon Music has decided to refocus its efforts toward the “mainstream” sacred music market. One sign of this changed focus is a new distribution and marketing agreement with J. R. Dennis Music, which publishes anthems and other sacred music works. Randall Dennis is well known in Christian music circles; he has received two Dove awards, a gold record, and a Cleo award nomination. His songs have been recorded by a number of major gospel music singers and groups.

Trumpets Resounding

At least one trumpet soloist has found a market for trumpet music at weddings. David A. Roth of Westerville, OH, advertises his services well beyond Ohio, suggesting to engaged couples that there are many musical selections for organ and trumpet available for use as wedding processional and recessional. Roth studied classical and jazz trumpet performance at the Indiana University School of Music. He offers a free demonstration cassette containing six wedding ceremony selections with trumpet solo. For more information, contact: David A. Roth, PO Box 1082, Columbus, OH 43081–1082. (614) 890–ROTH.

Music Slides

PC Music, a computer-enhanced music preparation company, offers to prepare slides of music for projection in worship spaces. They also include a full copyright notice on all slides and offer to pursue and maintain all visual projection licenses a particular church or institution might require. They also offer consultation services on setting up a projection program and are willing to prepare sheet music (notating or arranging to a customer’s specifications) that will be delivered in “published-quality” notation. For more information: PC Music, PO Box 2034, St. Paul, MN 55102–0034. Phone: (612) 291–0803.

Honorary Degree

Arnold Broido, president of Theodore Presser Company, was awarded an honorary doctor of music degree at the 95th commencement ceremony of Ithaca College. Broido has served as director of the National Music Publishers Association, the Music Publishing Association of the United States, and ASCAP. He was coauthor of Music Dictionary and Invitation to the Piano and associate editor of the University Society Encyclopedia of Music.
Wetzler . . . Again

For the twenty-fourth year in a row, Robert P. Wetzler has been granted a composer award by the standard awards panel of ASCAP. These monetary awards are given to encourage composers who are making significant contributions to the American music scene. In addition to nearly three hundred published musical compositions, Robert Wetzler has also written numerous articles for journals and has co-authored the popular paperback *Seasons and Symbols: A Handbook on the Church Year* (Augsburg Fortress).

Ceremonial Binder

Meyer-Vogelpohl has introduced a new "ceremonial binder," which many Convention participants saw this summer at the Meyer-Vogelpohl exhibit. This three-ring binder was designed by David Camele; it is covered in a vinyl-impregnated cloth with a serigraph design and has three ribbon markers. In addition to its other uses, this binder makes a handsome cover for cantor, choral, or choir books. For more information, contact: Meyer-Vogelpohl, 717 Race Street, Cincinnati, OH 45202. Toll-free phone outside Ohio: 1 (800) 543-0264; in Ohio: 1 (800) 582-1035.

Keyboards, Wave & Voice Cards

Yamaha has just introduced (August) a new top-of-the-line portable electronic keyboard, the PSR-4600. It features sixty-one full-size keys, a built-in synthesizer, one hundred preprogrammed voices, an additional hundred user programmable voices, and one hundred accompaniment styles with variations. The system combines advanced waveform memory and digital technology to produce sampled sounds with extensive programmability, and the onboard four-track sequencer offers wide composition and performance capabilities. MIDI equipped.

Yamaha has also introduced the first of an extensive, continuing product line of wave and voice cards for their SY77 digital synthesizer and TG77 tone generator. Each two-card set contains a wave data card with waveform samples to be used in conjunction with the preprogrammed voices on the voice card, or the samples on the wave card can be used to create new voices. At present only sax and drum card sets are available, but Yamaha is now marketing many additional voice cards from programmers around the world.

For more information, write: Yamaha Corporation of America, Synthesizer, Guitar and Drum Division, PO Box 6600, Buena Park, CA 90622.

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Large meetings of very serious liturgy and music people usually generate very serious, sometimes scholarly, outcomes. Those outcomes might appear as statements of the mind of the assembly (as in the FDLC annual position statements), or as learned papers that describe one or another aspect of the topic under consideration (as in the printed collections of talks from the Notre Dame Center for Pastoral Liturgy), or as more pastoral—and readable—presentations that may be illustrated with memorable photographs (such as this issue of Pastoral Music and the related volume of major presentations forthcoming from The Pastoral Press—watch for it at your local newsstand or bookstore!).

But large meetings of serious church people generate other outcomes as well, results that don’t often make as much news or become as widely circulated as the “official” materials. These more unofficial items might circulate among the participants and perhaps among their friends back home, but they rarely make it into books of proceedings or press reports distributed at the end of the meeting. Such materials might include jokes (“You had to be there . . .”), drawings or photos with a limited circulation, and the like.

