Coming Attractions 1991

Schools

SCHOOLS FOR CANTORS AND LECTORS
June 10-14........... Toledo, OH
June 24-28........... Kansas City, MO
July 15-19........... San Diego, CA
Aug 5-9............. Upper Saddle River, NJ

CHOIR DIRECTOR INSTITUTES
July 28-Aug 2........ St. Paul, MN
Aug 5-9.............. Boston, MA

GREGORIAN CHANT SCHOOL
June 17-21........... St. Meinrad, IN

GUITAR SCHOOL
July 22-26........... Rockford, IL

ORGAN SCHOOLS
July 15-19........... New Orleans, LA
July 29-Aug 2........ Milwaukee, WI

NPM School of Music Theory and Composition
June 17-21........... Dayton, OH

NPM Children's Liturgy School
Aug 19-23........... Danville, CA

1991 CALENDAR

June 10-14 Cantor/Lector School
          Toledo, OH
June 17-21 NPM School of Music Theory and Composition
          Dayton, OH
June 17-21 Gregorian Chant School
          St. Meinrad, IN
June 24-28 Cantor/Lector School
          Kansas City, MO
JULY 9-13 NATIONAL CONVENTION
          PITTSBURGH, PA
July 15-19 Cantor/Lector School
          San Diego, CA
July 15-19 Organ School
          New Orleans, LA
July 22-26 Guitar School
          Rockford, IL
July 29-Aug 2 Choir Director Institute
          St. Paul, MN
July 29-Aug 2 Organ School
          Milwaukee, WI
Aug 5-9 Cantor/Lector School
          Upper Saddle River, NJ
Aug 5-9 Choir Director Institute
          Boston, MA
Aug 19-23 Children's Liturgy School
          Danville, CA

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In This Issue...

We raise three questions: Can the Holocaust be celebrated? If so, by whom? How?

Remembering the Holocaust is very difficult because it forces us to face the dark side of humanity and with it our own dark side... head on. We avoid doing that very nicely. But not to remember is even worse. “Tell your children” (Ve-Shinantam Levannecha) was the plea of the death camp survivors. It is our belief that the Holocaust must be celebrated.

Ritual deals with healing memory and forgiveness. And for the Christian, forgiveness-leading-to-reconciliation is exactly what is needed. We Christians have an obligation to assume collective responsibility for the sins of our brothers and sisters. So while the Holocaust is remembered on Yom HaShoah (the Day of Destruction) by the Jewish community, equally important is our responsibility for remembering the role of our ancestors in the Holocaust, as painful as that remembering may be. So it is our belief that the Holocaust must be celebrated by Christians as well as by Jews.

How do rituals of remembering develop? This is a critical question for us Christians. As the Jewish community develops Yom HaShoah, there also has to develop a remembering and reconciling ritual that claims ownership for the sins of the aggressor as well as for the devastation of the victim. Without this form of ritual, only the oppressed are recalled, and there will never be a claiming of responsibility for the aggression. And without the claiming of this responsibility, aggression will continue and continue. At some point, we have to stop aggression against one another.

Musicians are in a unique position to initiate the conversation about what their parish might / should / must do to begin the process of claiming a remembering ritual. In this issue there is a wide range of useful information: discussion about Jewish and Christian remembering (Klenicki), development of the Yom HaShoah ritual (Bob), the music in the death camps and a sample commemoration ceremony (Flem), a Jewish-Christian service, with the all important prerequisite of trust (Athans), the possibility of using Rite Three of the sacrament of penance for Christian reconciliation (Dallen), the theoretical discussion of when and what can we celebrate, especially at eucharist (Donahue), a calendar of days for possible celebrations throughout the entire year, a wonderful review of current Jewish music for use anytime (Strusinski), and a concluding vision of helpfulness (Davis).

Maybe a parish-wide celebration is not where you begin. Perhaps you start in a classroom, or with a small group of friends, or just with those who are willing to remember. Even a gathered few, ecumenical / interfaith or not, can begin the slow process of remembering. You might want to use the Interreligious Holocaust Memorial Service developed by Eugene Fisher and Leon Klenicki in From Desolation to Hope, published by Liturgy Training Publications in 1990. The important thing is to begin.

At our National Convention in Pittsburgh, we will remember those Association members who have died, some tragically, and pray for the healing action of the community on those who are sick. NPM comes alive when we recognize that even in our "professional" gathering, we attend to the richness of the human spirit that resides in all of us.

