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In This Issue...

We examine the Communion Rite. Our intentions are to highlight particular misunderstandings that have crept into liturgical practice and reside there with certainty to become "tradition" for that parish. Some key misunderstandings addressed in this issue are: (1) the singing of the Our Father (see question its frequency); (2) the musical form in the Lamb of God (most musical forms are not litanic, with emphasis on intercession and mercy); (3) when the communion song should begin (frequently it begins only after the presider has completed his personal communion and the first member of the assembly has approached the communion station, thus incorrectly emphasizing the presider's communion as something special); (4) the role of singing at communion (singing too many songs, with little to no pacing or attention to the mix of elements during communion reception).

The International Committee on English in the Liturgy (ICEL), in its Second Progress Report on the Revision of the Roman Missal (Washington, DC: ICEL, 1980), is proposing that the introduction of this central liturgical book be adapted, augmented, and enlarged with pastoral notes in order to encourage the proper understanding and use of the contents (as has already been done with some other books, notably the RCIA and the Order of Christian Funerals). Their proposal for the pastoral notes on the communion rite state (p. 86):

"The eating and drinking of the Lord's body and blood in a paschal meal is the culmination of the eucharist. The assembly is made ready to share in this banquet by a series of rites which lead from the eucharistic prayer directly to the communion. The themes underlying these rites are the mutual love and reconciliation that are both the condition and the fruit of worthy communion and the unity of the many in the one symbolized at both the natural and the sacramental level in the elements of bread and wine."

The pastoral notes give a range of very explicit practical directives, such as (1) using real bread (GIRM #283); (2) not receiving communion from hosts consecrated at a previous Mass; (3) the breaking, done with dignity, should not begin until the exchange of peace is completely finished; (4) at least one large host should be used at every Mass; (5) but there is no reason to continue the distinction between "priest's" and "people's" hosts, and where practical the use of individual hosts should be avoided. However, we quote here only those suggestions which involve music, beginning with this general statement:

"Though each of these rites (the Lord's prayer, sign of peace, breaking of the bread) is important in itself, in the context of the whole celebration they constitute a transition from one high point, the eucharistic prayer, to another, the sharing in communion. Their musical treatment, especially, should not be so elaborate as to give the impression that they are of greater significance than the giving thanks which precedes them or the eating and drinking which follows them..."

[Our Father.] If it is to be sung... it should be by everyone together with the priest. However, it need not always be sung, especially if singing would exclude many in the assembly, or overshadow the eucharistic prayer.

When the Lord's Prayer is sung, it will normally be appropriate for the acclamation 'For the kingdom' to be sung also...

[Sign of Peace.] The sign is sufficiently strong and expressive in itself not to need explanatory song or commentary...

[Breaking of Bread.] During the breaking of the bread, the "Lamb of God" is sung or said. It calls on Jesus as the Lamb of God (see John 1:29, 36) who has conquered sin and death (see 1 Corinthians 5:7; John 19:36; 1 Peter 1:18; Revelation 5:6, 13, 8). The "Lamb of God" is a litany-song, intended to accompany the action of breaking, and may therefore be prolonged by repetition or by the insertion of tropes. It loses its entire raison d'être if a perfunctory breaking of bread is already completed before the "Lamb of God" has even begun...

[Communion Song.] The communion procession is traditionally accompanied by the singing of a psalm with a simple congregational refrain. Any psalm or song is appropriate which expresses the spiritual union of the communicants, shows the joy of all, and makes the communion procession an act of union of brothers and sisters in Christ. Its structure and its simplicity, it should encourage the participation of the entire assembly.

Since the assembly should not be encumbered with books or scripts during the procession, the song may be led by cantor or choir and include a repeated response from the assembly.

Rather than sing several communion songs in succession, it may be preferable to interrupt one song with periods of silence or instrumental music and resume the singing after an interlude.

Many traditional eucharistic hymns were composed for benediction of the Blessed Sacrament. They concentrate on adoration rather than on the action of communion and for that reason are not appropriate as communion songs (pp. 86-91).

In this issue, we place special emphasis on the Lamb of God. Its litanic character, that is, the music, must create a sense of intercession and petitioning that focuses on the urgency and insistence of the texts "have mercy on us" and "grant us peace." Too much of the music we have inherited from our ancestors (even the Gregorian chant Agnus Dei) has been composed in the performance mode of "inspirational" or "prietistic" and, as a result, have misinterpreted the intention and power of the liturgical moment of Eucharistic adoration (the breaking of bread). This issue reminds all pastoral musicians and clergy that the breaking of the bread is too important a liturgical moment to be reduced only to sentimental piety by inadequate music.
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Personalized Sequencers

In response to [the] Midi Users column (February-March 1991, page 67): As a keyboard musician who has grown up and thrived with electric as well as acoustic instruments, I found your article on sequencers failed to mention my only type. Although it is quite common, it is very difficult to learn how to operate. Even at its best use it's probably not as perfect as the newer models, yet it has its own unrivaled appeal. Its users wouldn't be caught dead with its competitors.

What is it called? . . . The human brain!

Robert Duquesnel
Costa Mesa, CA

Southern Exposure

I am writing concerning something that has been bothering me for quite a while.

As Director for our local NPM Chapter, I find that our biggest challenges are apathy, as far as church music is concerned, and trying to make ourselves known.

However, I've noticed something, and perhaps you can help me. Many times when workshops are offered on a national level, they rarely occur in the South. Here in Southwest Louisiana, we have a very large Catholic population. Just recently, I was visiting in a neighboring diocese and was quite shocked to find among the churches I visited that music resources such as Glory and Praise were a relatively new experience for them! The musicians I talked to had never heard of NPM or what they had to offer. (Don't get me wrong—I am not knocking Glory and Praise, but the point is this music was new to them!)

This particular diocese possesses a wealth of talent, as does our own, and with the large Catholic population in South Louisiana, I cannot help but wonder why the national organization seems to overlook us! Once every several years, something will be offered in Baton Rouge or New Orleans, but what about something closer to home?

What can we do to change this? Are there particular channels that we need to go through in order to make sure more is offered to our area? The churches down here can barely afford to pay (if at all) their musicians, much less send them to workshops and conventions elsewhere in the country.

Any information you can give regarding this matter would be greatly appreciated.

Robert Marcantel
Lake Charles, LA

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Because we get requests for information like this occasionally, we are glad to repeat some of the basics about our Conventions and Schools that we published in Notebook a little over a year ago (14:1 [November 1989] 1). More detailed information about how an NPM Convention or one of our schools comes to a particular area and what its needs may be are contained in materials available from the National Office. We repeat the invitation we made then: We are always looking for local hosts/sponsors for NPM events. Each event is a joint effort that
requires the cooperation of members of the National Staff, the invited presenters, and local members and friends.

Primarily, to schedule an event in a particular area, we need an invitation and a local support group. We do not schedule a Convention in a diocese without prior endorsement from the local bishop, and we prefer to work with and through active NPM Chapters (like the one headed by Mr. Marcantel) because they contribute to the NPM identity of a Convention. We do like to hold Conventions in smaller dioceses (such as Lake Charles) that often find it economically difficult to mount major educational efforts.

We do not need as specific an invitation from the diocesan bishop to schedule a School, but we do appreciate the cooperation of the diocesan liturgy/music office, and we definitely need a local coordinating committee (a chairperson plus two or three other people) to handle most of the details “on the ground.”

Convention Mass(es)?

In reviewing the Fourteenth Annual Convention materials in this month’s Pastoral Music (February-March 1991), I noted with sadness that Mass (or, in the NPM’s preferred usage, a “Eucharistic Celebration”) will be celebrated only once during this five-day gathering of Catholic musicians. It is truly astonishing that the center of our liturgical life as Catholics is apparently not important enough to be the central focus of the convention’s community worship.

That the NPM, which prides itself on being the largest association of “Leaders of Worship in the North American Church” is satisfied to begin its convention day without Mass is unfortunately a telling commentary on the state of the “North American Church,” at least as perceived by the NPM, and perhaps more accurately, on the NPM itself.

William A. Pelandini
Bainbridge Island, WA

Lisa Tarker, NPM’s Convention Coordinator, responds to Mr. Pelandini’s criticism by pointing out the fact that participants in an NPM Convention find themselves of two minds about daily Mass. On the one hand, we are a particular gathering of the church, and so we should celebrate the eucharist together. This we do in a “festival eucharist” (as this year’s brochure puts it) designed for this assembly. The booklet for the last National Convention (Long Beach, 1989) commented further:

Central to all NPM Conventions is the communal offering of thanks and praise to God. [The Convention eucharist] is designed to allow the assembly present at this convention to celebrate to the fullest extent. This liturgy is meant to be neither educational nor a model, except in the sense that it follows the principle that all celebrations should be planned for the needs and gifts of a particular assembly.

While we are an assembly of the church, however, we are a temporary one, and we are also guests of the local diocese. We find it important not to cut ourselves off from the local church, especially from those parishes close to the Convention site. We think it is important that our people who wish to join in daily eucharist be encouraged to do so at neighboring parishes. So for last year’s Regional Convention in Washington, DC,
participants were invited in very deliberate language “to join the congregation at St. Patrick Church” (the closest Catholic parish).

In addition, we believe that we should not limit ourselves to the eucharist as the only way to pray together (though, as Mr. Pelandini notes, it is the “central focus of the community’s community worship.”) We invite our participants to gather for prayer each day in various forms of the church’s liturgy that may not be available at the local parish. This year, for instance, in addition to morning prayer from the church’s liturgy of the hours (its “official” daily prayer), we are inviting participants to join in a rite of gathering, a celebration of the anointing of the sick, and a rite of departing and commissioning. Prayer is also woven into other elements of the Convention, such as some of the Quartets, recitals, concerts, and performances.

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. Or Fax the editor at (202) 723-2262.

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Association News

Convention & Schools

Communal Anointing of the Sick

A sacramental celebration for all the sick with special concern for those (especially musicians and liturgical ministers) sick and dying of AIDS, AIDS Related Complex (ARC), and other HIV-caused diseases will be held during the National Convention on Tuesday, July 9, at 9:00 P.M.

The ministers of the sacrament have requested that those who wish to be anointed meet with one another on that Tuesday afternoon, before the anointing. They have also suggested that participants in the anointing might want a sponsor/companion to accompany them at the meeting and at the celebration. A room has been set aside at the Convention Center in Pittsburgh, and the gathering will be hosted by the staff from Malia Puka O Kalani (Mary, Gate of Heaven, Parish, Hilo, HI), beginning at 5:30 p.m. The ministers want to have some indication of those who wish to be anointed, and they request that people seeking anointing contact the NPM National Office, 225 Sheridan Street, NW, Washington, DC 20011-1492, before June 8, 1991. Phone: (202) 723-5800. Fax: (202) 723-2262.

Performances, Concerts, & Quartets

The National Convention in Pittsburgh promises to be filled with music from beginning to end. Even more than in previous years, participants will be able to hear and join in making wonderful sounds. Here is a list of some of the events you can look forward to.

Tuesday Organ Recitals. On Expo Day, you will be able to hear half-hour organ recitals all day—demonstrations of preludes, postludes, and music for your assembly. Major organ manufacturers offer this unique opportunity to compare the technology and sound available for Sunday worship from Allen, Baldwin, Galanti, ICMH Heyligers, Rodgers, Wurlitzer, and others.

Wednesday Quartets. Two performances of four quartets will be offered in nearby churches and hotels. Dr. John Ferguson and the sixty-voiced choir of the Diocese of Pittsburgh’s Schola Cantorum will lead a hymn festival in a glorious celebration of musical praise titled Singing a New Church (Sponsor: GIA Publications). A few blocks away, Dr. Ann Laboumsky will be playing a one-hundred-rank Cassavant organ in a recital called The Saints Clotilde Tradition & More (Jenkins, Langlais, Barber, Franck, and an improvisation on a submitted theme). In a nearby hotel, meanwhile, Rev. John Gallen, SJ, and a number of featured performers will present Promised Presence: Gathering Rites of Eucharistic Celebration (Sponsor: Modern Liturgy magazine). And Oliver Douberly will direct the world premiere performance of Credo, a cantata with music by Nansi Carrol and text by Theresa Cotter commissioned and sponsored by NPM.

Thursday Concert. The Choir of the National Shrine of the Immaculate Conception (Washington, DC) will be conducted by Dr. Leo C. Nestor in a concert that ranges from plainchant to Britten and features the world première of a virtuosic work by Richard Proulx. The conventioners will sing Mozart’s Ave Verum in choral arrangement and God, We Praise You. Dr. Robert Grogan will be the organist for this event, which will be offered twice at St. Paul’s Cathedral. The concert is free to convention registrants, but if you are using the bus, a fee is charged.

Participants in Thursday’s first performance will have the opportunity to continue the evening with a three-hour cruise along Pittsburgh’s three rivers. And if you sign up for the bus, transportation will be provided from the Convention Center to the concert, then after the concert to the boat, and after the boat trip, back to the Convention Center.

Friday Performances. There will be four very special performances to choose from on Friday afternoon. The choir of St. Benedict the Moor Church in Pittsburgh will perform From Genesis to Revelation: A Celebration of the Spiritual; and the Epiphetha Choir, conducted by Mary Ann Fahey and Tubal Holmes, will present Mostly Mozart, a program that will feature Mozart’s “Coronation Mass.” Participants in two of the special tracks during the week will showcase their skills in the other two performances. Oliver Douberly will conduct the participants in the Advanced Studies in Choir Directing program in Schubert’s Mass in G, and James Hansen will conduct those who were part of the Advanced Studies in Cantor Performance in his composition Carried by the Ark: A Cantor for the New Church.

All this, of course, is in addition to the music that will be part of our daily worship, the many presentations and workshops, and the four hours of showcases spread throughout the week . . . plus the spontaneous jam sessions that tend to form around any available instrument.

College Credit

Participants in the full Convention can receive one unit of graduate or undergraduate credit or one C.E.U. from Mt. St. Mary’s College of Los Angeles, CA; further details are in the Convention brochure. Those seeking credit for the DMMD Institute will also receive that credit from Mt. St. Mary’s College of Los Angeles, CA. This corrects an error appearing in the DMMD Institute invitation.

Music Educators: Convention Early Birds

We described the special Convention programs for music educators in the last issue of Pastoral Music, but we neglected to mention the very important meeting of the Music Educators Standing Committee scheduled for Tuesday, July 9 (2:00-4:00 P.M.). The NPM/ME meeting will focus on these items:

• A report on the National Symposium on America’s Culture at Risk held in Washington, DC, March 6-7, 1991. The heart of this symposium is a focus on the need for music education in the school curriculum: “Just as there can be no music without learning, no education is complete without music. Music makes the difference.”

• The relationship between NPM/ME and the Music Educators National
Conference (MENC). NPM is an affiliate organization of MENC; both organizations work to assist each other.

- A progress report on the NPM/ME Needs Assessment Project. The Music Educators Committee is setting up a study that will evaluate the needs of music educators throughout the country.

- A discussion of future directions. Suggestions will be offered on how music educators can work on two levels: on the local (diocesan) level, NPM/ME can help coordinate activities that will benefit you and other teachers; on the national level, the National Office is coordinating future programs and policies. Come learn what’s in the works!

Members Mailing

By the time you read this issue of Pastoral Music, you should have received a packet of brochures describing the Convention and the Schools we have prepared for this summer. If you have not yet received this packet, please call the National Office immediately at (202) 723-5900 or Fax us at (202) 723-2262. If you have received more than one packet in the mail, please distribute the additional brochures to other people in your parish or in neighboring parishes.

New Schools

Last summer NPM surprised and delighted many people with its successful first-ever Gregorian Chant School. That school is being repeated this year at a different site: St. Meinrad Archabbey in St. Meinrad, IN. And this year we are offering two new schools, one for those interested in the craft of music—music theory and composition—and the other for those who work liturgy with children.

Music Theory & Composition (June 17-21). Every pastoral musician must know the craft of music; music theory is the foundation of composition and musicianship. This new school offers opportunities to deepen basic understanding of theory and develop musical craft. This school offers musicians the opportunity to compose and analyze their compositions with other participants. The outstanding faculty for this School includes Elaine Rendler, Frank Brownsteed, Christopher Walker, Bernadette Farrell, and Paul Covino. Join them at the Bergamo Center, located on 150 acres of rolling hills just east of Dayton, OH. (A full brochure was included in the all-member mailing.)

Children’s Liturgy School (August 19-23). This program is for all those who gather and lead children in liturgical prayer and music. The faculty includes Jack Miffleton, Jeanette Dorsey, Ron Jones, Bro. Michael Delaney, and Kathleen McGhee, who will lead participants in an exciting week of learning the principles for worship with children (morning sessions) and applying them (afternoon sessions). The site is the beautiful San Damiano Retreat Center in the heart of the Las Trampas mountain range in Danville, CA. (An informative brochure was part of the all-member mailing.)

In addition to these new programs, we continue to offer our other popular week-long programs: the School for Cantors & Lectors (four sites from Upper Saddle River, NJ, to San Diego, CA); the Choir Director Institute (two sites); the NPM School for Organists (two sites); and the School for Guitarists (Rockford, IL). There are member discounts for tuition and board at each school, and we have tried to keep the overall costs as low as possible for these exciting and challenging programs.

The Pastoral Press:
Distribution Abroad

The Pastoral Press (NPM’s book publishing division) has developed local distributors for its publications in the British Isles and Australia, and most recently it has changed its sales and distribution arrangement in Canada.

The new Canadian Office for The Pastoral Press is at 8 Mountainview Drive, St. Catharine’s, Ontario L2T 3H4. Phone: (416) 685-5268. Fax: (416) 988-5748. The office is directed by Mary E. Roberts and will handle all Canadian orders from individuals and book stores directly, utilizing Canadian currency only.

Also, inquiries regarding NPM Chapters, NPM membership, and Pastoral Music and Notebook mailings to Canada should be directed to the NPM Canadian Office for The Pastoral Press.