The general sessions and liturgies were worth the trip—more than worth the trip!

A Convention Participant

There is really nothing new about this; the same thing has been happening at serious church meetings for a long time, but only now are some of these artifacts coming to light. You might have seen the photos, for instance, of the vaguely suggestive mosaics depicting the participants of the Synod of Whitby (Yorkshire, 664). They were published in the volume Erotic Celtic Mosaics (London: Chad, Wilfrid & Associates, 1982). Or, for those who studied decadent medieval Latin, there is the famous Latin limerick that shows the early impact of scientific method on popular consciousness. It first appeared, according to all reports, during Session 11 (1551) of the Council of Trent:

Episcopus venit in Majorcam,
Qui vidit feminam tam pulchram
Quam 'piscopus dixit: . . .

Well, you remember the rest.

Similar narrowly circulated artifacts have come from NPM’s annual Conventions as well, and this summer’s three meetings were no exception. Among those items are certain photographs that will not see the light of day.

---

**First the song, then the books, now the video!**

**HOW FIRM A FOUNDATION**

*Volume I: Voices of the Early Liturgical Movement*  
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Historical sketches of the pioneers in the field of liturgy during the 19th and 20th centuries plus quotations from their speeches and writings. End notes and index.  
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*Volume II: Leaders of the Liturgical Movement*  
Compiled and introduced by Robert L. Tuzik  
The stories of the European and American liturgical movements leading up to Vatican II—and beyond. It is about the lives of men and women who worked hard, delighted in the liturgical movement and suffered the hard knocks, and brought us to where we stand today. Sixteen pages of photographs are an added bonus.  
Paper, $15.95

**THE FIRST FIFTY YEARS**

This videocassette is a montage of conversations held with pioneers of the liturgical movement as they gathered in Chicago in June, 1990, to celebrate the 50th anniversary of the first liturgical week held at Holy Name Cathedral in 1940. You will see and hear Godfrey Diekmann, Joan Tabat, Frederick McManus, Gerard Sloyan, William Leonard, Dan Cantwell, John Egan, Therese Mueller, Joseph Champlin, Robert Hovda and Gordon Lathrop.  
We build on the foundation these people established. But we need to know the amazing vision that led to Vatican II and the Constitution on the Sacred Liturgy. This historical video will offer you and your coworkers in liturgy a sense of the challenges that are both old and new, and with this the simplicity and yet breathtaking scope of the reformers.  
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in this journal, though a description of them might be in order (the negatives are safely hidden away with a friend). From Phoenix, for instance, comes the photo of two Convention staff members pushing a hotel baggage cart wildly down the street toward the cathedral. Perched precariously on the baggage cart, in imminent danger of rolling into traffic, is a set of timpani needed for a concert about to begin in the cathedral. (The editor tells me that the staff almost decided to save this photo for an issue of the magazine titled "Church Music on the Move," but they thought better of it.)

And from Chicago there is the photo of Convention participants outside the assembly hall staring fixedly at the TV sets that were set up for a closed-circuit broadcast of the major addresses. But clearly, in the photograph, you can tell that their attention has wandered. The infield of a baseball park is visible on one set, while the other shows a scene that can only come from one of the more popular afternoon soaps. Full, conscious, and active participation indeed!

Finally, from the Washington, DC, Convention, there comes a closeup of David Haas with a very odd expression on his face, a mixture of confusion and relief. David, as those who were there will clearly remember, opened the Convention and called us together with song. But then something happened. You can't tell what it is from the photo, but a pirated video illustrates the problem clearly. It is an outtake, edited from the "official" video of the Convention opening, and on it you can see David's expression shift as he listens to the warning alarm, and you can hear the announcement, "This is a fire alarm—clear the building now," being overridden by another voice: "This is hotel security. There is no fire. We apologize for the false alarm. There is no fire in this building." David's relief at the second announcement is obvious, but could his confusion come from wondering if the security officer were prejudging our Convention and announcing that we would light no fire that week? How wrong Mr. Security was!

---

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The J.S. Paluch Company and its affiliate, World Library Publications, seek an experienced Pastoral Musician for an exciting new position conducting educational showcase presentations related to our missalette and hymnal publications. Applicants must be proficient in reading both traditional keyboard notation and lead sheets (chord symbols), possess good keyboard and conducting skills plus reasonable vocal skill and evidence a favorable disposition to both traditional and contemporary styles of liturgical music.

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Hotline

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.)