VCF

Nazi confiscation of violins from Jews in the Lodz Ghetto. Photo: YIVO.
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Cover: Auschwitz Memorial, Yad Vashem. The design incorporates the numbers tattooed on in mates’ arms. Sculptor: Elsa Pollak; photo: ASYVS.

Additional illustrations courtesy of The United States Holocaust Memorial Museum, Washington, DC (identified in photo credits as USHMM); the American Society for Yad Vashem, New York, NY (identified in photo credits as ASYVS); the Yad Vashem Memorial, Israel; and HaZamir Publications, Newton, MA. The children’s tiles used in this issue were prepared as reflective projects after a study of the Holocaust. They will become part of the display in the U.S. Holocaust Memorial Museum.

Those illustrations marked YIVO are provided through the courtesy of the YIVO Institute for Jewish Research, New York.
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Betty Carr Pulkingham received her Bachelor of Music from University of North Carolina, and her graduate studies at Eastman School of Music. Betty is a pastoral musician at All Saints Episcopal Church, Aliquippa, Pa.; Director of Research & Development, Celebration; editor of *Come Celebrate!*, and presently serves on the Episcopal Church’s standing commission on church music.

Wiley Beveridge received his Bachelor of Music from Sam Houston State University and is currently on the pastoral music staff at All Saints Episcopal Church, Aliquippa, Pa. Wiley is a composer/performer and is active in the Community of Celebration’s outreach ministry, known as the Fishbowl.

Betty and Wiley will feature *Come Celebrate!* at a skill session on Tuesday, July 9, from 2:00 to 3:15 p.m. in the Convention Center Hall South 8. Also be sure to stop by Booth #314-316 to see exciting new offerings for organ, choir, children’s, and instrumental music.

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Association News

Convention & Schools

Convention Preliminaries

Many Convention attendees will be arriving early in Pittsburgh or staying on a little longer to catch the special-interest meetings that begin and end our gathering.

Before the Convention opens officially on Tuesday evening, there will be five special meetings. The DMDM Board meets most of the day on Monday, July 8, from 10:00 a.m. to 5:00 p.m. and there is a gathering of Chapter Directors on Tuesday, July 9, from 10:30 a.m. to 12:30 p.m. Music Educators will also meet on Tuesday afternoon (2:00-4:00 p.m.), and Seminary Music Educators will meet at the same time (though in a different room!). For those interested in "How to Form a Chapter," there will be an informative session on Tuesday as well (12:00-12:30 p.m.).

Other Chapter-related activities will take place on Wednesday and Thursday: a meeting of Chapter members early Wednesday afternoon and the Chapter Directors' Banquet on Thursday evening.

Six special-interest meetings are scheduled for Friday, July 12. The "How to Form a Chapter" session will be repeated at the same time as on Tuesday. DMDM Members will meet on Friday morning (10:30 a.m.–12:30 p.m.), and Chapter Officers will be meeting at the same time. The International Liturgical Dance Association (ILDA) will meet at that time as well; so will the MIDI Users Support and Information Group (MUSIC) and Campus Ministers.

Those coming early for meetings and other participants who know what to expect from an early arrival will be taking the opportunity to savor Expo Day on Tuesday, July 9. They'll begin with a continental breakfast in the SE Exhibit Hall, and they may return for the wine and cheese reception that evening. In between, they'll be able to tour the exhibits, sample the latest in new music and other resources in showcases, and participate in the morning and afternoon skill sessions sponsored by various companies.

It's not too late to register for the Convention! Contact the National Office, 225 Sheridan Street, NW, Washington, DC 20011-1492. Phone: (202) 723-5800. Fax: (202) 723-2262.

Crowded Quartets

As we go to press, our Convention projections tell us that at least one of the scheduled Quartets will be overcrowded, so we will have to limit registration for that event. Our best guess is that a total of about 2,300 people will be interested in the Hymn Festival with John Ferguson. Since the church can only handle 700 people at a time, we will have to limit participation by distributing tickets. Here's what to expect: If you register for either performance of the Ferguson Hymn Festival, check your confirmation form when it comes. If you have registered before the cutoff number is reached, you will see Q-1 in either the 5:30 or 8:30 slot. If you register too late, you will see Q-2 in the appropriate place.