Distribution for the British Isles continues through Columbus, 93 The Rise, Mt. Merrion, Blackrock Co. Dublin, Ireland. Fax: (011) 3531-883-770. And The Press’s publications are made available in Australia through Word of Life Distributors, Factory 3, Lot 32, Industrial Drive, Somerville 3912, Australia.

The Pastoral Press:
New Books for Spring

Four new spring titles from TPP add important new resources to three existing series that have gained national and international attention, and one new title collects major presentations that caught the attention of participants in our Regional Conventions last year.

Additions to the “Worship” series come from David Power, OMI, and John Baldwin, SJ. Those familiar with this series know that each volume contains important essays by one author on a set of liturgical and pastoral topics. Earlier volumes featured the work of Thomas J. Talley, Gail Ramshaw, James Empereur, SJ, and Mary Collins, O.S.B. David Power’s new volume is titled Worship: Culture and Theology, and the one by John Baldwin is Worship: City, Church, and Renewal. Each of these new volumes, like the earlier volumes in the series, is $11.95.

There is a new addition to the
"Pastoral Music in Practice" series, edited by Virgil C. Funk. This series collects articles on a particular topic that have appeared in the pages of Pastoral Music, especially those that have proven their worth by evoking readers' interest and requests for reprints or reprint permission. The first five volumes have treated the ministry of music in general, weddings, funerals, the liturgy of the hours, worship with children, initiation, and the ministry of the pastoral musician. Pastoral Music in Practice #6 is titled The Singing Assembly; it deals with the ministry of the "primary minister," the assembly, and ways to encourage that ministry. The cost is $9.95.

If three things with obvious similarities constitute a series, then The Pastoral Press now has a "Basics" series. First came Neighborhood Ministry Basics: A No-Nonsense Guide (Cook and Zeller, $7.95). Next was Liturgy Committee Basics (Baker and Ferrone, $7.95). Now comes Cantor Basics by Jim Hansen, the well-known coordinator of the NPM School for Cantors and Lectors. This introductory workbook provides Jim’s practical and insightful suggestions plus space for adding your own reflections, comments, and applications. This practical resource is only $9.95.

Sung Liturgy Toward 2000 A.D. is also edited by Virgil C. Funk. It collects papers based on some of the interesting and challenging presentations made at the NPM Regional Conventions last summer (1990). Read what Lawrence Hoffman, Edward Foley, Mary Collins, David Power, and others have to say about the directions in which we are heading and need to head as we approach the second millennium of the present era. Cost is $9.95.

For a full brochure describing The Pastoral Press’s new spring releases, write: The Pastoral Press, 225 Sheridan Street, NW, Washington, DC 20011-1492. Phone: (202) 723-1254. Fax: (202) 723-2262.

Send Us Your Change

We’d like to begin publishing regular notices of our members’ new appointments. This will help other members identify someone else in their area as an NPM member, and it will help us celebrate your achievement. We hope to include a few such new appointments in each issue of Pastoral Music and Notebook. Please send along a brief note.

Open Our Hearts by Michael Ward

"Compositions of high quality. Choirs, instrumentalists, and folk choirs will enjoy ministering and praying with them at the assembly. Let's hear more from this talented composer in the future."

(David J. Cinquegrani in Pastoral Music, April-May 1990)

Open Our Hearts includes "In the Breaking of the Bread," "The Isaiah Song," "We Shall Be Changed," plus seven additional inspiring selections. Each title is available in individual octavo choral form and comes with a congregational unison setting. You can purchase each title separately or all ten as a collection. There’s a special combination price for the entire collection and cassette.

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that contains your name, the location of your appointment (e.g., St. Simpson-on-the-Tube, Fox Network, NE), and the
date you began (or will begin) this new ministry. Address it to: Editor, Pastoral Music, 225 Sheridan Street, NW, Wash-
ington, DC 20011-1492.

Culture at Risk

A national symposium, America’s Culture at Risk, met in Washington, DC, March 6–7, to explore how music and
the other arts as basic components of children’s education can make major contributions to solving today’s prob-
lems in society and education. A major highlight of this event was the presentation of the final report of the National
Commission on Music Education, which has been examining the influ-
ences of music and the arts on child development and the depth of the dan-
gerous omission of arts in national education priorities. The Commission’s report, Growing Up Complete: The Imper-
ative for Music Education, summarizes research and public opinion from three
national forums and recommends strategies to reverse the decline in school
arts programs.

This symposium and the commission hearings have been major parts of a
two-year program sponsored by the Music Educators National Conference
(MENC), the National Academy of Recording Arts and Sciences, and the
National Association of Music Merchants. Another part of the program is
a nationwide grassroots project to educate school districts, parents, busi-
nesses, and governments on the importance of music and arts programs in
their schools. Special kits to help promote music education are being dis-
tributed to local groups. They include a video narrated by Henry Mancini, a
how-to manual, and brochures. For more information on the Commission’s
report and on the whole two-year pro-
gram, contact: National Commission on Music Education, 1902 Association
Drive, Reston, VA 22091. Phone: (703) 860–4000. Fax: (703) 860–1531.

Keep in Mind

We report the death of several long-
time friends and examples of pastoral
witness.

Shawn Sheehan, a priest of the Arch-
dioce of Boston, died last October 19.
He was a constant witness for that
unified vision of Christian renewal that
marked the American liturgical move-
ment: not only a renewal of worship,
but a linking of worship with the whole
of life. His vision took him to the board
of The Liturgical Conference and to the
freedom marches in Selma. He joined
the farm workers in their quest for a
decent life, and he worked for world
peace in the time left over from pastor-
ning urban parishes.

Donald Hughes, a priest of the Arch-
dioce of Chicago, died later that same
month (October 30, 1990). As pastor of
St. Barbara’s parish in Brookfield, IL, he
worked to make the liturgy the best it
could be, since he firmly believed that it
was the heart of the church’s life. Robert
Bastasini, who served as director of
music at St. Barbara’s for several years,
wrote in Liturgy 90 (22:2 [February-
March 1991] 15) that Don Hughes “was
the kind of pastor liturgists and musici-
ans dream about... He was a care-
ful and prayerful presider who never
called attention to himself. He never
began a liturgy with ‘Good morning,’
never cracked a joke while wearing a
chasuble, and he never left the chair
until the last stanza of the closing
hymn!” In sum, Bastasini wrote, “Don
Hughes was a lover. He loved God, he
loved people, he loved to laugh, he
loved a party... and he loved to
work—work for the building of the
kingdom on earth.”

Ethel M. Grabenstatter served the
church through music for over forty-
five years. She worked not only in
Blessed Trinity Parish in Buffalo, NY,
but also as a music educator in the
public school system. She was a former
president of the Church Musicians
Guild in Buffalo (which eventually be-
came the NPM Chapter there with her
support), and she edited its newsletter
for forty-two years. Though sick with
cancer, she managed to spend a few
days last summer at the Chicago Re-

gional Convention. Ethel died on Fe-
bruary 2, and her funeral on February 5
was filled with the singing of members
of the Church Musicians Guild, the
congregation, and the choir she had
directed for forty years.

With the Order of Christian Funerals
we pray: Faithful God, your servants
worked so generously to spread the
Good News; grant them the reward of
their labors and bring them safely to
your promised land.

Meetings & Reports

New at the BCI.

Bishop Wilton Gregory, the new
chair of the Liturgy Committee of the
National Conference of Catholic Bish-
ops (as of November 15, 1990), has
appointed several new members to the

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Michael Kemp - Youth Choir Methods
Elizabeth Jensen Shepley - Orff in Church Choirs
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Nurturing the Spiritual Growth of Children and Youth Through Music
bishops' committee as well as new consultants to advise the BCL. The six new bishop members will be supported by six new bishop consultants. In addition, Bishop Gregory appointed three new advisors to the Committee, one of whom, Rev. Michael G. Witzczak, SLD, of the St. Francis School of Pastoral Ministry in Milwaukee, is an NPM member.

IV World Congress for Choir Directors

Approximately 150 choir directors from 43 countries attended the IV World Congress for Choir Directors at St. Peter's in Vatican City. Celebrations of the eucharist and morning and evening prayer with the Julian Choir at the Altar of the Chair in St. Peter's were mixed with choir concerts of the Coral Zulia from Venezuela, the Coral Sol Nascente, Portugal, and a choir from Germany at St. Ignatius. The concerts and liturgies provided lots of time for getting out to Rome and intermingling with the participants from other countries.

The study sessions focused on three themes. The German group dealt with "Solemnities: Characteristics and Requirements for Liturgy," with Rev. Udo Hildenbrand. His presentation was followed by examples of the way solemnities are celebrated in Germany, led by Rev. Wolfgang Bretschneider, and in the U.S.A., led by John Romeri and Fred Moleck. The Italian group dealt with "The Value of the Roman Experience for Visiting Choirs," with representatives from Japan, Argentina, England, and Germany making presentations. The theme "Responsorial Psalm" was presented by the United States. The history and current legislation were presented by Rev. J. Michael Joncas, and examples of current practice from various countries were presented by Rev. Virgil Funk. Audio examples of the responsorial psalm from Germany were combined with live examples from the Venezuelan and Portuguese choirs, and the session concluded with the description of an experimental psalm project in the Netherlands directed by Kees Waaftman and Chris Fictoor.

The Congress climaxed with a "Mardi Gras" meal featuring the festival and spontaneous music of the various nations present, everything from a New Orleans "When the Saints Go Marching In," to a Japanese operatic rendition of the Malotte "Our Father," to African drum chants and Germanic choral hymns newly composed (the night before). The Congress ended with a papal audience, in which the Pope called for peace throughout the world.

NAAL

The North American Academy of Liturgy held its annual meeting in Minneapolis, MN, January 2-5, 1991. Rabbi Lawrence Hoffman, president-elect, opened activities with a keynote address urging members to rethink the wide possibilities available for the Academy's development. As always the majority of work took place in the various study groups, with reports and study papers presented on a wide range of topics of interest to the Academy members.

Worship during the meeting centered on Epiphany, through use of Isaiah 60-61. The planning team of Victor Gebauer, Paul Jacobson, Michael Kwa-

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tera, Shawn Madigan, Allan Mahnke, Anne C. McGuire, James Moudry, and Sue Seid-Martin provided a gathering ceremony celebrating the common foundation of Judaism and Christianity; morning prayer in the diversity of gifts; a new table prayer by Michael Joncas; and a sending forth to share the “glad tidings of the year of the Lord’s favor.”

Rev. David Power, OMI, recipient of this year’s Berakah award, responded with a talk in which he stressed that we are in a period between modernity and postmodernity. We are postecological, where the self is no longer the paradigm; postcentric—there is not just one center; postpatriarchal—patriarchy doesn’t have the hold it once did; postanthropocentric—the human is not the paradigm; postevolutionary—history is no longer linear. It is our task to name God in the midst of this disjunctive situation. What we know of self and of history is so many facts, but they are understood so little. We are reentering the “via negativa,” a new place in which to do our work. Worship, then, becomes an “advent”: not an ordering of history, but an event “breaking in”; ritual remains the assistant, and liturgy (prayer) is in the event.

Rev. Gilbert Ostdiek, O.F.M., was chosen as the new president-elect. The NAAL will meet next year in Washington, DC, and Rev. Virgil C. Funk and Rev. Lawrence Madden, SJ, will assist as local hosts.

International Musicians Congress, 1994

The National Association of Pastoral Musicians is actively participating in the planning sessions for an international Congress and Festival for Church Musicians in Assisi, Italy, in February 1994. Titled “Jubilate Deo Omnes Gentes,” the Congress will explore “Sunday Parish Worship and Vernacular Singing: The Musical Elements of the Opening Rite and the Liturgy of the Word.” The Congress and Festival will be run by church music associations throughout the world and will feature programs in English, French, German, Italian, and Spanish, with additional languages added as personnel will be available. Complete details will be available in April of 1992.

ICEL

We’ve already told our members (Notebook 15:2 [January 1991] 3-6) a bit about the Second Progress Report on the Revision of the Roman Missal that was issued by ICEL (the International Commission on English in the Liturgy), but since we make reference to it in this issue of Pastoral Music (see page 2), we thought we should give it a bit more coverage.

The Report includes sample revised translations (often four different samples) of single collect prayers, together with sample original texts for some opening prayers, prayers over the gifts, and prayers after communion. The Report’s final section, “Presentation of Texts,” lists the contents of the revised Roman Missal, offers sample layouts for Sunday propers, rubrics, and the “Introductory or Pastoral Notes” we quoted earlier in this issue.

The fine work of ICEL, as shown in this new publication and recently reviewed in Shaping English Liturgy (The Pastoral Press, 1990), shows the meticulousness with which ICEL approaches its responsibility of translation and provides a window into the many difficulties it wrestles with and the compromises that it must make.

This Progress Report still has many steps to go through before final approval, but it shows once more that ICEL’s fine work continues.

Two Special Summer Courses

Mini Session: Historical and Theological Perspectives of Christian Worship. The Rensselaer Program of Church Music and Liturgy is offering this special mini session in addition to its regular summer program. The lecturer will be Fr. James Challancin, diocesan director of worship for the Diocese of Marquette. Topics will include salvation history, God’s presence in worship, worship’s history and building blocks, worship and daily living, and current questions. Discussions will be concrete and pastoral. Tuition is $321 (audit only, $150). 3 hours academic credit. For further information: Fr. Lawrence Heiman, C.P.P.S., Saint Joseph’s College, PO Box 815, Rensselaer, IN 47978.

Gregorian Chant. The Benjamin T. Rome School of Music at the Catholic University of America is offering a special three-week course in Gregorian chant (June 24–July 12) aimed at developing a prayerful and artistic interpretation of this music. Dr. Theodore Marier is the instructor. Basic texts include the Liber Cantualis, Gregorian Chant Practicum, and the Gregorian Missal. Write: Dr. Theodore Marier, Benjamin T. Rome School of Music, The Catholic University of America, Washington, DC 20064. Phone: (202) 319-5417 or -5420. Financial assistance available.

Textiles Exhibit

To commemorate the sixtieth anniversary of Stadelmaier-Nijmegen, one of the premiere Dutch needlework studios, the Nijmegen Municipal Museum earlier this year (January 12–February 17) presented an exhibition of liturgical textiles spanning five centuries. The display “Tradition and Fashion in Paraments” included cope, stoles, and canopies produced from the year 1500 to the present. Some thirty sources contributed over one hundred displays that established the wide range of color, artistry, and rich meaning of Catholic liturgical vestments. We join in this celebration of Stadelmeier’s contributions to the rediscovery of the beauty and variety of liturgical vesture.

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NPM Chapters

Congratulations to the members of the Cleveland Chapter, who are celebrating their Chapter's tenth anniversary! This Chapter's commitment has never wavered, and it has served as a model for other Chapters to follow. Many of us will never forget the Regional Convention that Cleveland hosted in 1984; it was such a grand success due to the tireless efforts of the Chapter members. So we wish you well and hope you continue to support one another and grow spiritually, liturgically, and musically from your Chapter experiences!

Does your Chapter need an interesting topic for your meetings next year? Read through what some other Chapters have done over the past few months. Do you have questions? Call the Chapter directors—they are always glad to share their experiences with others.

There will be an array of Chapter events at the National Convention in Pittsburgh. Please check the dates and times in the Convention brochure and plan now to join us.

Rick Giblea
National Chapter Coordinator

Cleveland, Ohio

“Tales of Wonder” was presented on February 1, 2, and 3 at St. Francis de Sales, Parma.

Joe Lasio
Chapter Director

Hartford, Connecticut

The annual Advent Potluck and Prayer Supper was held on December 2 at the OLM Parish Center. Frank and Alice Caro served as coordinators. On Monday, January 7, Frs. Dan Flynn and Kevin Donovan gave a presentation on preparing for Lent and Easter.

Joan Laskey
Chapter Director

Indianapolis, Indiana

On Friday evening, February 1, a Taizé Evening Prayer was celebrated for Chapter members at St. Elizabeth Seton Church. A reception followed.

Larry Hurt
Chapter Director

Jefferson City, Missouri

Chapter members gathered at Immaculate Conception Church, Jefferson City, on Saturday, January 12, for a presentation on cantoring. Presenters were Don McCoy, Sharyn Kropp, and Mary Seidl.

Diane Hennessy
Chapter Director

Knoxville, Tennessee

The annual Christmas party was held in the Great Room at St. John Neumann Church on Thursday, December 20.

Mary Catherine Willard
Chapter President

Pittsburgh, Pennsylvania

On Monday, January 21, neighborhood meetings were held throughout the Diocese, beginning at 7:30 p.m. Members in each deanery were urged to decide on their own focus session. Msgr. Dan DiNardo led a retreat for parish musicians in February.

John Romeri
Chapter Director

Providence, Rhode Island

Members of the Chapter and the parish community of St. Jude presented “Tales of Wonder” by Marty Haugen. There were two performances on Friday, February 1, and the music director was... Marty Haugen!

Bill O’Neill
Chapter Director

San Antonio, Texas

“Tax Returns and the Church Musician,” led by CPA Bob McAdams, was the topic for the January 12 meeting. Psalms for Lent were also presented at that meeting, and the nominating committee for the 1991 Chapter elections was appointed. The meeting was held at St. Luke’s Church.

Paul Hess
Chapter Director

Scranton, Pennsylvania

Rev. Robert Simons from St. Peter’s Cathedral conducted a showcase on “Music in the Sacraments” on Tuesday, January 22, at St. Ann’s Monastery. Mary Johnson was the host.

Paul Ziegler
Chapter Director

Trenton, New Jersey

On Friday, January 11, full-time musicians from the Trenton Diocese gathered at Holy Eucharist Church. The day began with morning prayer at 9:00 A.M. A liturgy/music survey is being conducted throughout the Diocese.