New Hotline Headquarters. The Hotline has moved back to the NPM National Office. It will still be handled by Joyce Kister, one of our members now on the National staff. The Hotline phone number is (202) 723-5800. Please ask for Joyce Kister; 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, 225 Sheridan Street, NW, Washington, DC 20011–1492.

Position Available

Minister of Liturgy and Music. Full-time at historic church of 1,300 families. Organist, choir director, supervision of contemporary choir, development of children's choir, cantor training, liturgical planning. Degree/experience in music and liturgy. Competitive compensation. Send resume to: Search Committee, St. Andrew's Church, 631 N. Jefferson, Roanoke, VA 24016. HLP-3986.

Director of Music Ministries. Degree preferred, three years experience, organ proficiency. One-thousand-family parish. Send letter of application, resume, three professional and three personal references with names and telephone numbers to: Search Committee, St. Ignatius Parish, 3704 Springfield Avenue, Mobile, AL 36608. HLP-3987.

Music Minister. Full-time. Parish loves to sing and has been at the forefront of the liturgical renewal for the past 23 years. Vocal and keyboard skills, knowledge of liturgical music, degree in music, and ability to work with people a must. Competitive salary and benefits. Resume to: Search Committee, St. Rochus Church, 314 Eighth Avenue, Johnstown, PA 15906. HLP-3988.

Director of Music Ministries/Organist/Liturgy Duties—weekend Masses, baptisms, weddings, funerals, holy hours, ordinations, Chrism Festival; direct semi-professional choir, organize concert series. Degree and experience preferred. Send resume, repertoire experience, and letter of intent to: Music

Search Committee, St. Columba Cathedral, 159 W. Rayen Avenue, Youngstown, OH 44503. HLP-3989.

Pastoral Musician. 10–15 hours a week, including playing 2 weekend Masses. Person responsible for coordinating the development and promotion of all aspects of the liturgical music program for 750 families, includes organ and guitar. Salary negotiable. For job description, send resume to: Sister Doralle Gering, St. Joseph Parish, 405 St. Joseph Avenue, Aurora, IL 60505. HLP-3990.

Directors of Music Ministry. The Diocese of St. Petersburg, FL, has openings for full-time Directors of Music Ministry. Please send a current resume to the Music Committee, Diocese of St. Petersburg, PO Box 40200, St. Petersburg, FL 33743. HLP-3991.

Director of Music Ministries. Full-time. Coordinate all aspects of the well-established parish music ministry for three weekend liturgies as well as sacramental celebrations (no daily services). MA preferred. Salary range $23,000–$25,000 plus benefits. Send resume to: Greg Wagner, Search Committee Chair, St. Thomas the Apostle Parish, 1449 Willcox Park Drive, SE, Grand Rapids, MI 49506. HLP-3992.

Director of Liturgy & Pastoral Music. Suburban parish of 1,500 families in south central Wisconsin. Must be ac-

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Organist. Active, liturgically progressive cathedral parish. 700 families and growing. Duties include four weekend liturgies, weekly choir rehearsals, holy days, special parish and diocesan liturgies, weddings, and funerals. Wicks 37-rank organ. Competitive salary. Send résumé to: Rev. Bennie Patillo, Rector, St. Anthony Cathedral, PO Box 3309, Beaumont, TX 77704. HLP-3994.

Pastoral Associate for Liturgy and Music. 1,100-family Vatican II parish that prides itself in good worship. Coordinate choir, cantors, musicians, and liturgy committee. Experienced in liturgy, keyboard, choral, and vocal skills. Committed to collaborative ministry. Send résumé or call: St. Joseph Parish, 800 W. Stanton, Roseburg, OR 97470. (503) 673-5157. HLP-3995.

Teen Mass Music Minister/Keyboardist. “Life Teen Program” has immediate opening for weekly 6:00 p.m. Sunday liturgy with established progressive band. Opportunity for creativity within a eucharist-centered teen ministry. Saint Dorothy’s Church, Glendora, CA (Los Angeles area). Call Fr. Larry Beck or Pam Wagner at (818) 914-3941. HLP-3996.

Director of Music Ministry. Full-time position ($22-$25K to start) for development of parish program. Essential skills: choral direction, Catholic repertoire, cantor development, contemporary ensemble. Organist in place. Supportive Vatican II pastor seeks to promote participation of 1,400+ families. Inquiries to: Search Committee, St. Patrick’s Church, 2840 Village Drive, Fayetteville, NC 28304. (919) 323-2410. HLP-3997.