Those who are registered for the event will receive a ticket at Convention Registration in Pittsburgh with their name on it. We will use a similar process for any other events that look likely to reach capacity. We regret that space limitations do not permit us to honor everyone's first interest, but we will only be limiting registration and issuing tickets for those events that reach capacity. Good news: All the Quartets are physically close to one another (Ann Labounsky's organ recital, for instance, is in the church next door to the Hymn Festival), so it shouldn't be too hard on your feet to find one with room for you!

Summer Schools

In case you haven't finalized your plans for later in the summer, consider these dates for our remaining summer schools and institutes in July and August:

July 22-26. Guitar School, Rockford, IL.
July 29 - August 2. Choir Director Institute, St. Paul, MN. Organ School, Milwaukee, WI.
August 5-9. Cantor / Lector School, Upper Saddle River, NJ. Choir Director Institute, Boston, MA.
August 19-23. Children's Liturgy School, Danville, CA.

New Winter Institutes

Toiling through summer's heat? Looking for relief? Think about this: NPM is sponsoring two special institutes in Florida this winter.

The NPM Institute on Liturgical Law (January 27-31, 1992) is designed for those whose liturgical ministry will be enhanced by a greater familiarity with church law. More and more pastoral liturgists and musicians want to know exactly and thoroughly what the General Instructions, the Code of Canon Law, and the other church documents say and what authority they hold.

The three faculty members are Rev. John Huels, O.S.M., associate professor at the Catholic Theological Union, Chicago, Sr. Ann J. Rehrauer, O.S.F., chancellor for the Diocese of Green Bay, WI, and Dr. Elissa A. Rinere, whose doctorate is in canon law and who is an adjunct faculty member at Yale University. All are teachers with advanced degrees in canon law who have presented a similar program for other church leaders. The response has been impressive, and the evaluations have been extraordinary. And two of these canon lawyers are musicians!

The NPM Composition School (February 3-7, 1992) offers an opportunity to share compositions and hone musical, liturgical, and pastoral skills, as well as to reflect on the issues that surround ritual music. In addition to formal presentations on what constitutes the state of our craft, participants will write music and texts each day to be reviewed by the faculty. Evening sessions will deal with related topics and a chance to visit Disney World.

Mr. Tom Conry, Mr. Marty Haugen, Sr. Maureen Sauer, and Rev. Michael Joncas (tentatively scheduled) are the composers and pastoral musicians who will lead the sessions. All are well 5
known to NPM participants at Convention events.
Both of these winter sessions will be held at the San Pedro Center, situated on a scenic five hundred acre woodland tract north of Orlando and near Winter Park, in Maitland, Florida. For a free brochure, write NPM Winter Programs, 225 Sheridan Street, NW, Washington, DC 20011-1492.

Member News

More Help

When you’ve called the National Office recently, some of you have commented on the fact that there’s a new voice answering the phone. After a long stint as “the receptionist voice of NPM,” Joan McClure has moved on to a new position at Stott’s Office Supply in Washington. She has been replaced as receptionist by the soft-spoken Mary Rodriguez. You may not be speaking to her for a while, however, because Mary had a baby (My Lord)—a boy (yet unnamed at press time)—on April 21, but she should be back soon.

Two new part-time employees are helping out with our usual summer crunch in the Membership Department. Barbara Coates and Balla-Rena Ryan are assisting Joyce Kister, our membership director. With all those extra hands, we should be able to process all the Convention and School registrations and the new memberships without delay.

We want to thank all these people for their help, as well as Peter Antoci, who recently left his part-time job in membership for a full-time position with Jubilee Ministries in the Adams-Morgan section of Washington.

Changes

Mr. Paul Inwood, the well-known composer whose music has been published in this country by OCP, has moved from England to the United States. The move is saddening because it is the result of budget cuts in the Diocese of Arundel and Brighton and, as Mr. Inwood notes in his letter, “it means leaving many, many people behind, and a task unfinished. In England we have only a handful of full-time RC pastoral musicians, and there are no suitable openings…” His new position is as director of music at St. John’s Seminary and Seminary College in Camarillo, CA. The pluses in this new position, Paul notes, are the challenge of working with many non-Anglo students, “a supportive and yet stimulating worshipping community,” and the opportunity to do some more composing. We send our prayers to Paul in his new position, and we hope that this move means that he will be more available for NPM workshops, schools, and conventions!