Donna Marie Clancy
Chapter Director

Washington, DC

Persons interested in reorganizing the Chapter in the Archdiocese met on the first Monday of Advent. Tom Stehle, host, led the group in celebrating evening prayer at Our Lady of Mercy Church, Potomac, MD. Then Rick Giblea addressed the group on “A New Beginning!” Our second meeting took place on February 4 at Blessed Sacrament Church, Chevy Chase, with Jeremy Young as host. We’re off to a great (re)start!

Margaret Stack
Chapter Director
CANTOR BASICS
James Hansen
Get down to the basics! An indispensable tool for parishes with established cantor programs and for those just initiating this ministry. Practical suggestions, sound advice, candid observations... it answers the questions most frequently asked by cantors and parish music directors. Why do people sing? How should we choose our cantors? How should I teach a song? MUST reading for every cantor in your parish!
ISBN: 0-912405-81-3, pbk. $9.95 (Canada: $11.95)

SUNG LITURGY: Toward 2000 A.D.
Virgil C. Funk, Editor
Explore what’s ahead for the church’s sung liturgy as we move toward the year 2000. Discover which social and religious trends will influence our worship and song in the years ahead. Renowned contributors such as Lawrence Hoffman, Mary Collins, David Power, Edward Foley, and others, examines such topics as: continuing the Religious Reformation; inculturation and liturgy; new directions in the functions of ritual music. Timely topics, provocative insights.
ISBN: 0-912405-79-1, pbk. $9.95 (Canada: $11.95)

WORSHIP: CITY, CHURCH, AND RENEWAL
John F. Baldwin, S.J.
Meet the challenges of liturgical renewal! John Baldwin helps you prepare as he sheds new light on many areas of church tradition and present practice. Baldwin not only leads you on an intriguing journey into the church’s past, but also relies on this history to offer directions for present and future liturgical practice. Topics include: concelebration; frequency of eucharistic celebration; the homily; and many others. Superb scholarship! Critical, yet hopeful! ISBN: 0-912405-78-3, pbk. $11.95 (Canada: $14.50)

WORSHIP: CULTURE AND THEOLOGY
David N. Power, O.M.I.
Explore how worship relates to the world in which we live. Learn how theology is a bridge between liturgy and culture. Investigate how a new cultural consciousness is arising in many worshiping communities today. David Power cites specific examples and suggests future developments on topics such as: theology as mediating culture and worship; liturgy in search of religion; and other timely subjects. A penetrating analysis of basic questions.
ISBN: 0-912405-77-5, pbk. $11.95 (Canada: $14.50)

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Virgil C. Funk, Editor
Improve congregational singing in your parish! This basic guide shows why song is important, how to promote it, and how to increase its quality. Explore such topics as the assembly and its song; participation vs. performance. Practical techniques combine with pastoral theology to present solutions for enlivening the assembly! The best of the best articles, from the acclaimed Pastoral Music magazine! ISBN: 0-912405-80-5, pbk. $9.95 (Canada: $11.95)

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New Edition: Hurford

Oxford University Press has published a revised edition of Peter Hurford's Making Music on the Organ (reviewed in Pastoral Music 15:2 [December-January 1991] 50). For this revised edition, now available in paperback for $19.95, the author has made a number of emendations and additions and has included new information on the principles of good organ design, the history and use of the swell-box, and a useful summary of temperament. For more information, write: Oxford University Press, 200 Madison Avenue, New York, NY 10016. Phone: (212) 679-7300. Fax: (212) 725-2972.

Brassy Music

PP Music, a brass (and brass-with-organ) music publishing company located in Portland, ME, has acquired the rights to all sheet music titles of Queen City Brass Publications of Cincinnati, OH, including works by Bach, Sweelinck, Mozart, Gabrielli, and many contemporary composers. William Fisher, president of PP Music, is an NPM member who also serves as director of music and organist at Portland's Cathedral of the Immaculate Conception. For more information, write: PP Music, PO Box 10550, Portland, ME 04104. Phone: (207) 282-4604.

Parallel Digital Imaging

Rodgers Instrument Corporation has begun shipment of the Oxford 945 PDI technology from its Hillsboro, OR, plant. The Oxford 945 is a comprehensive three-manual digital organ with fifty-nine speaking voices, twenty-one couplers, and eight audio channels (expandable to sixteen). Pipe options of four to twenty-three ranks are available. Parallel Digital Imaging (PDI) integrates five technologies through the use of high speed, high-resolution components: digital signal processing, embedded controller, sampling, software, and audio. This new process allows individual tuning, leveling, and voicing of the pipe organ voices on an effective note-by-note basis. For more information, contact Rodgers Instrument Corporation, 1300 N.E. 25th Street, Hillsboro, OR 97124. (503) 648-4181.

Coda Curriculum

Coda Music Software has introduced a new music educators' curriculum program that provides free curriculum workbooks to music educators who purchase the company's products. Coda discovered that a primary reason that many music educators are avoiding using music software in the classroom (besides budget limitations) is the time it takes to develop an appropriate curriculum. The first workbook in the series, developed by Roy G. Conlee, a music teacher at Mount Pleasant Junior High in Mount Pleasant, IA, is a notation curriculum for junior high students based on the Macintosh version of Finale, and Coda is offering it for free to all music educators who purchase either Finale or MusicProse. Upcoming workbooks will include high school and university-level curriculum programs; each will be available for free after the purchase of a Coda music notation product. For more information: Coda Music Software, 1401 East 79th Street, Bloomington, MN 55425-1126. (612) 854-1288.

Planning Resources

Several publishers have made available useful planning and preparation materials that range in cost from free to pretty pricey.

General Terminology is the free one. It is an updated version of earlier booklets produced by Rodgers Instrument Corporation, and it is available to Rodgers dealers, customers, and the general public. This booklet contains expanded definitions relating to MIDI keyboards and implementation as well as additional definitions in digital electronics—from "acoustics" to "zimbelstern." General Terminology is available from Rodgers dealerships or directly from Rodgers Marketing Department, 1300 N.E. 25th Avenue, Hillsboro, OR 97124. (503) 648-4181.

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Oil lamp with the figure of the Good Shepherd. Third century. Vatican Library.
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For Musicians: Scripture

Woodwinds in Solomon’s Temple

BY JERRILYN PRESTIANO

Sunrise colors the sky. The low rumble of the crowd gives way to a mighty shout: “Hallelujah!”
—“Praise the Lord!”¹ The Levites, arranged on the fifteen steps between the Court of Men and the Court of Women, begin sounding instruments that excite the soul—ringing cymbals and sounding other percussion instruments, giving voice to the dancing tones of countless string, brass, and wind instruments. It is the seventh and final morning of Sukkot at the great Temple of Solomon in Jerusalem.² The procession circles the altar, bending toward it the fresh-cut willow branches everyone carries. Every voice chants:

We beg you, YHWH, save us,
We beg you, YHWH, give us victory!
Blessed in the name of YHWH is the one who is coming!

Jerrilyn Prestiano, a pastoral musician in San Angelo, TX, has been a flutist at Sacred Heart Cathedral for the past fifteen years.

The priests answer this song with a blessing. Brass trumpets sound as worshipers return from the altar, crying out repeatedly, “Beauty be yours, O altar!” Though many ancient cultures thought of music as magical, a mysterious gift from the gods, Jewish tradition attributed music to human invention.³ Still, the Bible holds music in high regard, and 2 Chronicles 29:25 shows God (through the voice of the prophets) decreeing the use of instrumental music in Temple worship. Several accounts tell how David appointed 245 singers to provide music for the Temple. They were to work full-time, be paid from tithes provided by the people, and live on Temple property (see 1 Chron 9:33; Neh 11:22-23; 13:5). Most of the psalms are inscribed with the word mismor, a direction that implies musical accompaniment.⁴ Many have specific accompaniment instructions directed to “the leader.” Often psalms are to be accompanied by stringed instruments or, in the case of Psalm 5, with “flutes.” The word selah, which occurs frequently in the texts of some psalms, may be a musical term indicating an instrumental interlude to be performed at that point.⁵

Because of the traditions surrounding Israel’s sojourn in Egypt for four hundred years, later writers attributed a strong influence on Israel’s music to Egyptian sources. Philo, a Jewish Hellenistic philosopher of Jesus’ time, went so far as to claim that Moses learned “rhythm, harmony, meter, and everything concerned with instrumental music” from the Egyptians.⁶ The story of Miriam playing a tambourine and leading dancing women in a song of praise to God their liberator (Exodus 15:20) is actually a description of her claiming an Egyptian instrument to praise the God of the Hebrews. (Despite its popularity, the tambourine was an instrument reserved for ecstatic usage, not condoned for formal worship because of its association with foreign gods.) In general, Jewish music was not received well in other cultures. Plutarch, who lived a generation after Jesus, wrote that Jewish music sounded Bacchic and orgiastic; it was therefore unacceptable from his viewpoint. Other writers of the time agreed.⁷ Obviously, this music must have expressed bold enthusiasm and inspired excitement in its hearers, as opposed to the music of stringed instruments such as the Greek kithara, used in the cult of Apollo to exemplify ethos (ethical restraint) and clarity.

A Halil for Mourning,
Sacrifice, and Praise

One class of instrument approved for public worship in Solomon’s Temple

The Ludovisi Throne Greek, c. 470 B.C.E., probably an incense altar, showing a woman playing an aulos. Museo Nazionale Romano, Rome.
the word nāḥa' was used to describe both ecstatic prophecy and the making of music. The prophet Samuel told the newly anointed Saul that he would meet “a band of prophets coming down from the shrine with harp, tambourine, hāllī, and lyre playing in front of them; they will be in a prophetic frenzy” (1 Samuel 10:5). The prophet Elisha used music to draw forth the gift of prophecy as well. In an argument with the king of Israel, Elisha suddenly demanded, “Get me a musician.” And then, while the musician was playing, the power of the Lord came on him” (2 Kings 3:15). Such music removed outside disturbances and helped the prophet focus on God, and the experience sometimes excited the prophet to the point of ecstasy.

An Instrument of Freedom

In biblical worship as in surrounding cultures the woodwind represented the expressive, magical, enthusiastic, and ecstatic realms. Even in the Temple, ancient flutists worshipped God with wild abandon. This magic-expressive aspect of musical worship still struggles today with the rational, organized, and functional aspects of music in synagogue and church. John Sherrill has written: “Universal human nature requires both order and freedom... In virtually all religions before the modern era, exuberance was an integral part of worship... This side of us is going to come out somewhere: it is religion’s loss if it is confined always to the secular.”

What role could a woodwind like a flute, clarinet, or oboe play in the liturgy today? No wind instrument leads singing as the cantor does, nor does it accompany the cantor or choir like an organ or guitar. The woodwinds are free to add harmonic interest or counterpoint melody of some kind. This is not to insist that these instruments (or even the tambourine) be used exclusively for enthusiastic music, for they have evolved to the point that they are capable of much more. Rather, their use encourages a search for balance in worship, a recovery of the lost free and exuberant side of worship.

The Spanish-Jewish poet Yehudi Hallevi (1075–1141) claimed that only semi-improvisational music could truly express the soul’s divine longings. The woodwind player in contemporary worship could express this longing by viewing the printed music as a starting point for spontaneous expression. After immersion in the mystery that is God, the musician could offer the music created by human breath as an image of God’s own creative breathing over the bent world. Such musicians could offer the church musical leadership like that promised by Isaiah (30:29): “You shall have a song as in the night when a holy festival is kept; and gladness of heart, as when one sets out to the sound of the hāllī to go to the mountain of the Lord, to the Rock of Israel.”

Notes

1. Editor’s Note. The Hebrew word “Hallelujah” translates literally as “Praise YHWH,” but no one really knows how to pronounce the personal name of God. Scholars today think that it is pronounced “Yah-
weh," and some Bibles now contain that spelling. But any attempt to pronounce it is offensive to Jewish belief and practice, which is why older Bibles translated the holy name the way Jews do in pronouncing the text—and some contemporary translations have continued the practice. That is, Jews usually read "Adonai" in place of "YHWH," and English Bibles translate that word as LORD—as in the phrase "LORD God."

2. Editor’s Note. The Feast of Sukkot—"Tabernacles," "Booths," or "Shelters"—was the greatest Israelite feast. It was sometimes called the Feast of YHWH or simply "The Feast." The name derives from the temporary shelters constructed of branches in the fields as guardposts during the olive harvest, which were left standing for the grape harvest. Based on a Canaanite harvest festival, this was the original pilgrimage feast, coming at the end of the season when the grapes were harvested. Originally celebrated at Shiloh with many sacrifices and appropriate vintage revelry, it became a celebration of covenant renewal as well. The festival ended with the Sinchat Torah, the "joy of the Torah" procession and dance.

3. Genesis, for instance, names Jubel—a descendant of Cain—as the "ancestor of all those who play the lyre and pipe" (Gen 4:21). The word for pipe here is עגבת a panpipe. See Edward Dickinson, Music in the History of the Western Church (New York: Charles Scribner’s Sons, 1902).

4. Mizmor, often translated as "psalm," is a technical musical direction. These headings and musical directions are later than the psalm texts, however, composed long after the Exile and perhaps near the time that Christianity began by followers of the Jewish rabbinic tradition.


8. Simpler percussion instruments were probably older, but they were more destructible, and no older examples survive. The oldest extant example of a flute is a four-and-one-half-inch bone flute over ten thousand years old. Prehistoric flutes measuring up to eight inches long were generally made of bird or cave-bear bone and had three to seven holes. Recorder-like, with possibly an added fipple or whistle head, they had a range like a piccolo. British archaeologist Mark Newcomer fashioned an exact replica of a six-hole flute found in southern France: it played the pentatonic scale. The five-note pentatonic scale predominated in ancient music, as it does among indigenous peoples today. See John E. Pfeiffer, The Creative Explosion: An Inquiry into the Origins of Art and Religion (New York: Harper and Row, 1982) 180–3.

9. The absence of such a mouthpiece only fuels the debate about whether this instrument was a single-reed one like the clarinet or a double-reed like the oboe. See Don Randel, ed., The New Harvard Dictionary of Music (Cambridge, MA: Belknap Press of Harvard University, 1986) 58.

10. Quasten, Music and Worship, 150.

11. Ibid., 62.

12. Ibid., 132.

13. Ibid., 15. Another possible reason for Jewish and Christian hostility to flute music was its use in orgiastic ritual. Plato and Aristotle both spoke disparagingly of the aulos. Aristotle noting that like the Phrygian mode, the flute was "orgiastic" and "heightened consciousness." One type of aulos, with an upward curving horn-like end on the right pipe, was the chief musical instrument for the orgiastic cult of Cybele, goddess of nature. See Quasten, Music and Worship, 36, 40, and 45.

14. Ibid., 39.

15. John Sherrill, They Speak with Other Tongues (Old Tappan, NJ: Spire Books, 1964) 139.


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The Communion Rite
When We Eat This Bread and Drink This Cup...

BY RALPH A. KEIFER

The communion rite is designed to convey a sense that sharing at the eucharistic table is an anticipation of sharing the banquet in the kingdom of heaven. It is the perfect ritual unfolding of the eucharistic acclamation, "When we eat this bread and drink this cup, we proclaim your death, Lord Jesus, until you come in glory." If the rite is appropriately celebrated, believers should be able to approach the eucharistic table with an echo ringing in their ears of the promise, "Come, you blessed of my Father, and enter into the joy which is prepared for you" (Matthew 25:34).

I don't think that is what most Catholics experience around their altars much of the time, but that is what their liturgy intends them to experience. They don't experience the communion rite as a coherent gesture of welcome to the Lord's table because of the obstacles that are put in the way, some of them by presiders, some of them by uninformed musicians, and a few of them by faults in the Sacramentary.

Because of the heritage of private prayerbook piety, we often enact and perceive the communion rite as a mishmash of devotional exercises arbitrarily juxtaposed. It is not uncommon to experience a eucharist at which a lyric "Our Father," in Tudor English, of course, is quickly followed by a folksy peace greeting. That in turn is followed by a doleful and penitential Lamb of God. As the people file up with the demeanor of the condemned goats of the parable, a cantor joyfully intones "My Shepherd Is the Lord."

Granted, it is difficult to see the communion rite as anything other than a hodgepodge of devotions. Beginning with the Our Father, the rite goes on to say much about peace and the forgiveness of sins and unworthiness and a few things about a Lamb of God (whatever that is). The prayers after communion ask vaguely for strength and eternal life and other generalities.

But let's look again. The communion rite is made up of four basic gestures or expressions: the Our Father, the peace greeting, the breaking of the bread, and the reception of communion. Keeping in mind this basic fourfold structure is important; the first three gestures, which precede the reception of communion, are integrally related to it.

Four Gestures

The prayer in preparation for communion is the Our Father, in which we pray for the coming of God's kingdom. It is both the final echo of the great eucharistic prayer and the perfect prayer to accompany our sharing at the table that anticipates our sharing in the banquet of the kingdom of heaven. By calling on our Father, we often enact and perceive the communion rite as a mishmash of devotional exercises arbitrarily juxtaposed.

using the prayer of the Lord Jesus, we acknowledge that we are one in Christ—which is what communion is all about. The emolism (the presider's prayer immediately following the Our Father) is intended to bring home what it means to pray for the coming of the kingdom. It doesn't do that in the present English translation, because the text has us pray for things that God obviously does not do—relieve us of all anxiety and grant us peace in our day. The Latin text prays soberly and realistically for the peace that, in the words of the fourth gospel, the world does not give—the peace of those who stand firm in their commitments, the peace of those who hold firm in the midst of pain, the peace of those who live by the cross. To live by that peace is to live in hope of the resurrection in the kingdom of God. Here is what the Latin actually means: "We do pray, Lord, deliver us from all evil. Grant us your peace in our lives, so that with the help of your loving kindness, we may be freed from all sin and stand firm in all adversity, as we wait for the blessed hope and coming of our Savior, Jesus Christ."