Director of Liturgical Music/Organist. Requirements: knowledge of Catholic liturgy, strong vocal, choral, and keyboard skills. Responsibilities: further development of liturgical music program, direct choirs, develop a cantor program. Master’s degree in music and previous experience preferred. Résumé to: Music Director Search Committee, Church of St. Luke the Evangelist, 70 West Main Street, Westborough, MA 01581. HLP-3998.

Director of Music Ministry. Parish of 1,100 families seeks full-time music minister. Responsibilities include four weekend Masses, adult and children’s choirs. Full benefits. Contact: Rev. John Tarantino, St. Mary’s Church, West Blackwell Street, Dover, NJ 07801. (215) 366-0184. HLP-3999.

Musician/Liturgist. Full-time for large suburban parish. Responsibilities: liturgy planning, adult choir direction, organ and piano accompanist, parish liturgical art and environment committee, parish music consultant for weddings and funerals. Salary is negotiable. Contact: Fr. Bradley Offutt, PO Box 22527, Kansas City, MO 64133. (816) 741-2800. HLP-4000.

Organist/Choir Director. Full-time position. Available January 1991. Salary is negotiable. Please contact Msgr. J. Gaston Herbert, Pastor, Christ the King Catholic Church, 4000 N. Rodney Parham Road, Little Rock, AR 72212. HLP-4001.

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The major benefit I received from this NPM Convention is: a renewing of my failing spirit... new ideas... new music... updating... a chance to worship with other musicians... outstanding communal prayer... the wonderful, rare experience of being able to sing with people who can and do sing... opportunity to browse... exposure to useful, quality children’s music... affirmation and encouragement... perspective... getting to know other musicians... DMMD... networking... brainstorming... just plain fun... a new perspective on the musician’s role... greater awareness of the cooperation and collaboration of varied ministries... integration of catechesis and liturgy... learning what “pastoral” really means... learning what “The Resistance” is all about... a feeling that I’m not in it alone... sharing common joys and problems... an understanding of the “new vision” and the “new age”... a different perspective on old knowledge... a recognition of how much has gone before... a reassurance that there is still room for a breadth of music in the church... sharing the conversion that is going on among us... a greater understanding of the rites... a better understanding of the liturgy of the word with children... a belief that I will survive the struggle... warmth and courtesy... conversation... affirmation... inspiration... real frustration... an appreciation of liturgical dancers... balance of professionalism and personal spirituality in a pastoral spirit... sharing my experiences with others... a chance to take ourselves
less seriously... a recognition that I'm basically on the right track... new ways to make the liturgy more inclusive... great ideas on presiding and renovation... a chance to focus on one whole segment of my ministry at one time... practical information... integration of music and liturgy... the Spirit's challenge to be a justice-seeking people... hope for the future... an affirmation that there are no answers, only more questions.

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At future NPM Conventions we should have more: reasonably priced restaurants... variety of musicians and music... congregational participation... charismatic style music and gestures (raising holy hands)... variety of publishers... reading sessions for seasons... music packets at the showcases... efficient organization... organ accompaniment at the liturgies... balanced repertoire... opportunities to participate in the liturgies as cantors... as instrumentalists... eucharistic celebrations at the heart or midpoint of the Convention instead of at the end... attention to the liturgical environment... daily Mass... time... elevator time... free time... time to relax... time for fun... time for prayer... evening prayer... "eventfulness" in the opening and closing events... smiling faces... practical applications of principles... "demonstration rituals... team presentations... help for choir directors... attention to the concerns of nonprofessional musicians... attention to small parishes... workshops for non-musicians (liturgy committees)... music education activities... religious education and music talks... pastors present... seminarians present... transportation for the handicapped... coordination... workshop selections... hands-on workshops... workshops for intermediate and advanced musicians... workshops that attack real problems... master classes... showcases... handouts... open forums... panel discussions... opportunities for members to discuss selected topics together... opportunities to share parish music programs... opportunities to share our experiences... tax advice... T-shirts... social events for younger participants... inclusive language... bilingual sessions... jam sessions... music available to borrow for jam sessions... singing... women addressing the general sessions... Hispanic workshops during the Convention, not just on the last day... events in churches... more of the same.

And less (fewer): "performing" by musicians at prayer services... smoking... incense... anger... clergy bashing... competition bashing... parish bashing... long introductions... thank yous at the closing event... high-priced food... remote convention sites... conventions that go into Saturday... noise... overblown instrumentation... brand new music... late night events... heavy evening events... cerebral lectures... general sessions... panel discussions... captive audience situations... rehearsals of music we can sight-read... misleading workshop descriptions... showcases... ideology... evaluations.

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For more information call or write:
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(202) 723-5800
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