James Hansen, coordinator of NPM’s Cantor and Lector Schools, was recently described in an article in the Catholic Sentinel, newspaper of the Archdiocese of Portland, OR, as a “liturgical circuit rider.” He took up his post last year, going out to the small rural parishes in Oregon to help them develop their understanding and practice of worship. This work is similar to that in which he has previously been engaged in the Diocese of Marquette and the Archdiocese of Louisville.

Rev. Kenneth F. Jenkins, a priest of the Diocese of San Bernardino, who has served as associate director of the NCCB Liturgy Secretariat since late January 1989, has been named NCCB/USCC assistant general secretary as of February 22.

Carla de Sola is the first faculty appointment at the new Center for the Arts, Religion, and Education in Berkeley, CA. She will offer five courses annually; three are semester length and two will be offered during the summer.

Rev. Michael J. Spillane, FDLC executive secretary, will be leaving that
position in 1993. A search committee will be looking for a replacement to take up the position by October 1992 so that there can be some overlap before Fr. Spillane leaves.

Cathedrals, Seminaries, NPM

At its meeting in San Francisco this year, the Conference of Roman Catholic Cathedral Musicians (CRCM) issued a statement on seminary formation in music, which read in part: “Because the sung liturgy is normative and is vital to the active and engaged participation of the people, the Conference believes that in the formation process the seminarian must receive both academic training and personal experience in the entire spectrum of worship in order to be able to serve the needs of diverse worshiping communities which may later be entrusted to the priest’s care.”

The CRCCM members offered their services to assist such formation, and they have invited Mr. Anthony DiCello, director of music at Mt. St. Mary’s Seminary (Atheneum) in Cincinnati, to address their meeting in January 1992. Mr. DiCello chairs NPM’s Standing Committee for Seminary Music Educators, which he described in a letter to the CRCCM as “the only organized association for Catholic seminary musicians in this country.”

This interaction concerning seminary formation may be the beginning of a recovery of a very ancient model, in which the liturgical life of the diocesan cathedral played a very large part in the prayer life and formation of seminarians before separate seminary facilities were mandated by the Council of Trent.

Mission Grammar School Sings

Mr. Joseph Dempsey, a long-time NPM member and a member of the DMMD, is director of music at the Mission Grammar School, Roxbury (Boston). The school choir sang at the Massachusetts State House in January for Catholic Schools Week, accompanied by Mrs. Helen Dempsey at the piano. Mr. Dempsey is this year’s chair of the music committee for the National Catholic Education Association convention. We add our congratulations to those given to him, his wife, and the choir by Cardinal Law, Gov. William Weld, and other dignitaries at their state house appearance.

On Tour

The Liturgical Choir of the University of St. Thomas, St. Paul, MN, directed by Mr. Robert Strusinski, is on a pilgrimage-tour of Poland, Czechoslovakia, and Austria (May 28-June 11).

New Recording

NPM member Kenrick Mervine and his wife Barbara have directed a new cassette album that features in the thirteen pieces recorded six world premières of works by Joncas, Lisicky, Horvitt, Fedak, and Mervine. For information on this digital recording, titled Songs of Poets, Prophets, and Saints, write: DTR Recording Company, 14 Station Avenue, Haddon Heights, NJ 08035. (609) 547-6890.

Meetings & Reports

Liturgical Reform:
No Turning Back

In an address to the members of the Congregation for Divine Worship and the Discipline of the Sacraments (January 26, 1991), Pope John Paul II affirmed that “the process of the fulfillment of the council’s liturgical reform is, in fact, still under way, and cannot be compromised by turning back or by interventions which are not attentive enough to the religious feelings of the faithful.”

In his address the pope made it clear that the advance of the reform is a delicate operation, one that requires careful balance. The Congregation is developing an instruction on the adaptation of the Roman liturgy to diverse cultures, which Pope John Paul called “an important yet delicate topic: important in that it takes into account cultural dimensions which are part of liturgical activity, sensitive in that it presupposes a wise knowledge of the celebration of the Church’s worship . . .”

Among the elements to be balanced, as described in this address, are the adaptation of the Roman Rite and the temptation to create “alternative rites”; the image of the sacraments as the work of Christ and the image of them as the work of the Christian faithful; inculu-
ration and the ability to recognize the adapted rites as "the same Roman liturgy." He also noted the tension between cultural tendencies toward "visible and effective efficiency" and the nature of the liturgy as "mystery" and "mystagogic." The work of continuing reform is not "a matter of organizing liturgical reform, as it was 25 years ago, but rather of deepening our knowledge of and internalizing the liturgical celebrations as eminently spiritual realities."