The gesture of exchanging the peace logically follows this prayer. Far from being a folksy pleasantry, the

The late Dr. Ralph A. Keifer (1940–87) was an outstanding author, speaker, and teacher. This article is adapted from chapter seven of his To Give Thanks and Praise: General Instruction of the Roman Missal with Commentary for Musicians and Priests (The Pastoral Press, 1980).
peace greeting is a token of the support we owe one another as brothers and sisters in faith, whose deepest unity will be revealed only on the last day. It is also a concrete “Amen” to what we have already said in the Our Father—that we are one in Christ. The peace greeting parallels the “Amen” we voice in response when the communion minister offers us the bread and cup with the words “The body of Christ/The blood of Christ.” Here in the peace greeting we acknowledge in faith that we are members, one with another, in the body of Christ.

After we have said in prayer and gesture that we are one in Christ, the breaking of the bread and the pouring of the cup invite us, as members of that one body in Christ, to share in his body broken and blood poured out to make us one. Naturally this gesture is robbed of its power if the bread does not look like real bread, food to be shared as the Sacramental demands. The Lamb of God, which is intended to accompany this gesture, assumes the breaking of a loaf and the pouring of wine from a flagon into separate chalices. This acclamatory litanies (which can hardly accompany the snap of a single host!) is supposed to welcome the risen and awaited Lord who saves, defends, reconciles, heals, empowers, uplifts, encourages, and welcomes us into the home of his Father. To pray “have mercy on us” is not to pray for the reprieve of a pack of rotten offenders; it is to pray for the fulfillment of God’s purposes and the fulfillment of his own hope.

In this spirit the communion proper begins with the invitation, “This is the Lamb of God who takes away the sins of the world. Happy are those who are called to his supper.” The translation of the community’s response is anything but fortunate, because “Lord, I am not worthy” recalls hymns of the “Lo, I a Wretch” school of communion piety and reflects none of the trustful confidence of the Latin original. Moreover, the full text—“Lord, I am not worthy to receive you, but only say the word and I shall be healed”—sounds all the world like a “thanks, but no thanks” refusal of communion. It is, in fact, a not very imaginative translation of a clever Latin original, which is almost impossible to reproduce in English with the original’s overtones of confidence and hope. What the Latin really means is “Happy indeed are we, for though we are sinners, you call us to your table.”

The communion rite, then, is a unified whole. It is a prayerful, confident, yet sober approach to the table of the Lord, acknowledging that while we are sinners, we are called to live as one in Christ, to share the Lord’s table as his brothers and sisters. Furthermore, the communion rite is textually coherent. Properly understood, the texts speak for that event of sharing in the body of Christ that the eucharist is.

Something to Be Desired

Ritually the coherence of the communion rite leaves something to be desired. The placement of the peace greeting in the Roman Rite is unusual; in all other traditional Catholic rites, it is placed before the eucharistic prayer. Likewise, our present manner of sharing communion represents something of a make-shift, gradually engrained on the rite of Mass after centuries during which there was no provision for the communion of the people during the rite. The full sacramental sign of the eucharist, after all, is not simply eating and drinking the eucharistic supper, but rather eating and drinking together. The distinctive place we accord to the priest’s communion, especially highlighted at concelebrated Masses, and the tendency to use few communion ministers conspire to diminish the sign of sharing that the eucharist is designed to be.

Presiders should take care to let the basic gestures speak for themselves by carefully performing the rite and speaking only when necessary. Musicians should respect the rite’s coherence, hopefulness, and sobriety.
Past musical usages, lovely as they may be, are often inappropriate as models for new music because they subvert something of the communion rite's proper meaning. This is especially true of the excessively penitential Lamb of God compositions and adoration hymns.

Naturally this gesture is robbed of its power if the bread does not look like real bread, food to be shared as the Sacramentary demands.

The two most obvious places for song are the Our Father, which allows for vigorous communal participation, and the Lamb of God, provided that the bread is of some significance and the cup is to be shared. At the same time, it must be noted that the Our Father is one text that does recite well, even in a large public setting. If the Our Father is sung, so also should the doxology after the embolism be sung; the rite uses it as part of the Lord's Prayer. The quality of the prayer experience is always more important than the quantity of words said or sung, and if a traditional Our Father is used, with the “For thine is the kingdom” doxology, it might be a good idea to continue with the doxology and omit the embolism.

The primary musical opportunities in the communion rite are the Our Father and the Lamb of God; all else is secondary. These are the places where we articulate in word and song the fundamental meaning of holy communion. Other music should serve and support—not upstage, overshadow, or worse, replace—what is done at these critical moments.

If a congregation appreciates coming to communion with song on their lips, fine, but it is not absolutely necessary. Choral, solo, or instrumental accompaniments to the communion procession are equally appropriate, and may be more desirable for some congregations. The traditional communion song of the Roman Rite is the Twenty-Third Psalm, “The Lord is my shepherd,” though certain other psalms are equally appropriate. Songs that genuinely invite people to the Lord’s table are also fitting, but not adoration hymns. It is also desirable to conclude the communion with a song just before the priest’s prayer after communion, but whether this piece is sung in whole or in part by a congregation will be determined by the possibilities and sensibilities of individual congregations. This final communion song is somewhat inappropriately described in some parishes as a “thanksgiving” song. The eucharist itself is a thanksgiving; all this final song does is prayerfully prolong the moment of communion.

The recessional song has practically become de rigueur among us, despite the fact that our liturgical books don’t even mention it. There is something incongruous about singing after the congregation has been dismissed, especially when people in most congregations are diving for purses and other paraphernalia or waiting (sometimes not so patiently) to make a quick exit without confronting or trampling Father. Instead of...
dragooning unwilling congregations into recessions, we might far better provide them with a prayerful song just before the prayer after communion.

Aids to Understanding

The musician’s task during the communion rite is fairly simple: concentrate on a good Our Father and Lamb of God, when appropriate, and on a song for communion that the congregation can manage comfortably.

Priests could contribute much to the communion rite if they would not say prayers aloud that are intended to be silent or ad-lib extra material; the presider’s private prayers shouldn’t swamp the prayers that everyone should say or sing aloud.

Priests and other communion ministers should be attentive to the fact that communion is fundamentally an action of preparation and eating and drinking. Using eucharistic breads that look like real bread and generously extending the chalice to the congregation are critical. Handling the people’s communion is a central action, but it will not be central if most of the altar bread comes from the tabernacle. If some of the altar bread must come from the tabernacle—a practice discouraged by Rome since the eighteenth century—it should be brought discreetly to the altar at the time of the breaking of the bread. All the communion ministers should then be assembled around the altar with their vessels when the priest says, “This is the Lamb of God.”

Purifying the vessels at the altar, besides being an undignified gesture now that the priest faces the people, also tends to make the priest’s part look more prominent than it is intended to be. Like the priest praying private prayers aloud, it clericalizes what is definitely intended to be a shared action. Vessels should be placed on the credence table to be purified after Mass. If bread particles or some of the consecrated wine remain, cloths should be available to cover the vessels that contain them. Otherwise the congregation is left feeling that the sacred species have been carelessly tossed aside.

The practice of having a priest or some other communion minister appear suddenly from the sacristy and go to the tabernacle for hosts that are immediately given to the people is an affront to the dignity of the baptized who offer the eucharist. It says loudly and clearly that the congregation are mere appendages to a clerical gesture and the recipients of clerical largesse.

The full sacramental sign of the eucharist, after all, is not simply eating and drinking the eucharistic supper, but rather eating and drinking together.

Our communion rite, then, has great potential to say, in gesture, word, and song, that “when we eat this bread and drink this cup, we proclaim your death, Lord Jesus, until you come in glory.” Whether this potential is actualized or not depends much on the cooperation of musicians, priest, and communion ministers.

Notes

1. See John 14:27.
2. “The nature of the sign demands that the material for the eucharistic celebration truly have the appearance of food.... Accordingly, even though unleavened and baked in the traditional shape, the eucharistic bread should be made in such a way that in a Mass with a congregation the priest is able actually to break the host into parts and distribute them to at least some of the faithful. . . . The wine for the eucharist must be from the fruit of the vine. . . . natural, and pure, that is not mixed with any foreign substance.” Sacred Congregation for Divine Worship, General Instruction of the Roman Missal, 4th edition 27 March 1975, #283–4. English translation from International Commission on English in the Liturgy, Documents on the Liturgy 1963–1979: Conciliar, Papal, and Curial Texts (Collegeville, MN: The Liturgical Press, 1982), document #208.

Courtesy of Robert Mondavi Vineyards.
Our Father: The Challenge of Sung Prayer

BY HOWARD HUGHES, S.M.

I

f we members of the assembly have united ourselves with Christ’s self-offering in the eucharistic prayer and have committed ourselves to be like Christ with a resounding “Amen,” the next step is to share Christ in communion with the assembly. This is the goal of the liturgical action. The ideal preparation for this act of communion comes from Jesus himself: the prayer that he taught to his disciples, with its themes of bread, forgiveness, and mutual peace. In that prayer we dare to address God familiarly—as Jesus taught us.

We do not find ancient settings of this prayer given to the cantor alone or assigned to the schola or chorus.

Bro. Howard Hughes, S.M., is composer-in-residence at the Marianist Provincial House, Baltimore, MD. Of the seven hundred compositions he has published, nine are settings of the Lord’s Prayer.
with the prayer for peace (the "embolism") added to it by the priest. At its introduction into the ritual the Lord's Prayer was usually placed immediately after the breaking of bread, but Pope Gregory the Great (590-604), influenced by the views of Augustine of Hippo (354-430), considered the Our Father to be linked to the eucharistic prayer, so he placed it before the breaking of bread.

Historians also tell us that the Our Father was often sung. In the Eastern churches it was sung by all present, but in Western churches it was reserved to the priest, with the assembly adding an "Amen" after each petition. The assembly's participation was even more restricted in the Roman Rite, in which it was permitted to add the "Amen" only at the very end of the prayer.

The Byzantine Church traditionally added "For the kingdom, the power, and the glory are yours, now and for ever" to the Our Father, and the fact that this acclamation has been found in biblical manuscripts attests to its antiquity. It would seem that the use of this acclamation resulted from a desire to conclude the Lord's Prayer on a more positive note than the petition to "deliver us from evil."

It has been said that the Lord's Prayer began to be sung in the West by the priest alone when participation by the people waned, but it is worth noting that we do not find ancient settings of this prayer given to the cantor alone or assigned to the schola or chorus. There do not seem to be any Renaissance choral Pater Nosters.

Nor should the Lord's Prayer be assigned to soloist or chorus only, as we understand the Prayer's role today: it is the meal prayer for the whole community.

Many Settings; One Setting

The General Instruction of the Roman Missal (#56a, 110, 111) calls for the Lord's Prayer to be sung or recited by the entire assembly, with the short embolism added by the priest, concluding with the people's acclamation ("For the kingdom . . . "). Since Vatican II, as might be expected, a great variety of musical settings for these texts has appeared, and a review of several current hymnals shows that each contains at least two, and frequently more, settings of the Our Father. Yet even though many settings are available, there is one that surpasses all others in frequency of performance—the chant adaptation by Robert Snow dating from 1964.

What is there about this one setting that makes it so effective? For one thing, the chant is familiar: the melody for this setting of the English text is based on the Latin chant sung for centuries and heard by the faithful of the Roman Rite. Such repeated hearings are bound to

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**ORATIO DOMINI**

Praecéptis salutáribus móniti, et divína institutióne formáti, audémus dicere:


Liberá nos, quaesumus, Domíne, ab omni bus malís, da propitius pacem in diébus nostríbus, ut, ope misericordíae tuae adítüm, et a peccato sinús semper líberi et ab omní perturbationé secúti: expectántes beá tum sperm et advén tum Salvátóris nostri Jesu Christi.

R. Qui tuum est regnum, et potestas, et glória in saecula.

---

**LORD'S PRAYER**

Let us pray with confidence to the Father in the words our Saviour gave us:

Our Father, who art in heaven, Hallowe be thy name. Thy kingdom come. Thy will be done on earth, as it is in heaven. Give us this day our daily bread, and forgive us our trespasses, as we forgive those who trespass against us, and lead us not into temptation, but deliver us from evil.

Deliver us, Lord, from every evil, and grant us peace in our day. In your mercy keep us free from sin and protect us from all anxiety as we wait in joyful hope for the coming of our Saviour, Jesus Christ.

R. For the kingdom, the power, and the glory are yours now and for ever.

---

**LA PRIÈRE DU SEIGNEUR**

Comme nous l'avons appris du Sauveur, et selon son commandement, nous osons dire:

Notre Père qui es aux cieux, que ton nom soit sanctifié, que ton royaume vienne, que ta volonté soit faite sur la terre comme au ciel. Donnez-nous aujourd'hui notre pain de ce jour. Pardonnez-nous nos offenses, comme nous pardonnons aussi à ceux qui nous ont offensés. Et ne nous soumet pas à la tentation, mais délivrez-nous du mal.

Délivre-nous de tout mal, Seigneur, et donne la paix à notre temps; par ta miséricorde, libère-nous du péché, rassure-nous devant les épreuves en cette vie o’u nous espérons le bonheur que tu promets et l’avènement de Jésus Christ, notre Sauveur.

R. Car c’est à toi qu’appartiennent le royaume, la puissance et la gloire pour les siècles des siècles!
GEOMET DES HERRN

Den Wort unseres Herrn und Erlösers gehorsam und getreu seiner göttlichen Weisung wagen wir zu sprechen:


R. Denn dein ist das Reich und die Kraft und die Herrlichkeit in Ewigkeit. Amen.

PRECHIERA DEL SIGMORE

Obbedienti alla parola del Salvatore e formati al suo divino insegnamento, oiamo dire.

Padre nostro, che sei nei cieli, sia santificato il tuo nome, venga il tuo regno, sia fatta la tua volontà, come in cielo così in terra. Dacci oggi il nostro pane quotidiano, e rimetti a noi li rimettiamo ai nostri debitori, e non ci indurre in tentazione, ma liberaci dal male.

Liberaci, o Signore, da tutti i mali, concedi la pace ai nostri giorni, e con l’aiuto della tua misericordia vivremo sempre liberi dal peccato e sicuri da ogni turbamento, nell’attesa che si compia la beata speranza e venga il nostro salvatore Gesù Cristo.

R. Tuo è il regno, tua la potenza e la gloria nei secoli.

PADRE NUESTRO

Fieles a la recomendación del Salvador y siguiendo su divina enseñanza, nos atrevemos a decir:

Padre nuestro, que estás en los cielos, santificado sea tu Nombre, venga a nosotros tu reino, hágase tu voluntad así en la tierra como en el cielo; el pan nuestro de cada día dánoslo hoy, y perdónanos nuestras deudas, así como nosotros perdonamos a nuestros deudores, y no nos dejes caer en la tentación, mas libranos del mal.

Libranos, Señor, de todos los males y concédenos la paz en nuestros días, para que, ayudados por tu misericordia, vivamos siempre libres de pecado y protegidos de toda perturbación; mientras esperamos la gloriosa venida de nuestro Salvador Jesucristo.

R. Tuyo es el reino, tuyo el poder y la gloria por siempre, Señor.
make the music more familiar. Craig Douglas Erickson writes in Participating in Worship that "persons who encounter a work of art over a period of time apprehend it at differing levels of meaningfulness with each encounter." Before the conciliar and postconciliar revisions, there had been ample time for the faithful to become familiar with the chant melody, and Robert Snow built very nicely on that familiarity when the vernacular entered the liturgy. Along with that familiarity was the fact that this was probably the earliest setting of the English text that people learned to sing, and first impressions tend to be lasting.

The melodic range is limited to just four pitches, generally conjunctive and in short phrases. The few melodic skips are not difficult, and there are no melodic or rhythmic surprises. The text is also in short phrases, and the music serves each phrase well, allowing space for the singers to breathe. Use of such a narrow range of pitches allows the prayer itself to come through, and the melody is somewhat hypnotic.

**Speaking vs. Chanting**

In his book Learning to Celebrate, Joseph Gelineau says that the Our Father is a prayer, not really a song. He considers it to be a more intimate prayer following the great public prayer of praise, and so he suggests that it might be better to change the tone of its proclamation a bit by having all recite the Lord’s Prayer slowly and quietly while dwelling on the words. That might take some doing, considering the tendency of congregations to run through spoken texts in a very ragged and routine fashion. Yet it might be worth a try. With the right presider leading the congregation, this could be a stunning experience of heartfelt prayer.

Spoken prayer, however, is generally at the mercy of those who pray by rote, who want to "get on with it" and "get it over with." Such persons generally listen neither to the words nor to other members of the congregation. Singing a text, on the other hand, offers more likelihood that the melody and rhythm will keep people together. According to Father Gelineau, chanting remains an ordinary way to offer common prayer. It differs from singing in that the melody does not predominate; the words do. Perhaps that is one reason why the chant setting of the Lord’s Prayer still holds its own among the numerous other musical settings. Some contemporary melodies and rhythms may be too self-conscious, too demanding of attention, so that people forget to pray the words.

Would it be helpful to consider a chant-like setting for the rest of the "service music" in the liturgy? Of course there could be more festive settings for great celebrations, but the texts for the Sundays in Ordinary Time could be set more simply, and surely daily Masses might benefit from simple chants for the Holy and the other acclamations that could be sung unaccompanied, if need be.

There are advantages and disadvantages to choosing a fixed set of service music. One disadvantage is the temptation to fall into routine or a certain formalism, but these dangers must be watched for everywhere. An advantage is that the people could sing from the heart without having to hold visual aids in their hands. Familiarity with such service music would not come overnight, but through repeated hearing and singing it would grow in the minds and hearts of the people. Composers have a real challenge here—to write music that is accessible to the nonmusicians in the pew that attracts them to participate.
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The Kiss of Peace—“Reach Out and Touch Someone”?

BY REGIS DUFFY, O.F.M.

In a country where the phrase “reach out and touch someone” refers to AT&T’s reminder to telephone, and where the televised acceptance or rejection of a kiss may depend on whether or not you use Listerine, what chance do “signs of peace” have? It is true that this simple rite of giving a sign of peace to one’s neighbors at the eucharist is generally celebrated with courtesy and even enthusiasm in many parishes throughout the United States, but are American Catholics simply extending their cultural proclivities for hearty and informal greetings to a religious ritual?