**Diocesan Liturgy Director**

The Ministry Committee of the FDLC Board has prepared a resource that lists the elements of a job description for a diocesan director of an office of worship. It names the person's responsibilities to the diocesan bishop, the diocesan church, the parishes, the worship office, and the worship commission (though the only specific reference to pastoral music is this: "Maintains a current listing of parish liturgical leaders: ... music directors, etc."). This two-page resource was published in the FDLC Newsletter 18:1 (January-February 1991) 7–8. Write: FDLC, 401 Michigan Avenue, NE, PO Box 29039, Washington, DC 20017. (202) 635-6690.

**Jewish Choral Festival**

The Second Annual North American Jewish Choral Festival will take place at Concord Resort Hotel, Kiamesha Lake, NY, July 7–11. Under the direction of Matthew Lazar, the festival is sponsored by The Zamir Choral Foundation in association with the Joint Commission on Synagogue Music of Reform Judaism and Gratz College. Presenters include Samuel Adler, Marsha Bryan Edelman, Eleanor Epstein, Joshua Jacobson, Zalmen Motek, Ben Steinberg, and others. For more information, contact Matthew Lazar, Zamir Choral Foundation, PO Box 109, Planetarium Station, New York, NY 10024. (212) 362-6633.

**Christians and the Seder**

A number of publications have noted the growing tendency in Christian communities to celebrate the Seder, especially during Holy Week, and most of those publications have listed some important reservations about the practice, especially about a desire to "Christianize" the Seder. As far back as March 1980, the NCCB Committee on the Liturgy Newsletter (p. 12) warned that "The seder...should be celebrated in a dignified manner and with sensitivity to those to whom the seder truly belongs."

In "Second Thoughts on Christian Seders" (Modern Liturgy 18:3 [April 1991] 12–13), Thomas Stehle summarizes the value and problems associated with Christian celebrations of the Passover. On the positive side, he notes:

The seder offers Christians an opportunity to participate in a domestic, non-clerical, ritual meal (with real food) that celebrates freedom from oppression and bondage. It is an expression of solidarity with all those who believe in a future free of tyranny. The seder connects Christians both typologically and historically with their Jewish brothers and sisters. It presumes that those gathered for the meal not only recall the historical events, but also see themselves as participants in the Exodus experience. Such celebrations offer "a bridge toward understanding."

But Stehle presents four serious cautions about such celebrations:

1. "While Christians and Jews share the Exodus event as a dominant typological motif, we do not celebrate the same Passover. Christians cannot pray the prayers of the Seder as if they do not share in the Passover of Jesus."

2. "Efforts at Christianizing the seder to make it relevant to Christians is an affront to the integrity of the ritual and may betray...[a] real lack of respect for the Jewish people."

3. Many Christian communities celebrate a Holy Week Seder because they identify the Seder as the root event of the eucharist, though most scriptural and liturgical scholars admit that it is not at all clear what the shape of Jesus' last supper really was. Certainly Passover themes were woven into the Christian celebration early on, but the "eucharist we celebrate now is not the re-enactment of the Last Supper, even if we could determine its original form."

4. The complex preparations for the Seder may detract from the efforts put into the Christian passover celebration: the Paschal Triduum, and especially the Easter Vigil. "The Triduum is the Christian seder occurring over three days...There is a richness in the Paschal Vigil that most parishes have not yet explored."

**A Mosaic of Victims**

As we mention several times in this issue, the Holocaust swept into its flames six million Jews plus millions of other victims. A collection of essays about these other victims has been edited by Michael Berenbaum. A Mosaic of Victims: Non-Jews Persecuted and Murdered by the Nazis is published by New York University Press (1990).

**Orbis Liturgicus**

Dom Cuthbert Johnson, OSB, and Rev. Dr. Anthony Ward, SM, are preparing a volume on contemporary researchers in the liturgical field that is part of a series of a bio-biographical directory of liturgists from the year 1000 to the present. Their volume, which bears the English title Orbis Liturgicus: Who's Who in Liturgical Studies, will contain entries in alphabetical order. Dom Cuthbert has asked us to announce the project and remind people who want to submit their curriculum vitae and bibliography that entries are due by September 15, 1991. Preference will be given to those submitted on disk (IBM compatible, WordPerfect or other compatible program or ASCII) with hard copy. Further details are available in the NCCB Liturgy Committee Newsletter, 27 (February 1991) 8. Materials should be sent to Dom Cuthbert Johnson, OSB, Via della Transpontina 18, 00193 Roma, Italia. Phone: 6540841. Fax: 6892945.

**Liber Vesperalis**

In honor of the fourteenth centenary of the election of Pope Gregory the Great (September 3, 590), Msgr. Pablo Collino, choir master of St. Peter's Basilica, Vatican City, has published Liber Vesperalis, a collection of the Gregorian chants for the hymns, antiphons, and brief responsories at evening prayer for all the Sundays and major feasts of the liturgical year. This book is designed for the use of the basilica's chapter and clergy. The collection has been published (1990) by the Associazione Musicale "Amici dell'Organo," Via T. Malvito, 6-22100 Como, Italy. It is interesting to see how carefully the chants have been recovered and adapted for
the reformed liturgy of the hours, especially in light of the tradition that the practical model of the Roman Rite, at least in past ages, consisted pretty much of the way the ceremonies were performed at St. Peter's.

GIA: ¡Celebramos!

GIA Publications has joined the ranks of music publishers offering substantial amounts of new music for worship to Hispanic communities. In addition to the resources available from such publishers as OCP (especially its hymnal Flor y Canto), GIA is now offering compositions by Lorenzo Florián, Donna Peña, Cuco Chávez, José Carrera, and Rosa Martha Zárate. In addition, GIA has produced a double album of Cantos de Taizé with Spanish texts. For more information, write: GIA Publications, 7404 South Mason Avenue, Chicago, IL 60638. (708) 496-3800.

Artist in Residence

Franciscan Canticle is a group of Los Angeles artists under the leadership of Fr. Edd Anthony, OFM, who work to "use their gifts and talents to promote the word of God." Now they have established a dwelling place where artists can live and work together—a former retreat center located in the Mojave Desert in southern California. The idea is for Christian artists—visual artists, poets, writers, playwrights, composers, photographers, potters, and so on—to spend from one to three months working in this location. For more information on the program, write: Admissions Office, Franciscan Canticle, Inc., 13333 Palmdale Road, Victorville, CA 92392. (619) 241-1058.

New Director for National Music Council

The National Music Council has announced the appointment of Mr. Keith J. King as its new director. The Council will share his services with the National Guild of Community Schools of the Arts and the Palisades Chamber Orchestra, both of which will be housed at the Guild's offices in Englewood, NJ. The National Music Council was founded in 1940 to act as a clearing house for the joint opinion and decision of its member organizations and to work to strengthen the importance of music in our life and culture. The Council now has more than fifty national music organizations as members, encompassing representation from every important form of professional and commercial musical activity. The Council is the official U.S. representative to the International Music Council / UNESCO. For more information about the Council's work, write: National Music Council, PO Box 5551, Englewood, NJ 07631-5551. (201) 871-9088.

Resources: Worship & the Arts

Doug Adams has passed along to us some information about summer offerings at the Pacific School of Religion on worship and the arts. They include:


July 29–August 2: Dance as an Art of Human Liberation. Learn and refine skills relating dance to worship, education, performance craft, theology, history, and spiritual growth. Faculty includes Carla de Sola; guest artists.

For further information on these and other summer workshops contact the Pacific School of Religion at 1 (800) 999-0528.

Doug Adams also announces publication of a new work he has edited with Diane Apostolos-Cappadona: Dance as Religious Studies. The contributors explore the connections between dance and religion in contemporary worship and ritual, modern choreography based on religious subject matter, and choreography that is not thematically religious. This work, as well as a number of other important and hard-to-find publications on worship and the arts, is available from The Sharing Company at their new address: 6226 Bernhard Avenue, Richmond, CA 94805.

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December 29, 1890. Wounded Knee, South Dakota: U.S. troops kill almost 200 Sioux men, women, and children in the last major battle of the U.S. war against indigenous peoples.

1898. Spanish-American War. After the explosion of the battleship Maine in Havana harbor, the U.S. declares war on Spain. At war’s end, Spain grants Cuba independence and cedes control of Guam, the Philippines, and Puerto Rico to the U.S. America’s growing control of Pacific islands threatens the expanding Japanese Empire.