The question is an important one because it reveals how a group of people understand themselves as the body of Christ just a few minutes before they receive the body of Christ. To answer such a question, we must not only look at the theological ideal and liturgical praxis behind the sign of peace, but also examine the particular cultural strengths and problems that American Catholics bring to such a ritual.

It is not enough to be grateful that this rite is done with civility and even enthusiasm.

A Situational Theology

The theological meaning of this rite depends, in part, on where it is situated in the eucharistic celebration. A sketch of the liturgical praxis of the signs of peace may help to clarify that statement.

In the mid-second century Justin noted that Christians greeted each other “with a holy kiss” after the prayers of intercession at the eucharist (First Apology). Then the eucharistic gifts were offered. (The Eastern churches have generally retained this sequence.) In such a position, the sign of peace could be understood as the dramatic and natural conclusion to the liturgy of the word. Tertullian called the kiss of peace a “seal of prayer” (a signaculum orationis), and he asked, “What prayer is complete without a holy kiss?” (On Prayer).
But there is another possible meaning for the ritual at this point in the eucharist. Christians, remembering Jesus’ teaching to be reconciled with others before offering one’s gift at the altar (Matthew 5:23ff), could have given the kiss of peace just before offering the gifts as a ritual of honest reconciliation within the Christian community.

A quite different positioning of the kiss of peace appeared by the fifth century in Rome and North Africa: it followed the Our Father. With his usual skill, Augustine gave the meaning of the ritual in a summary sentence: “Let what the lips express outwardly be so also in the conscience, that is, as your lips draw near to your brother’s, so let your heart not be withdrawn from his” (Sermon 227). Augustine had in mind the frequent New Testament allusions to Christians giving one another a “holy kiss” as a sign of unity. By the eleventh century, when communion was becoming less frequent, Christians received the sign of peace only on days when they received the eucharist.

Some liturgists began to object that this gesture repeated the rite of the sign of peace.

During the same period, the sign of peace also began to be a substitute for the reception of communion.

In the pre-Vatican II period the remnants of the sign of peace could still be found in the Roman Rite at the “solemn high Mass,” where it was shared among the ministers or among religious in choir. When the postconciliar reform restored this beautiful rite to its position after the Our Father and before communion, it quickly became a popular practice, since its social if not its theological meaning was fairly obvious. The prayer that immediately precedes the restored rite derives its inspiration from the postresurrection scene in which Christ bestows a much-needed peace on his reconciled disciples. Christ is now asked to look on the faith of the community and grant it both the peace and the unity of God’s reign. This prayer suggests some important theological corollaries for celebrating this rite.

First, all honest eucharistic participation engenders a deeper unity in the celebrating community. Since the kiss of peace finds its larger meaning in the whole movement of the eucharist, it is important to retrieve that meaning.

The earliest commentary on the eucharist’s meaning is in Paul’s letter to the divided Corinthians: “Because the loaf of bread is one, we, many though we are, are one body, for we all partake of the one loaf” (1 Corinthians 10:17). For Paul, sin always results in division; signs of salvation, therefore, always reunite those who have been divided. So in Paul’s understand-

ing, the most convincing witness the Christian community can give to the coming reign of God is such unity, for it speaks eloquently of the practical results of salvation—oneness with God and others and the peace that derives from that unity.

The General Instruction of the Roman Missal also understands the rite in this way: “Before they share in the same bread, the faithful implore peace and unity for the Church and for the whole human family and offer some sign of their love for one another” (#56b). By this interpretation, the liturgical sign of peace should never be reduced to social rituals of greeting or membership. The eucharist and its signs of peace forcefully remind the Christian community of all the implications of being the body of Christ in this world.

Second, since division still marks all Christian communities that are in the process of conversion, the sign of peace is also a powerful and authentic symbol of reconciliation and forgiveness before the reception of the eucharist. Christians tend to be more conscious of personal sin and alienation than of communal and social sin. But the eucharistic community must also recognize its own ineffectiveness and, occasionally, failure in its mission and witness to the larger world. Therefore the sign of peace within a eucharistic celebration reconciles and heals the community and its individuals so that it and they can do the work of Christ.

As obvious as that may sound, there are two practical obstacles that any parishioner will recognize. First, when there is serious acrimony and division in a parish or religious community, this ritual should not be celebrated without some intention to change the situation. The sign of peace may sometimes cost us. Second, where a parish lacks a sense of mission to its world, there is the danger of privatizing the sign of peace so that it becomes an “in-house” ritual. But this sign always invites us to look beyond our own circle.

For pastorally involved readers these two theological corollaries have some practical consequences for themselves and their parishioners. It is not enough to be grateful that this rite is done with civility and even enthusiasm. Understandable as this reaction might be, it forgets both the power of symbol and the importance of keeping the prayer of the church connected to the work of the church.

The power of symbol is strikingly summarized in the prayer of the priest in the Armenian liturgy as he bends over the altar: “Imprint on my heart the posture of my body.” In other words, attitudes of peace and reconciliation must accompany gestures of peace and reconciliation. What distinguishes this rite from social rites of greeting and friendship is its ability to deepen our intention of wanting to do what Christ does—to reconcile and be one with others. For Paul this aim was at the heart of the church’s mission: to reconcile all in Christ. What better way is there to train and strengthen Christians for such work than in the rites of peace and the gestures of salvation? Furthermore, the prayerful
celebrations of the church always prepare us to do the work of Christ if we celebrate with the right intention. When Christians forget this classical teaching, they can go through the motions of reconciliation without being reconciled or reconciling others.

Examine Cultural Values

In addition to examining such theological corollaries, pastoral ministers and their people need to take a hard look at their own cultural situation. Culture is that hidden but pervasive formation of values and vision,

“Imprint on my heart the posture of my body.”

often unexamined, which holds together any group of people. As obvious a datum as it may seem, it is worth looking at the fact that the American Roman Catholic community always celebrates its liturgies within the American culture and its subcultures. Because of the evident merit of much in our cultural heritage, American Christians have been tempted to accept their culture uncritically. The recent challenge of the national Catholic hierarchy to their people to reflect critically on the American economy and nuclear arms position are prophetic exceptions to that tendency. As the bishops noted in their letter on the economy, our attitudes on such issues cannot be separated from what we celebrate in the eucharistic liturgy.

If we accept redemptive unity and reconciliation and an ecclesial sense of mission as the theological background for the sign of peace, then we should ask if there are any cultural attitudes that might directly or indirectly block these religious values and their ritual expression.

Recent cultural criticism, for example, has centered on the impact of American individualism. Individualism is generally understood as the excessive preoccupation with one’s life and destiny to the benign neglect of others. Bellah and other critics have pointed out that such individualism, when allowed to go unchallenged by mainstream Christian churches in this country, undermines the very concept of community on which these churches are founded. The practical corollary to this danger is that the churches may continue to celebrate with the rituals of community and service without actually helping their members to cultivate such values, for to do so would mean becoming countercultural.

Individualism allows Americans to use rituals of unity and reconciliation while interpreting them according to their own meanings. Thus American Catholics, without any conscious intention to do so, may celebrate the sign of peace while continuing in their unexamined and unchanged cultural attitudes and not

---

**SIGNUM PACIS**

Dómine Jesu Christe, qui dixisti
Apóstolis tuis: Pacem relinquuo vobis, pacem
mean do vobis: ne respi-
cias peccata nostra, sed fidem Ecclé-
siae tuae: sánque secúndum volu-
untatem tuam pacificáre et coadu-
náre dignéris. Qui vivis et regnas in
saecula saeculórum.

R. Amen.

V. Pax Dómini sit semper vobiscum.

R. Et cum spiritu tuo.

Offértæ vobis pacem.

**SIGN OF PEACE**

Lord Jesus Christ, you said to your
apostles: “I leave you peace, my peace
I give you. Look not on our sins, but
on the faith of your Church, and
grant us the peace and unity of your
kingdom where you live for ever and
ever.

R. Amen.

V. The peace of the Lord be with
you always.

R. And also with you.

Let us offer each other the sign of
peace.

**LE SIGNE DE PAIX**

Seigneur Jésus Christ, tu as dit: “Je vous laisse la paix, je vous donne ma paix”; ne regarde pas
nos péchés mais la foi de ton Église;
pour que ta volonté s’accomplisse,
donne-lui toujours cette paix, et con-
duis-la vers l’unité parfaite, toi que
règnes pour les siècles des siècles.

R. Amen.

V. Que la paix du Seigneur soit
toujours avec vous.

R. Et avec votre esprit.

Frères, dans la charité du Christ,
donnez-vous la paix.
with the radically different gospel attitudes of love and
acceptance. Europeans, among others, have noted
Americans' facility in socializing immediately and with
great gusto, and this same facility has certainly helped
with the American Catholic popular acceptance of
giving the sign of peace at the eucharist. But performing
the ritual does not insure a Christian re-examination of
our individualism or of our unconscious reduction of
the sign of peace to the equivalent of the Elks Club
greeting.

Erving Goffman and other students of public rituals
in our American culture have also pointed to a related
problem. Americans are very adept at using rituals of
greeting and other social interchange to construct a
buffer zone around themselves. In other words, public
rituals of greeting may be used to construct a private
space for solitude. The superficial "hello" and the
expected inquiries about the other's health, family, and
the like (without any real interest in the answers) are
harmless examples of this deeper cultural attitude. We
do not necessarily change such unexamined attitudes
because we perform the sign of peace in a church.
American Catholics do not attempt to deceive each
other with such a ritual, but they may limit that ritual
to its social meaning and no more.

What Can We Do?

In the face of these theological and cultural chal-
lenge, what can we do? A first step is to reconsider
where the ritual of greeting, as opposed to the ritual
of peace, should be given. In many churches the lector or
cantor has been inviting people to greet one another
before the presider enters, or the presider has invited
people to do this after his initial greeting. At some point
in recent years some liturgists began to object that this
gesture repeated the rite of the sign of peace after the
Our Father.

From what has been argued above, I would ob-
viously not agree with that objection. I would suggest
that the initial acknowledgement of one another be-
longs in the opening ritual. If this suggestion were
followed, then people would have to be instructed on
the meaning of this opening ritual as a greeting. Rather
than wishing each other peace at that moment, the
normal cultural expressions of greeting ("Good morn-
ing" and so forth) would seem appropriate.

A second step would be a more extended instruc-
tion—perhaps as part of Advent or Lent prepara-
tions—on the eucharistic context of unity, reconciliation, and
mission as a preface to rethinking the sign of peace and
its function in this particular community. Each com-

Notes

1. Perhaps, as Jungmann suggested, it appeared here
because of the prayer's petition to "forgive us our debts as we
forgive..."
2. See, e.g., Romans 16:16; 1 Corinthians 16:20; 1 Thessa-
lonians 5:26; 1 Peter 5:14.
3. Robert Bellah and his colleagues, for instance, took up
this issue in their widely influential book The Habits of the
Heart: Individualism and Commitment in American Life.

FRIDENSGBET

Der Herr ha zu seinen Aposteln
geagt: Frieden hinterlasse ich euch,
meinen Frieden gebe ich euch. Des-
halt bitten wir: Herr Jesus Christus,
schau nicht auf unsere Sünden,
sondern auf den Glauben deiner
Kirche und schenke ihr nach deinem
Willen Einheit und Frieden.
R. Amen.
V. Der Frieder des Herrn sei alle-
zeit mit euch.
R. Und mit deinem Geiste,
Gebt einander ein Zeichen des Fried-
ens und der Versöhnung.

IL SEGNO DELLA PACE

Signore Gesù Cristo, che hai detto ai
tuoi apostoli: "Vi lascio la pace, vi do
la mia pace", non guardare ai nostri
peccati, ma alla fede della tua Chiesa,
e donale unità e pace secondo la tua
volontà. Tu che vivi e regni nei
secoli dei secoli.
R. Amen.
V. La pace del Signore sia sempre
col voi.
R. E con il tuo spirito.
Scambiatevi un segno di pace.

RITO DE LA PAZ

Señor Jesucristo, que dijiste a los
apóstoles: "Mi paz os dejo, mi paz os
doy", no mires nuestros pecados,
sino la fe de tu Iglesia, y, conforme a
la voluntad. De que vivas y reclamas por los
seglos de los siglos.
R. Amen.
V. La paz del Señor sea siempre
con vosotros.
R. Y con tu espíritu.
Daos fraternalmente la paz.
The Breaking of Bread: Pastoral Solutions

BY JOSEPH L. CUNNINGHAM

The disciples in Emmaus recognized Jesus in the breaking of the bread (see Luke 24:28–35). This ritual action continues in every celebration of the eucharist immediately after the exchange of peace; it is accompanied by the singing of the Lamb of God. Over the centuries this action has evolved from a very long and elaborate rite, as contained in the older Ordines Romani from the papal liturgy of about the year 700, to a simple fracture of the priest’s host and a commingling of a particle in the chalice in the recent Tridentine Mass. During those same centuries the Roman Rite moved from using leavened bread to unleavened and from consecrating all the breads necessary for communion to consecrating only the priest’s host, then distributing to the people previously consecrated hosts taken from the tabernacle.

While the present General Instruction of the Roman Missal does not detail an elaborate ceremonial action for the breaking of bread, it does indicate the importance of the gesture, and by inference it would seem to expect further development of the rite:

Breaking of the bread: in apostolic times this gesture of Christ at the last supper gave the entire eucharistic action its name. This rite is not simply functional, but is a sign that in sharing in the one bread of life which is Christ we who are many are made one body (1 Cor 10:17).1

In fact, although the rubrics call for a simple fracture of the eucharistic bread, the directives on the texture and shape of the bread anticipate a more extensive rite:

[The eucharistic bread should be made in such a way that in a Mass with a congregation the priest is able actually to break the host into parts and distribute them to at least some of the faithful. The action of the breaking of bread... will more clearly bring out the force and meaning of the sign of the unity of all in one bread and of their charity, since the one bread is being distributed among the members of one family.2]

It should also be noted that the Lamb of God “may be repeated as often as necessary to accompany the breaking of the bread...”4

And because all are encouraged to receive communion under both forms, another ritual activity takes place at this time: the preparation of the cups for distribution of communion under the form of wine. So obviously, as outlined in the GIRM, the action of breaking the bread is one element in the communion rite that bears further development.

Local Orchestration

Parish communities have to orchestrate the breaking of bread carefully, since enough bread should be consecrated for distribution at that Mass5 and many ministers of communion may be required, depending on the size of the congregation. No one is advocating a return to the papal Masses of the seventh and eighth centuries, when the pope, deacons, and subdeacons actually sat down to break the bread, placing the communion particles in linen sacks for distribution. It is likely, however, that as we conform to the expectations of the Order of Mass, this rite will have to be executed carefully and with great reverence, while all sing the Lamb of God in an expandable form.

The ideal is to have one bread to be broken and one cup to be shared as the center of focus on the altar after the preparation of gifts. Any multiples, e.g., carafes of wine and additional plates of bread or hosts needed for large numbers of people, should be in a secondary place on the altar, but they should never obscurate the focal plate of bread and cup of wine. Secondary and even tertiary locations at the right and left sides of the altar are acceptable for the other vessels.

Because many parishes still use a traditionally sized corporal (about twelve inches on each side), and because the traditional “intention to consecrate” was limited to the elements found on the corporal, some priests try to place all the vessels on that one corporal, creating a gaggle of vessels that obscures the focus on one bread and cup. There are several solutions to such problems with intentionality and visibility: Additional corporals could be provided; a larger corporal could be used; or the altar cloth itself may be blessed as a corporal, with the presider intending to consecrate all the bread and wine on the altar table.

During the Lamb of God, ministers who are participants in the liturgy may take the carafes of wine to side tables to fill communion cups; other ministers may help to break the bread either at the altar or at side tables. The presider remains at the center of the altar, breaking
bread with the help of as many ministers as necessary. This whole action should be expeditious, but not rushed. The best case would be that the people and ministers all receive from one loaf of unleavened wheat bread, but at least in every celebration, some people should receive from the large central bread (host) broken and shared, while all others will receive recognizable portions of bread (or larger sized hosts) consecrated at that same eucharist.

During this time the whole community is engaged in litanic song. The Lamb of God addresses Christ present in the eucharist; it dates from the seventh century in the Latin Rite. Like the Kyrie, it is a litanic form of prayer that can be repeated as often as necessary to accompany the preparations of pouring and breaking. Only today have musicians begun composing new settings in the spirit of the original purpose of this litany.

No one is advocating a return to the papal Masses of the seventh and eighth centuries.

One Communion of Ministers and People

Sometime during the preparation period, while the litany is being sung, the presider places a particle of consecrated bread into the chalice, saying inaudibly the private prayers of preparation. Then at the end of the singing, the presider invites the congregation to communion.

The Tridentine Missal contained elaborate separate rites for the communion of the priest and the communion of the people. For instance, before the priest’s communion in the Tridentine Mass there was a prayer for peace and two other Gallican Rite prayers dating from the Middle Ages followed by the Domine, non sum dignus repeated three times. Then came the priest’s reception of the host and the requirement of some moments of meditation and private silent prayer. Only after this private thanksgiving did the priest drink from the chalice. Then came the preparation for communion by the faithful, consisting of the Confiteor, Misereatur, Indulgentiam, and finally the Ecce, Agnus Dei.

A significant change in the present Order of Mass is the single invitation to communion for both priest and people and a great simplification of the rubrics. The priest invites all by saying, “This is the Lamb of God . . . ,” and the people answer, “Lord, I am not worthy . . . .” The priest receives under both forms, saying two brief formulas inaudibly. “He then takes the paten or a ciborium and goes to the communicants.”

There is an urgency in the present rite to bring communion to the people. The time immediately after the invitation is not a time for delay; this is not the point for the presider’s thanksgiving—all references to privatizing the presider’s thanksgiving as an element in the rite have been properly suppressed. Nor is this a time for distribution of communion to the concelebrants and ministers. Rather, communion should be offered to the congregation who arrive in procession at the various stations. Residual practices of the priest’s private thanksgiving; the neoclerical custom of distributing communion to ordained concelebrants before the rest of the congregation; and the logistics of distributing communion to eucharistic ministers, lectors, servers, and sometimes the choir often unduly delay communion for the rest of the congregation. Parochial consciousness raising is very important on this point.

What is the best way to distribute communion under both kinds to the ministers without undue delay? Obviously in smaller parishes that need ministers at only one or two communion stations there is little problem but in large churches that require eight, twelve, or more ministers for distribution, there can be long delays while the rest of the congregation waits to receive. Local pastoral solutions are called for. For instance, the General Instruction insists that the deacons who minister the cup should be the last to drink from them. The same practice could be recommended for extraordinary ministers responsible for the cup, so distribution to them would be required only under the
form of bread before the ministers take the sacrament to the other members of the community. The presider, then, would delay going to the full congregation only long enough to present the body of Christ to the ministers, who would then pick up their plates or cups and dispatch to their stations. On returning to the sanctuary they would receive the blood of Christ at the side table.

There is an urgency in the present rite to bring communion to the people.

**FRACTIO PANIS**

Haec commíxtio Corporis et Sanguinis Dómini nostri Iesu Christi fiat accipíentibus nobis in vitam aetérnam.

Agnus Dei, qui tollis peccáta mundi: miserére nobis.

Agnus Dei, qui tollis peccáta mundi: miserére nobis.

Agnus Dei, qui tollis peccáta mundi: dona nobis pacem.

**BREAKING OF THE BREAD**

May this mingling of the body and blood of our Lord Jesus Christ bring eternal life to us who receive it.

Lamb of God, you take away the sins of the world: have mercy on us.

Lamb of God, you take away the sins of the world: have mercy on us.

Lamb of God, you take away the sins of the world: grant us peace.

**FRACTION DU PAIN**

Que le corps et le sang de Jésus Christ, réunis dans cette coupe, nourrissent en nous la vie éternelle.

Agneau de Dieu, qui enlèves le péché du monde, Prends pitié de nous.

Agneau de Dieu, qui enlèves le péché du monde, Prends pitié de nous.

Agneau de Dieu, qui enlèves le péché du monde, Donne-nous la paix.
A Song of Communion

Song is called for during the reception of communion. It should begin as the priest receives and continue as long as seems necessary. If the beginning of music for communion is delayed until the first member of the assembly receives, however, then the separation between the priest’s communion (no music, all watching) and the assembly’s communion (music, procession, activity) is incorrectly emphasized. By joining the presider’s communion to that of the assembly, as I have already suggested, the reform of Vatican II deliberately deritualized the presider’s communion and provided it with no special liturgical importance. That strong sign is somewhat defeated when the musicians delay the beginning of music for communion. This music should accompany the communion procession and should reflect the action taking place or the season or feast.

While it may have been possible to encourage the people to carry hymnals with them during communion when the liturgy first changed after Vatican II, that practice seems quite impossible now, with reception of the host in the hand and drinking from the cup. Thus refrains, memorized words, or popular hymns are the best choices during communion. Other hymns should be reserved as a means of reflection and thanksgiving for the gift of the eucharist.

After everyone who wants to participate has shared in sacramental communion, priests, ministers, and the rest of the people should be encouraged to reflect together in prayer on what they have received and what they are witnessing to in the community: so many persons coming forward in procession to say “Amen”—“I believe” in response to the proclamations “Body of Christ” and “Blood of Christ.” All these individual professions of faith have to have a profound impact on all the other members of the community. Where else do we witness our baptized brothers and sisters making such an individual act of faith in so public a manner?

Notes

1. General Instruction of the Roman Missal (GIRM) #56c.
2. GIRM #113 (DOL #1503).
3. GIRM #283 (DOL #1673).
4. GIRM #56e (DOL #1446).
5. GIRM #56h (DOL #1446).
6. GIRM #115 (DOL #1505).
7. GIRM #117 (DOL #1507).
8. GIRM #137 (DOL #1527).

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**BRECHUNG DES BROTES**

Das Sakrament des Leibes und Blutes Christi schenke uns ewiges Leben.

Lamm Gottes, du nimmst hinweg de Sünde der Welt: erbarme dich unser.
Lamm Gottes, du nimmst hinweg de Sünde der Welt: erbarme dich unser.
Lamm Gottes, du nimmst hinweg de Sünde der Welt: gib uns deinen Frieden.

**FRAZIONE DEL PANE**

Il corpo e il sangue di Cristo, uniti in questo calice, siano per noi cibo di vita eterna.

Agnello di Dio, che togli i peccati del mondo, abbi pietà di noi.
Agnello di Dio, che togli i peccati del mondo, abbi pietà di noi.
Agnello di Dio, che togli i peccati del mondo, dona a noi la pace.

**FRACTURA DEL PAN**

Que el Cuerpo y la Sangre de nuestro Señor Jesucristo nos sirvan, al recibirlos, para la Vida eterna.

Cordero de Dios que quitas el pecado del mundo, ten piedad de nosotros.
Cordero de Dios que quitas el pecado del mundo, ten piedad de nosotros.
Cordero de Dios que quitas el pecado del mundo, danos la paz.
Should We Sing During Communion? Yes and No

BY CAROLE AND GORDON TRUITT

Like many other parts of the conciliar reform, congregational singing during the communion procession has been presented as a recovery of an ancient practice, something that we ought to do for two reasons: because it is what the early church did and because it is an appropriate expression of what we are about in this part of the eucharistic ritual. Other aspects of the reform similarly presented have been accepted with relatively little fuss—the priest facing the people, a vast repertoire of hymns, even the sign of peace and communion under both forms. But unlike those other changes (some of which, in fact, were not part of the early church’s practice) singing during communion, with rare exception, has been resisted bitterly by congregations across the country. People generally just do not sing during the communion procession, or if they do, they sing grudgingly, as a kind of acknowledgement that the clergy and the music ministers have beaten them into submission. Certainly they do not sing as if they believed what the General Instruction of the Roman Missal says about this moment: The function of the communion song “is to

If you are part of one of those rare communities that sings full-throated and lustily at communion time, God bless you.

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Angel at a portative organ, from the Mystic Adoration of the Lamb, retable by Hubert and Jan Van Eyck, St. John's Church, Flanders, 1432.
express outwardly the communicants’ union in spirit by means of the unity of their voices, to give evidence of joy of heart, and to make the procession to receive Christ’s body more fully an act of community.”

What’s Wrong?

So why doesn’t the communion song work as advertised? Some people point to traditional piety as the culprit. They say that we have indoctrinated people into a “me-and-Jesus” interpretation of communion that essentially privatizes the act and excludes the rest of the community. Others point to the physical way we distribute communion—the individual approach to an individual communion minister that allows, at best, a one-to-one dialogue of offering and reception. While these critics would not bring back communion received kneeling at a communion rail, they remind us that such a process of distribution at least allowed more of a communal image: coming to a common table (even if that table was long, narrow, and very low), waiting for one another, sharing the same space for sacramental reception, and the like.

Other critics look at the music selections. They suggest that, if we are going to sing at all, we should use antiphonal music here, with a short and easily repeated refrain, so that people need not be burdened with hymnals or song sheets. They also note that we seem to sing a different hymn or antiphonal psalm for communion almost every Sunday, whereas if we really want to emulate the early church, we should limit our selections. (Early practice used only a few psalms, most notably Psalms 23 and 34, with varying antiphons).

We agree with all these criticisms. Where we differ from most critics is in our response to the problem. We think that we should stop reworking the sow’s ear and accept it for what it is; it will never become a silk purse. In other words, for the most part, leave the communion rite alone. If people sing, fine; if they won’t sing, fine. Don’t try to force them to sing when they don’t want to, because you will only build up resentment.

In fact, by resisting our best efforts, people are acting out a legitimate response to the confusions built into the rite. Consider, for instance, the rest of what the General Instruction has to say about the communion song in addition to the description already cited. This song is supposed to begin during a fairly private moment—while the priest receives communion—and then it “continues for as long as seems appropriate while the faithful receive Christ’s body.” The song consists of an “antiphon . . . with or without the psalm . . . or another suitable song approved by the conference of bishops.” It can be as short as an “unpsalmed” antiphon, then, or as long as a hymn. It may be sung “by the choir alone or by the choir or cantor with the congregation.”

So the community is asked to join in a song that is supposed to express the joy and unity of those receiving communion, which begins while one person performs a solo act of reception, a song that may in fact be over before anyone else receives, which may be sung by the choir alone, without community involvement. No wonder it doesn’t work the way it’s supposed to.

We should stop reworking the sow’s ear and accept it for what it is; it will never become a silk purse.

What Do We Do?

We can say several things about singing during communion. The first is: If it ain’t broke, don’t fix it. That is, if you are part of one of those rare communities that sings full-throated and lustily at communion time, God bless you. Keep up the good work—keep singing. This is a rare and precious gift.

But the rest of us need to work at straightening out the mixed signals the rite has been sending, if we’re ever going to work out what to do with song at this point. In a sense communion is a private act done publicly or an individual act with social overtones. The traditional piety is right to this extent: here is a point of close sacramental contact between the redeemed and the redeemer, between the head and the members. It deserves respect, care, and good ritual action. It requires that we honor individual needs to absorb the fact that I, the communicant, am one with God in this action.

But we also have to show the communal nature of this act. We are the body of the church, bound to each other by mutual faith and need. This act of communion with God in Christ bonds us to one another as well. We
have already acted out that fact in our ritual sharing of the Lord’s Prayer and the sign of peace, and to complete the fullness of communion’s sign, we need some way to acclaim our unity in Christ.

Maybe what we need to sing as a community is something as brief as an antiphon, sung right at the beginning of the communion procession to denote the communal aspect of this rite within which we act individually to absorb the reality of Christ’s presence in me and mine in him.

Here’s one possible model for those parishes that haven’t had much luck in getting people to sing hymns or even the antiphons for psalms or other texts. The pattern of activity in this rite alternates between individual and communal action—from the public sharing of the Lamb of God litany to a time of private preparation; from the public acclamation of the eucharistic bread and cup to the individual communion of the priest. The invitation to communion is normally spoken; it concludes the litany at the breaking of bread. After that we tend in our present practice to blend public and private, but perhaps we should begin to allow for a little more rhythmic alternation of the two.

If we follow the public-private pattern established at the beginning of the rite during the community’s sharing of sacramental communion, the rite might look—and sound—something like this: Right at the beginning of the priest’s communion, or just after it, before anyone begins to move forward, we share a public moment, a common sung acclamation of what we’re doing. Interestingly enough, non-Roman Catholic hymnals and service books offer acclamations that seem to meet the General Instruction’s description of a brief song at this point (i.e., an antiphon without benefit of psalm) better than most Catholic resources do. Of course, many Catholic hymnals contain antiphons that could also be used here, especially those associated with Psalms 23, 34, 43, and other psalms traditionally used for communion. But from whatever source such an acclamation is derived, it should be used as ritual music, i.e., it should be repeated on a regular basis, used perhaps for an entire season.

Following such a public acclamation, the people could begin to move forward for individual reception—and they could be left to their personal way of responding to Christ’s sacramental presence. This movement could be accompanied by instrumental music or by appropriate solo or choral song. The people would not be invited to join in, but they could sing along if that is a way they choose to participate in this time. And if the congregation does begin to sing more, then the music used by the choir or cantor could become more antiphonal, perhaps even a psalm or other text that uses the antiphon sung by everyone at the beginning of the procession.

At the end of communion, the pattern of a communal act leading to an individual response is often reversed in practice. Many parishes offer a quiet moment for individual prayer before the public “collect” prayer after communion led by the presider. But if we want to keep the same pattern of public action leading into private response, we could adopt the suggestion of the General Instruction that, instead of silent time or perhaps after some silence, “if desired, a hymn, psalm, or other song of praise may be sung by the entire congregation” before the prayer after communion. The prayer after communion, then, would conclude this whole rite.

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**COMMUNIO**

V. Beáti qui ad cénam Agni vocát sunt. Ecce Agnus Dei, ecce qui tollit peccátum mundi.
R. Dómine, non sum dignus, ut intres sub tectum meum, sed tantum dic verbo et sanábitur ánima mea.

Corpus Christi custódiait me in vitam aetérnam.
Sanguis Christi custódiait me in vitam aetérnam.

V. Corpus [Sanguis] Christi.
R. Amen.

**COMMUNION**

V. This is the Lamb of God who takes away the sins of the world. Happy are those who are called to his supper.
R. Lord, I am not worthy to receive you, but only say the word and I shall be healed.

May the body of Christ bring me to everlasting life.
May the blood of Christ bring me to everlasting life.

V. The body [blood] of Christ.
R. Amen.

**COMMUNIÓN**

V. Heureux les invités au repas du Seigneur! Voici l’Agneau de Dieu, qui enlève le péché du monde.
R. Seigneur, je ne suis pas digne de te recevoir, mais dis seulement une parole et je serai guéri.

Que le corps du Christ me garde pour la vie éternelle.
Que le sang du Christ me garde pour la vie éternelle.

V. Le corps [sang] du Christ.
R. Amen.
In trying to correct what we’ve perceived as the “failures” of the past, especially the narrowing or privatizing of the communion rite, perhaps we’ve hit too hard on its communal aspect, or at least we’ve hit on it in the wrong way. Maybe if we allow space for both private and public action at communion, we’ll be able to respect what our congregations have been telling us. This rite is more than we would make of it. We have to allow room for people to be people, for God to be God, and for the two to “sit at table” together.

Notes
2. Ibid.
3. Ibid.
4. See GIRM #56e-g (DOL 208:1446).
5. The Hymnal 1982, for example, offers a number of appropriate acclamations in several different settings that could be used for such a moment: “Christ Our Passover,” “The disciples knew the Lord Jesus,” “My flesh is food indeed,” “Whoever eats this bread,” “Be known to us,” and “Blessed are those who are called.” See The Hymnal 1982 (New York: The Church Hymnal Corporation, 1985), S151–6; S167–72. In the ritual of the Episcopal Church these are “fraction anthems” to be used during the breaking of the bread as alternatives to the Agnus Dei.
6. One resource for such seasonal music may be the common responsorial psalms. Their antiphons are seasonally appropriate and several of them fit the communion ritual well. Consider “To you, O Lord, I lift my soul” for Advent and “All the ends of the earth have seen the saving power of God” for Christmas. “With the Lord there is mercy and fullness of redemption” is wonderful for Lent, and “Let all the earth cry out to God with joy” is good for the Easter season. Several seasonal antiphons might be used during Ordinary Time, such as “The Lord is my light and my salvation” and “My soul is thirsting for you, O Lord my God.”
7. If we really want to emulate the practice of the early church, we should offer people the freedom for all sorts of personal responses, from kneeling for personal prayer while holding the sacrament to kissing the consecrated bread and touching it to their eyes before eating it.
8. GIRM #56j (DOL 208:1446).
Lamb of God: Music for the Breaking of Bread

BY MARY ALICE O’CONNOR

Choosing a musical setting for any part of the eucharistic liturgy presupposes an understanding not only of the nature and meaning of the part itself, but also the character of the rite in which it is situated and the function of that rite in the total context of the eucharistic structure. Music in Catholic Worship refers to the communion rite as “the climax of our eucharistic celebration” (MCW #48), and Ralph Keeler calls it “the perfect ritual unfolding of the eucharistic acclamation. ‘When we eat this bread...’” In the ritual action of the breaking of the bread, emulating the gesture of Jesus at the Last Supper, we share “in the one bread of life which is Christ,” as “we who are many are made one body.” The “Lamb of God,” welcoming the “risen and awaited Lord,” is repeated throughout the action.3

Historically the Agnus Dei, already part of several Eastern liturgical traditions, was the last of the narrative parts of the Mass to be added to the Roman Rite. It was introduced into the Roman liturgy toward the end of the seventh century as an accompaniment to the act of breaking the bread during the communion rite. There is general agreement among scholars that the earliest musical settings of this text were liturgical in form and that they were sung by the people and the clergy until the fraction rite was completed. Throughout its history, however, the Agnus Dei has taken on many variations not only in its text but also in its placement within the liturgy.4

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The revised Roman liturgy restores this part of the communion rite to its original place and function as an accompaniment to the action of breaking the bread and preparing the cups of wine. The form of the Lamb of God is properly liturgical: a series of three or more invocations in the style of the litany, ideally with a cantor or choir singing the invocations and the people responding. Because the “nature of the sign demands that the material for the eucharistic celebration truly have the appearance of food,” and because the breaking process may be lengthy, especially when leavened bread is used, a threefold setting is not always adequate. Expansion of the setting and allowing for the use of tropes may be needed, depending on the circumstances of a particular celebration and the variable length of the rite. Conversely, although “the truth of the song requires the truth of the rite” and actual bread should be broken, the breaking of a host completed in a moment, which continues to be the common practice, not only eliminates the need for an extended form, but presents the equally important challenge of identifying settings that do not overextend the rite or disrupt the action of the liturgy. Further, there are occasions when the Lamb of God is better recited than sung.

The following list of 446 musical settings of the Lamb of God, representing the work of 232 composers (arranged alphabetically) and collected from seven of the English-speaking member countries of the International Commission on English in the Liturgy (ICEL), was compiled as part of a study conducted for the English Language Liturgical Consultation.
(ELLC) in an effort to determine whether or not the ICET texts found in Prayers We Have in Common were in need of revision. The extensive number of settings is clearly an indication that composers have answered the call for a variety of musical arrangements to accommodate the diversity of situations in which this liturgical text is used.

After each composer’s name is the title (or titles) of the work, since in the majority of cases the Lamb of God setting is part of a complete set of the ordinary of the Mass or the communion rite; if it is part of a hymnal, then comes the code for the hymnal or collection in which this setting may be found and the hymn or page number, where appropriate. The I or A that ends the italicized title (and after the collection code and page reference where needed) indicates which of two versions of the text has been set. The ICET translation (1) reads: “Jesus, Lamb of God: have mercy on us. Jesus, bearer of our sins: have mercy on us. Jesus, redeemer of the world, give us your peace.” The alternative version (A) was prepared by ICEL as an accompaniment to a lengthier rite. It reads: “Lamb of God, you take away the sins of the world: have mercy on us.” This petition is repeated as many times as needed, and the final invocation ends “grant us your peace.”

There are sixty-four arrangements of the ICET (1) text, almost all written for a non-Roman rite. It is significant that so few settings of the individual text of the Lamb of God are included in the collection; this indicates that composers continue to treat the ordinary as a unit rather than dealing with autonomous texts. Several composers include the ICEL text as an alternative, and a few offer settings of additional texts. After the title and the text code is an indication of voicing and accompaniment (C = congregation; Ca = Cantor; accompanied by keyboard, guitar, organ, and additional instruments).

Although the form of the Lamb of God is properly liturgical, evoking a response from the assembly, many of the pieces resemble the strophic rather than the litany form. In some instances, depending on the length of the piece and the rite it accompanies, such a strophic setting may be appropriate. A significant number of the compositions are performance oriented and musically elaborate, pointing to a lack of understanding of the function of this part of the rite as well as the importance of active participation by the people. Fifty-two of the pieces exclude the congregation; others include an optional part for the people (indicated in this listing by C”). Yet other settings suggest that the work may be performed either by everyone or by the choir. In both voicing and accompaniment many composers have addressed the current need for flexibility and have included a variety of options, and many of the works are easily altered to accommodate available musical resources and pastoral needs.

The last three items in each reference are the publisher’s code, the year of publication (or ND when no date is available), and a final composite three-digit number that encodes an evaluation of each of these pieces. The first digit is a number from two to seven indicating that the piece is (2) suitable for an ordinary parish or general use; (3) more suitable for solemn or festive occasions and requiring more elaborate or sophisticated musical resources; (4) written in the “folk” or “contemporary” idiom; (5) in a “gospel” style; (6) in a chant style; or (7) written specifically for children’s liturgies. The second digit—a number from two to four—evaluates the piece musically, with (4) indicating above average, (3) generally good, and (2) below average. The final digit, again a number from two to four, means that the piece is (2) liturgically inappropriate because of style or length; (3) liturgically appropriate; or (4) easily trooped or extended as needed. There are 109 arrangements that can be so extended, which are the most part true to the litany form.

This list is not exhaustive, and although the study from which it is drawn concluded in 1987, that study is currently being updated. The situation that existed not too many years ago, when there was a dearth of suitable materials available to answer liturgical needs, has clearly been reversed. That change is evident in the plethora of musical settings for the Lamb of God, which now makes it equally or perhaps even more difficult to choose among the appropriate settings. The criteria for choosing music for liturgy have not changed, nor has the need for musical-liturgical competency in those who make the choices.

Notes


3. Keiter, To Give Thanks, 155.

4. The earliest form probably consisted of two invocations, eventually expanded to a threefold form with “miserere nobis” after each one, repeated as long as necessary. With the decrease in lay communion and the expanded use of leavened bread (eleventh century), the need for such an extension of singing was eliminated, and the three invocations, now with “dona nobis pacem” after the last one, were sung at the kiss of peace. At requiem the final invocation was altered to “dona eis requiem [sempiternam]” — give them [eternal] rest — and the addition of tropes was common during the medieval period. At times the Agnus Dei appeared during the distribution of communion, and at other times it was used as a song between the peace and communion. For further details, see Joseph Jungmann, The Mass of the Roman Rite, trans. Francis Brunner, 2 vols. (New York: Benziger, 1955), and Charles Mercier Atkinson, “The Earliest Agnus Dei Melody and Its Tropes,” The Journal of the AmericanMusicalological Society XXXI (Spring 1977).

5. GIRM #283 (DOL #1673).


8. The study was published as The NPM Reference for Prayers We Have in Common (Washington, DC: NPM Publications, 1990). The countries included in the study are Australia, Canada, England, Ireland, New Zealand, South Africa, and the United States.

9. Eighty-two hymnals and collections are represented in the study. Some of the codes for the collections and the publishers will be obvious, but because of space limitations we are only listing the full addresses of the major U.S. publishers or hymnals with this article.

For the complete list of hymnal and collec-
The text from ICET (International Consultation on English Texts) appears in Prayers We Have in Common (Philadelphia: Fortress, 1970, 1971, 1975). The alternative (ICEL) version does not appear in the 1970 or 1971 editions. In the 1988 revised edition of these prayers, the final invocation in both versions reads "grant us peace" instead of "give," and the punctuation is changed from a colon to a comma. In the ICEL version the word "sin" replaces "sins" in each invocation. See The English Language Liturgical Consultation, Praying Together (Nashville: Abingdon Press, 1988).

11. See The NPM Reference for a detailed account of the criteria established for each of these categories.

Settings of the Lamb of God Arranged by Composer by

[A]

[B]

[C]
Chinchar, Gerald T., SM. Liturgies and Acclamations—A. C. O. NCR 80. 234.
Cromie, Marguerite Biggs. Mass in Honor of the Queen of Angels—A. SATB C. O. PRES 75. 333.

[D]
Deane, John J. Missa Brevis—A. SATB. Ac. AMP 75. 333.
Gentemann, S. Elaine, Mass for Treble Voices—A. SATB/SA *C* O* G* . GIA 70. 233.
Gibbs, Alan, St. Margaret's Communion Series 3—1. SATB/Un C D* . K. RSCM 73. 233.
Glynn, John, Resurrection Mass—A. SATB* C* O* G* . MMC 78. 424.
Goemanne, Noel, Second Mass for Two Voices—A. 2v C S G. O/W S. GIA 73. 244.

[H]
Hancock, Gerre, Communion Service—Missa Resurrectionum—A. SATB. O. OXF 76. 342.
Harris, James & T. Butler, Detroit Folk Mass—A. C. K. FORT 86. 433.
Hawes, Jack, Holy Communion Rite A—A & 1. (A) SATB; (I) SATB C O. RSCM 81. (A33); (I) 343.
Hebble, Robert, Celebration of Unity—A. SATB. O. GIA 72. 333.
Hirtan, John Karl, Rose Hill Mass—A. SATB C C* D* . O. GIA 87. 333.
Holman, Derek, Niagara Mass—A. SATB* C* O. THOM 73. 233.
Hopson, Hal, Mass for the People—A. SATB C O. GIA 85. 333.
Holy Communion Series 3—Sunderland—A. Un/2v. K. MDMP 80. 343.

The situation that existed not too many years ago, when there was a dearth of suitable materials available to answer liturgical needs, has clearly been reversed.

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**Codes**

**Version 1 or A.** The 1 or A after the title indicates which version has been set. Translation I reads: "Jesus, Lamb of God: have mercy on us. Jesus, bearer of our sins: have mercy on us. Jesus, redeemer of the world, give us your peace." The alternative version—A—is "Lamb of God, you take away the sins of the world: have mercy on us," repeated as many times as needed, ending with "grant us your peace."

**Composite Evaluation Number.** The final three-digit number for each entry. The first digit indicates that the piece is (2) suitable for an ordinary parish or general use; (3) more suitable for solemn or festive occasions; (4) written in the "folk" or "contemporary" idiom; (5) in a "gospel" style; (6) in a chant style; or (7) written specifically for liturgies with children. The second digit evaluates the piece musically, with (4) indicating above average, (3) generally good, and (2) below average. The final digit means that the piece is (2) liturgically inappropriate because of style or length; (3) liturgically appropriate; or (4) easily trooped or extended as needed.

**Publisher Codes.** See the end of the alphabetical list for the names of all the publishers and the addresses of the major U.S. publishers. Note: ND no publication date available.

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Hruby, Dolores. Lamb of God—A. SATB C Ca. O. GIA 80. 244.


[L]


[1]


Laloux, Fernand. Agnus Dei—STM-D08-A. Un. 2v. O. CHAP 75. 333.


Loewski, Harry V. Mass for the Assembly—A. SA/TB C; SATB C; SATB C; SSA/TTB C. O. WLP 70. 333.

Lovelace, Austin C. Missa Cantate—A. SATB C. O. B* GIA 85. 343.


[2]

MacGregor, David. Folk Mass—A. C. O. MDG 75. 423.

Mann, M. A. Christian People’s Mass—A. SATB C. O. B* CHMC 71. 333.

Marchionda, James, O.P. Mass in Honor of St. Dominic—A. 2v. O. WLP 82. 334.

Maria of the Cross, S. Mass for Peace—A. 2v. O. OXF 74. 333.


McCurry, Christopher. Communion Rite—Through Setting—STM-D1-1. SATB C. O. CHAP 75. 343.


Moore, Philip. Holy Communion Service 3—1. SATB. O. ADO 78. 333.


[M]


[O]

Oliver, Stephen. Trinity Mass—L. SSAATBB So. Ac. NOV 82. 343.
Oxley, Harrison. Holy Communion Rite A—L. SATB. O. RSCM 82. 343.

Reignial, Br. Saint Damian Eucharist—A. Un C. O. MMC 73. 234.
Rubbra, Edmund. Agnus Dei—STM-D01-1. SATB. AC. CHAP 75. 233.

[S]


[TA]


[V]

Publishers

This listing includes the names of all the publishers coded in the list of Lamb of God settings, but because of space limitations full addresses are included only for the major U.S. publishing houses. For more information consult The NPM Reference for Prayers We Have in Common.

ADV: Advocate Press, Australia.
AGAP: Agape, Carol Stream, IL.
ALB: Albert and Sons Pty., Australia.
ALBH: Alba House Communications, Canfield, OH.
ALMP: Allans Music Pty., Australia.
AMS: Art Masters Studios, Inc., 2614 Nicollet Mall South, Minneapolis, MN 55408.
AUG: Augsburg-Fortress Publishing, 426 South 5th Street, Minneapolis, MN 55415.
CAL: Calvary Press, Rochester, MN.
CCFW: Composers’ Forum for Catholic Worship.
CG: Choristers Guild, PO Box 38188, Dallas, TX 75328.
CHC: Church Hymnal Corporation, 800 Second Avenue, New York, NY 10017.
COOP: Cooperative Ministries, PO Box 4463, Washington, DC 20017.
CPF: The Church Pension Fund (see CHC).
DJ: David Jilliet, Australia.
DOVE: Dove Publications, Australia.
EDJ: E. J. Dwyer Pty., Australia.
EV: Elkan-Vogel (see PRES).
FEL: FEL Publications, 1925 Pontius Avenue, Los Angeles, CA 90025.
FLAM: Harold Flammer—Shawnee Press, Delaware Water Gap, PA 18327.
FMC: Frank Music & Rineimer Corp., Boston, MA.
FORT: Fortress Press (see AUG).
FRAN: Franciscan Communications, 1229 S. Santee Street, Los Angeles, CA 90015.
GIA: GIA Publications, 7404 S. Mason Avenue, Chicago, IL 60638.
HEL: Helicon Press, Baltimore, MD.
HH: Howard Hughes, SM, Baltimore, MD.
HIN: Hinshaw Music, Inc., PO Box 470, Chapel Hill, NC 27514.
HWG: H. W. Gray Publications, Melville, NY.
ICL: The Irish Commission for Liturgy, Ireland.
ICMA: Irish Church Music Association, Ireland.
IPIL: Irish Institute for Pastoral Liturgy, Ireland.
JEW: Jewett Music, Washington, DC.
KJOS: Neil A. Kjos, Box 178270, San Diego, CA 92117.
LTP: The Liturgical Press, St. John’s Abbey, Collegeville, MN 56321.
LMD: Lumko Music Dept., South Africa.
LOR: Lorenz Publishing Co., 501 E. Third Street, PO Box 802, Dayton, OH 45401.
LS: Loretto Sisters, Ireland.
MAG: Magnificat Music (see STMC).
MCL: Melbourne Commission for Liturgy, Australia.
MDG: Musica Dei Gloria, New Zealand.
NARL: Epoch/NARL, 10802 N. 23rd Avenue, Phoenix, AZ 85029.
NCCB: National Conference of Catholic Bishops, 3211 4th Street, NE, Washington, DC 20017.
NSWA: Newman Society of Western Australia, Australia.
OCP: OCP Publications, 5536 NE Hassalo, Portland, OR 97213.
OXF: Oxford University Press, 200 Madison Avenue, New York, NY 10016.
PAA: Pastoral Arts Associates, 642 N. Grandview Avenue, Daytona Beach, FL 32018.
PAL: J. S. Paluch Co., Inc., 1800 N. Winnenmac Avenue, Chicago, IL 60640.
PM: Price Milburn Music, New Zealand.
PRES: Theodore Presser Company, Presser Place, Bryn Mawr, PA 19010.
RSCM: Royal School of Church Music, England.
SFM: St. Francis Music, Huntington, IN.
SPBW: Sparrow/Birdwing Music, 9255 Deering, Chatsworth, CA 91311.
STB: Stainer & Bell, England.
STMP: St. Mary’s Press, O’Fallon, MO.
THOM: Gordon Thompson Ltd., Canada.
UHP: University of Evansville Press, Evansville, IN.
WEST: Weston Priory, Weston, VT 05161.
WLP: World Library Publications, 3759 Willow Road, Schiller Park, IL 60076.
WORLD: Word, Inc., Box 1790, Waco, TX 76703.
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(Left) Parish Members from Rhode Island and Massachusetts.

LOURDES, FRANCE
(Right) Members of the Charismatic Movement of Rhode Island gather at Lourdes.

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Mr. Ron Procopio, Director, and members of St. Brendan’s Choir of Riverside, Rhode Island are greeted by Pope John Paul II during their choir’s concert tour in April 1990. After the choir’s tour the Director wrote: “We were extremely pleased with all aspects of our trip. Joyful Pilgrims handled 190 people with courtesy, care and professionalism. Our concerts and Masses were well organized and, of course, our audience with His Holiness, Pope John Paul II, was an experience we will never forget. The choir is anxious to hear about our future travel plans.”

HOLY LAND
(Left) St. Francis Xavier Parish Group pose in front of a mosque in Jerusalem.

MEDJUGORJE, YUGOSLAVIA
(Right) Members of the Charismatic Movement at the base of the cross atop Mount Krizevac.

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Come to Me: Songs for the Christian Journey


The twelve pieces in this collection were composed specifically for the sacramental moments of Christian life. There are songs for weddings, funerals, Sunday eucharist, reconciliation, anointing, and the liturgy of the hours. GIA has used a new format in publishing this collection: each of the twelve songs appears in a separate octavo instead of being combined in a single volume.

Joncas’s gifts for melody and text setting are apparent throughout the collection—these songs really sing well! All but one of them is written in the refrain–verse form. "I Heard the Voice of Jesus Say" is a strophic hymn. The melodies are truly well crafted and treated in a variety of styles, including a Middle Eastern influence in “Let Us Go Rejoicing,” the African American spiritual tradition in “Come to Me,” the folk-pop style of “Every Nation on Earth,” and the pure Americana (Broadway, popular music, and the like) in so many of the other pieces.

Joncas also uses interesting rhythms. The rhythmic pulse of the refrain in "All the Ends of the Earth" (written in 7/8) is the glue that holds a powerful text together. The poignant and perfectly balanced setting of "You Have Searched Me" (in 5/8) is especially suited for reconciliation or evening prayer.

Most of the songs may be played on the piano, organ, and/or guitar, and many pieces have optional instrumental parts (i.e., woodwinds, synthesizer). My only small criticism of this collection is that the choral part writing is weak at times. The genius of the melodies and the text setting, however, all but requires American pastoral musicians to purchase this highly recommended collection.

You Are My Love


This is a collection of eight songs and seven pieces of service music scored for SATB choir, cantors or soloists, congregation, and organ or piano. The eight songs are written in the refrain–verse form, and their texts are the high points of this collection. All are based on Scripture and have been poetically translated from French to English by Lucien Deiss and Diane Karampas. The scriptural images stand out powerfully in Deiss’s music. Most of the songs are rather slow and meditative, and they are probably best suited for the more reflective moments in the liturgy.

Music for the refrains may lie a bit high for most assemblies, and the refrains contain too much melodic material, i.e., not enough repetition, sequence, and the like for easy learning by an assembly. Still, several of the songs may be worth the extra effort. The choral writing, on the other hand, is quite good, and many of these pieces could be used as solo choral literature at appropriate times in worship. I wish that Deiss had employed a more expanded and less predictable harmonic vocabulary. The writing is well voiced for the organ and fits that instrument very well.

There is service music for the Lord Have Mercy, Gloria, Alleluia, Holy, Memorial Acclamation, Great Amen, Lord’s Prayer, and Lamb of God. The Gloria really sparkles. The refrain is sung by the assembly; soloists sing the verses while the choir softly sings an ostinato-like SATB accompaniment. The Great Amen is written in a solemn form in which the Amen is sung at three different times as the presider progresses through the doxology.

The cassette recording is excellent and very convincing. Lucien Deiss conducts Frank Brownstead’s St. Philip’s Choir, with Mr. Brownstead at the organ. Though I still recommend the use of Deiss’s compositions in today’s liturgy, I prefer his earlier work to this present collection.

Patrick Carlin

Recitative

Children’s Choirs

We are pleased to continue presenting a number of brief reviews of music for children’s choirs in this issue. With only two exceptions, all of the items here are from the Choristers Guild.

Guiding Star. K. Lee Scott. Unison or two-part choir. AMSI 541. $0.85. Set in a neophrygian modal style, this six-page opus is a charming carol for either Christmas or Epiphany. Both the melody and the occasional two-part writing are supported by a felicitous accompaniment. Easy range of a ninth (d to c).

The Lord Is My Strength. Dorothy Christopherson. Unison with two flutes and tambourine, optional choreography. Augsburg Fortress. 11–4680. $1.15. This set—
ting of Psalm 28 asks for two accomplished flautists and a tambourinist to decorate effectively the somewhat plangent E-minor melody. The instrumental parts as well as the defined (but simple) choreography are appended to the score.

Savior, Like a Shepherd Lead Us. Hal H. Hopson. Two-part equal voices with accompaniment. Choristers. CGA-413. $0.85. A pleasing psalm text based on the tune “Beech Spring,” the first verse uses the unvarnished tune, followed by an original melodic pattern for verse two, which in turn becomes the second voice part in the closing verse. Well turned, easy to learn, with a strong text by Dorothy Thrupp.

Holy Manger. John Horner; arr. Text by Arnold F. Keller. Unison choir, keyboard and optional C instrument. Choristers. CGA-468. $0.75. The music is from the old French noël “Quelle est cette odeur agréable” in a setting that emphasizes the tune’s melodic simplicity in contrast to a flute descant, all of which receives effective accompaniment.

Lord, How Great You Are. Pauline Delmonte. Unison / two part, treble or mixed voices, keyboard. Choristers. CGA-470. $0.95. This paraphrase of Psalm 104 has a strong melodic line within the range of a junior choir, supported by an effectively syncopated keyboard part that would sound very good on the piano.

My Morning Song. Patricia Lou Harris, arr. Two part / unison, keyboard. Choristers. CGA-475. $0.75. With an accompaniment that alternates between large chordal style and arpeggios, My Morning Song proves to be a poignant vehicle of praise, yet crafted with an easy-to-learn compositional insight.

The Children Shout Hosanna. Hal H. Hopson. Two equal voices, keyboard. Choristers. CGA-476. $0.95. Within seventy-six measures Hal Hopson has written an enjoyable children’s anthem that effectively uses the opening of verse one as the countermelody in verse two and again in verse three, thus providing a joyful entrance song for Palm Sunday.

Benediction. Dorothy Christopherson. Unison / SAB, piano or organ, horn. Choristers. CGA-477. $0.95. This placid utterance of 2 Corinthians 4:6 requires a good pianist / organist as well as a sympathetic horn player to support the SAB choral writing that should prove popular with volunteer choirs seeking an effective closing to worship that is different—and just right!

Come, Let Us Sing. Jody W. Lindh. Unison, keyboard. Choristers. CGA-478. $0.95. With an eye to early learning and an ear to pleasant melodic writing, Jody Lindh has crafted a children’s opus that should prove popular to groups of all ages. Good range, effective use of repetition, and an accompaniment that enables the music to flow.

A Song of Promise. Robert J. Powell. Unison, flute, keyboard, optional adult choir. Choristers. CGA-479. $0.95. Using a composite text from Helen Kemp and St. Paul, Powell’s A Song of Promise is vigorous, catchy, and in just the right range and mood for the junior choir to sing a song of praise.

You Are My Child. Hal H. Hopson. Unison, keyboard, optional C instrument. Choristers. CGA-480. $0.95. Gently atmospheric, this text receives an almost melancholic treatment with an insistence on a minor harmony, only to find a grateful resolution in both text and music (the music resolves strongly in E major) that points to God’s power and ability to rescue us from harm.

If you are concerned about how your parish attends to what matters most—the Sunday celebration of the Eucharist—this book is for you.

The Communion Rite at Sunday Mass

Gabe Huck

“The task is to restore this rite to an assembly that will know in its heart and soul and its muscles, too, that in doing these deeds we become what we are, the body of Christ.”

This handsome book is both a narrative about the communion rite and a collection of many good things that have been written about it. Gabe Huck explores each part of the communion rite (the Our Father, the Sign of Peace, the Breaking of the Bread, the Communion Procession, the Prayer after Communion), and offers liturgical reflections, clarifications and practical points for good celebration.

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James Burns

Books

In keeping with the subject for this issue of Pastoral Music, we look at resources that deal with the communion rite. Only one current book is devoted exclusively to this topic, although several others address the communion rite within a broader treatment of the eucharist. In addition to the books reviewed in this issue, relevant books that have been previously reviewed in Pastoral Music include Our Liturgy: Your Guide to the Basics [14:6 (August-September 1990) 46]; The Theology of Celebration and The Ministry of the Celebrating Community [13:5 (June-July 1989) 47]; and The Word and Eucharist Handbook, To Give Thanks and Praise, Gather around the Lord, and The Order of Mass: Guidelines [13:4 (April-May 1989) 47-8].

The Communion Rite at Sunday Mass


The impoverished state of the communion rite in many parishes is a sad testament to the enduring power of liturgical minimalism. Ironically, the same presiders and liturgy committee members who would not think of leaving unuttered a single word in the Sacramentary dismiss week after week ritual elements that form our very understanding of communion. The vision of this rite, as expressed in the General Instruction of the Roman Missal and subsequent documents, remains an unknown vision for the majority of Catholics, as concerns over logistics and practicalities outweigh the assembly's baptismal right to the fullness of eating and drinking at the Lord's holy table.

From experience in college chapels, parishes, and conference settings, I can sympathize with those who find the logistical demands of the communion rite overwhelming. At the same time, I am convinced that the fullness of this rite is possible in any assembly. For those who undertake this task, Gabe Huck's book is a long overdue and welcome source of insight and information about this fundamental rite. The book proceeds step by step through each part of the communion rite from the Lord's Prayer to the prayer after communion. The author's commentary is supplemented by frequent reprints from other sources that gather together some of the best written material on the subject.

The material in this book is clearly intended to encourage and assist parishes in the full implementation of the communion rite. For example, there is information on what kind of bread and wine may be used, suggestions for communion procession patterns, sample instructions for communion ministers, and reproducible handouts for the assembly on the communion rite in general and communion from the cup. There are brief histories of the greeting of peace and communion from the cup, discussions of the appropriate type of music for the Lamb of God and the communion procession, and suggestions for preaching and catechesis on the communion rite.

A clear and complete presentation of the church documents that relate to the communion rite would have added to the book's usefulness. An appendix could have included the relevant sections of the General Instruction of the Roman Missal, In Dominicam Eucharisticam, In obtained Donum, and This Holy and Living Sacrifice. The pastoral suggestions in the book are excellent, although they could admit of more variation. The only recommendation for the reception of communion by the communion ministers, for example, is that they receive after the assembly, although the various documents do not mandate any one approach to the ministers' communion. Surprisingly, there is no discussion of the common practice by communion ministers of substituting "Receive the Body of Christ" or "This is the Blood of Christ" for the assigned formula "The Body / Blood of Christ." Nor is much attention given to some of the sanitation procedures expected of ministers of the cup (e.g., wiping the outer and inner lip of the cup after each communicant, turning the cup, and maintaining a sufficient volume of wine in it), although these procedures are of primary concern to parishioners when a parish
introduces this communion practice.

This is the only current book on the market that deals exclusively with the communion rite at Sunday eucharist. The fact that it also comes from a reputable author and publisher increases the likelihood that it already has found—or likely soon will find—its way onto the bookshelves of pastoral ministers who are sensitive to the liturgical dimensions of this fundamental rite. It is even more important reading for those who need that extra bit of encouragement and the practical information for celebrating the communion rite in its fullness.

This Is Our Mass


One of the most urgent needs in our time is for the healing of wounds and correction of misunderstandings caused by inadequate catechesis—or worse, the lack of even the most basic explanations—when changes in liturgical practice were introduced. Without denying the truism that the liturgy well done is its own best catechesis, adult Catholics have made it abundantly clear that they want to be involved in and informed of developments in parish life and worship. Continuing catechesis on issues of ongoing liturgical renewal remains, therefore, a challenge and an essential task. Previous review columns have happily highlighted resources that assist in this educational endeavor; this revision of Tom Coyle’s popular book is another such aid.

Proceeding through each part of the Mass in their usual order, Coyle offers good, simple explanations of “why we do what we do” at Sunday eucharist. He avoids the obscurity of theological jargon and instead makes ample use of liturgical texts, while drawing on stories and examples from such diverse sources as West Side Story, the Beatles, native American mythologies, and pastoral theology to illustrate effectively the deeper meaning of the various parts of the Mass. In the book’s lengthiest chapters, Coyle provides the text of and a commentary on Eucharistic Prayer III, a particularly worthwhile contribution, given the popular misunderstanding of and apathy to this central prayer of the liturgy.

A parish liturgy committee could well begin its own self-education with this book, but it should move on with haste to the liturgical documents and other, more substantial books on liturgy. Coyle’s book is for a popular audience, not a liturgy class, and this very limitation is also its greatest asset. Addressed as it is to the average member of the assembly, it provides an opportunity to explain the rationale for many themes that are commonly accepted by liturgists, but which are still new information for most parishioners: the need for a separate chapel for reserving the Blessed Sacrament, for instance, or the most effective placement of the choir, Sunday as the original Christian feast, the meaning of the word “liturgy,” the options for Masses with children, and the use of bread that appears as actual food.

Coyle goes to great lengths to emphasize the presence of Christ in the consecrated bread and wine, but he gives relatively little attention to the
other ways in which Christ is present in the liturgy. He is also somewhat inconsistent in his use of terms, interchanging, for example, "offertory" with "preparation of gifts" and "congregation" with "community" (not "assembly"). In his treatment of Lent, Coyle inaccurately excludes the Sundays from the days of this season and fails to mention the Triduum as a unique time between Lent and Eastertide. Perhaps these areas could be addressed in yet another revision of this otherwise well written book.

This Holy and Living Sacrifice: Directory for the Celebration and Reception of Communion under Both Kinds


This booklet from the U.S. Catholic bishops contains the normative directives for communion under the forms of bread and wine. It was published following the Vatican’s 1984 approval of the U.S. bishops’ decision to extend communion under both kinds to Sundays and holy days. (Prior to that time it was allowed only on weekdays and at special occasions such as weddings.) The book’s first section summarizes the church’s teaching on the eucharist and places communion under both kinds squarely within the church’s ancient tradition. The second section provides practical norms for the celebration and reception of communion under both kinds.

The fact that the directives in this booklet are normative makes it essential reading for anyone involved with the communion rite. Beyond that, however, This Holy and Living Sacrifice poses some challenges to much current practice, including the following: "Communion under both kinds is to be desired in all celebrations of the Mass" (#19), and "It is desirable that all priests, deacons, acolytes and extraordinary ministers of Communion who assist the bishop or priest who presides over the celebration be present for and participate in the entire celebration of the Mass and not only for the Rite of Holy Communion" (#30). Like all church documents, this statement acknowledges that the norm is not always possible, but the magis-
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Music Minister. 1,000-family suburban parish nestled in foothills of Blue Ridge Mountains. Adult choir and congregation that loves to sing. Requirements: knowledge of Catholic liturgy, keyboard skills, excellent communication skills. Salary: $18,000–$25,000. Send résumé to: Mary Reimer, Search Committee Chair, 310 Pebble Creek Drive, Taylors, SC 29687. HLP-4042.


Director of Worship. Organizational skills, degree in music, experience essential. Experience with Gather hymnal and RCIA process important. Vibrant, 1,300–household parish. Inquiry / résumé to: Personnel Committee, Our Lady of Nazareth Parish, 2505 Electric Road, SW, Roanoake, VA 24018. HLP-4044.

Director of Music Ministry. Full-time position in a 1,000+ household parish. Requirements: good understanding of liturgy, keyboard skills, ability to work with liturgy team. Responsibilities: 4 weekend liturgies, holy days, & vigils. Salary range: $25–$28,000 and full benefits. Contact: Music Search Committee, St. Mary’s Parish, PO Box 1330, Ponca City, OK 74602. HLP-4046.

Minister of Music / Liturgy. Vibrant parish seeks person of faith, well able to work in team ministry, to teach and lead all types of music. Seek guitar / organ skills, lead folk groups, cantor, and help us further develop our liturgical music program. Strong people skills a necessity. Close to Lake Tahoe. Résumé / statement of beliefs concerning music ministry to: Bob Evans, St. Teresa of Avila Community, Carson City, NV 89703. HLP-4047.

Liturgist / Music Coordinator. Vatican II parish of 1,100 families. Applicant needs to value collaborative style of ministry, be able to coordinate cantors and choir, and work with established liturgy committee. Keyboard skills required. Please contact: Father David Eidem, OSF Cap, St. Joseph Church, 800 W. Stanton, Roseburg, OR 97470. (503) 673–5157. HLP-4048.

Liturgy / Music Associate. Member of campus ministry team. Responsible for all aspects of large university liturgical program. Needs administrative and pastoral skills, knowledge of liturgy, music, and environment. Master’s in liturgy or liturgical music. Résumé and 3 references to: Rev. Andrew Ciferri, Office of Campus Ministry, The Cath-
olic University of America, Washington, DC 20064. AA/EOE. HLP-4049.

Director of Music / Organist. Active parish: three weekend Masses, adult / youth choir, weddings, funerals, paraliturgical services. Applicants should possess pastoral, musical (keyboard / choral) and liturgical skills. Nine-tenth rank Austin organ. Competitive salary / benefits. Résumé / references to: Rev. Thomas Shepard, St. Joseph Church, 149 Goodwin Street, Bristol, CT 06010. HLP-4050.

Director of Liturgy / Music. Candidate should have degree in either music or liturgy with demonstrable expertise in the other field. Responsibilities include the formation of the assembly and other liturgical ministries including repertory development and the coordination of musicians. Salary commensurate with education, skill, and experience. Résumé by August 1 to: Robert Rost, Pastor, Visitation Catholic Church, 5141 Main Street, Kansas City, MO 64112. (816) 733-7422. HLP-4051.

Director of Music. 1,200-family parish. Responsibilities: direct choirs, cantors; produce worship aids, ritual scripts; coordinate eucharistic ministers, lectors, children's liturgy, Organ, piano, and vocal skills required. Applicant should possess ability to work in a collaborative style. Résumé / references to: Fr. Henry Smith, Divine Redeemer Catholic Church, 1520 E. Yampa Street, Colorado Springs, CO 80909. HLP-4052.


Liturgist / Music Director. Full-time. 2,200-family parish. Responsibilities: coordinate all liturgical celebrations (6 liturgies per weekend), shape the various ministries to function as a whole, select musicians and guide the selection of music for the liturgies, serve as chairperson of the parish liturgy and worship ministry commission, assist in sacramental preparation for weddings and funerals. Résumé to: St. Rose Parish, 215 E. Front Street, Puyallup, WA 98371. HLP-4055.

Liturgy / Music Director. Full-time for liturgically vibrant parish. MA or equivalent preferred. 3-manual pipe organ and 7-foot Steinway. Responsible for whole liturgy / music program. Start July 1. Send résumé and references to: Search Committee, Holy Trinity Catholic Church, 3811 Oak Lawn, Dallas, TX 75219. HLP-4056.

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For Sale

Many pastoral musicians are facing a divided future. Because of parish and diocesan budget cutbacks and recessionary and inflationary pressures, they find it necessary to hyphenate themselves, taking on a second and sometimes a third job in order to make ends meet. Some musicians are able to stay within the parish by becoming part-time teachers in the parochial school or a nearby city or county public school. Others have to moonlight in one way or another by finding work they can do at home or by combining their music ministry with other kinds of work, say, in an office or factory. Still others are beginning to offer themselves as regional musicians, serving several parishes on a rotating basis.

Even when we are able to stay in one parish as its pastoral musician, though, all of us are hyphenated in one way or another. If you look through the Hotline ads in this or any recent issue of Pastoral Music, you will find that more and more parishes are offering hyphenated (or slashed—/ ) jobs: organist-choir director (or organist/choir director); director of liturgy-pastoral musician; pastoral musician-teacher; or musician-campus minister. And so on. All of us have to wear several hats in order to get done what has to be done to advance the cause and practice of pastoral music.

I myself have become progressively hyphenated over the course of a long and distinguished career. I began as the parish organist when I was in the seventh grade ($2.00 per Mass—it was a rich parish). Then in high school I became organist-grade school schola director. In college I added the title “cantor,” then “choir director.” After college I also directed the contemporary ensemble (“folk choir” in those days).

By the time I was in graduate school and teaching a couple of music classes at the local community college, I was an organist-choir director-cantor-contemporary ensemble coordinator-liturgy planner-teacher. I had to have a separate closet for all the hats I wore. In recent years, I’ve been able to subsume many of those under the “slashed” title of pastoral musician/liturgy coordinator, but the list is growing again. (And of course that list doesn’t include husband or father—a fact that my wife and children will remind me of when they read this column.)

But when are pastoral musicians been other than hyphenated or slashed ministers? Ephrem the Syrian, the very first outstanding hymnist in the church’s history, was a deacon-exegete-poet-hymnist. Many of our early lrcists were bishop-poets (Ambrose, for instance), while others were priest-theologian-poets (Thomas Aquinas comes to mind). Even when the making of music became a specialized and recognized responsibility, musicians were frequently hyphenated. In Elizabethan England, William Byrd was organist at Lincoln Cathedral, composer for the court, and liturgical composer. And even the great J. S. Bach had to perform several different functions. In addition to being husband and father (which seemed to consume much of his time), he was cantor-composer-organist-music director at Leipzig.

Hyphenated though we may be, and even though we feel the burden of such multiple responsibilities, we can rejoice that we are not among the rich and famous, who are even more hyphenated and slashed than we are. Consider, for instance, Elizabeth II. She is “by the grace of God, Queen of the United Kingdom of Great Britain and Ireland, Defender of the Faith, Head of the Commonwealth.” (Not to mention mother-in-law to Princess Di.) And then there’s John Paul II, whom we could easily refer to as His Hyphenatedness. But we won’t. Instead, we could simply call him by his full set of titles: His Holiness the Pope, John Paul II, Bishop of Rome and Vicar of Jesus Christ, Successor of St. Peter, Prince of the Apostles, Supreme Pontiff of the Western Church, Patriarch of the West, Primate of Italy, Archbishop and Metropolitan of the Roman Province, Sovereign of Italy. (And, we might tack on, Servant of the Servants of God.) Compared to all of that, I barely feel hyphenated at all.

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