1900–02. British troops in South Africa inter Boer women and children in concentration camps—a pressure tactic to end the war between Great Britain and the Boer states of Transvaal and the Orange Free State.

1904–05. The Russo-Japanese War. The Japanese slaughter of Russians at Port Arthur reveals Japan’s growing military strength and Russia’s weakness. This event leads directly to Bloody Sunday (January 22, 1905), on which Russian workers led by Father Gapon are massacred at the gates of the czar’s palace.

1914–18. World War I introduces trench, chemical, and submarine warfare and aerial bombardment. An estimated ten million people die.

1915. In an extermination plan begun by Sultan Abd al-Hamid II of Turkey, thousands of Armenians are slaughtered by the Turkish army. Survivors flee to Greece and to what is now the Armenian Soviet Socialist Republic.

1928–39. Forced collectivization of the kulaks and Stalinist purges lead to the exile or death of millions of Russian peasants and ordinary citizens.

1933–45. Stolohl, a deliberate attempt to exterminate the Jews in Germany and those territories under Nazi domination. Six million Jews are systematically murdered, and nearly another six million non-Jewish victims die in the camps.

1936–39. The Spanish Civil War, used by Italy and Germany as a testing ground for new weapons and warfare techniques. The huge death toll, human suffering, and devastation are unparalleled in Spanish history. One image that captures the horror is Picasso’s Guernica.


1939–45. World War II. New forms of war-at-a-distance are introduced, including long-range guns, carpet bomb- ing of civilian populations, and fire bombing techniques. The use of napalm in flamethrowers is introduced. Estimated deaths reach fifty million.


1967–70. Nigerian war against the breakaway state of Biafra, formed by the Ibos who fear they cannot survive as part of Nigeria. Over one million Ibo civilians starve to death.

1971–77. 300,000 Ugandans die in Idi Amin’s reign of terror, particularly among the Lango and Acholi tribes.

1976–78. Under Pol Pot’s Khmer Rouge government, over a million Cambodians are killed or die from the forced hardships of a massive collectivization drive.

1980–89. The war between Iran and Iraq reintroduces trench warfare; both sides use missiles to bomb civilian populations. In 1988 the Iraqi regime uses chemical weapons against its Kurdish population.

1990. Bloody intertribal warfare in South Africa between the Xhosa (the core of the African National Congress) and the Zulu (the center of the Inkatha Movement).

1990–91. War in the Persian Gulf. The Western powers and some Arab states respond to the Iraqi annexation of Kuwait with an embargo of Iraq and occupied Kuwait and the “forty days’ war” (1991), marked by Iraqi use of civilian hostages as “human shields” and the Allied bombing of Baghdad, cutting off water and food supplies to the civilian population. Well over 100,000 Iraqis and Kuwaitis die. The revolt of Iraqi Kurds is violently repressed, leaving thousands of Kurdish refugees starving in the mountains.
Holocaust is a word that overwhelms us with images to which we must come to terms. The *Oxford Dictionary* defines it as “a complete sacrifice or offering,” a “sacrifice wholly consumed by fire.” The word is used in our times to describe the Nazi murders of six million Jews, whose only crime was to be Jewish. Jews in German-occupied Europe were destined by the very fact of birth to be burned to death. Those who were not there are haunted by that unique example of human evil.

Years ago another word began to be used to describe the 1933–45 tragedy of the Jewish people. For me, the Hebrew term *Shoah* is a better description for that epochal moment in Jewish history, for the *Shoah* is a devastating wind that devours people and things, leaving an emptiness that the desert will invade. Nazism was that devastating wind that swept away millennia of Jewish history and presence in Europe. The *Shoah* especially destroyed Jewish roots in Poland, where Judaism had flourished and made the city of Vilna a center of rabbinic wisdom and culture, earning for it the title “the other Jerusalem.” Poland was also the place where my family, who had lived there for nearly three centuries, disappeared one day in 1943 in Auschwitz.

Questions Seeking Understanding

Why? Why was there so much evil? The *Shoah* needs understanding, a total comprehension of its horror. It demands a process of understanding by all, Jews, Christians, and people with no religious convictions, in order for us to apprehend the full meaning of the human condition and human diabolic possibilities. This process of understanding the Holocaust entails interpreting, discerning, and judging an event in order to assume responsibility for what was done and could have been done, even while recognizing the shortcomings of all involved, victims as well as murderers.

To understand the other person in a situation is to share feelings, memories, pains, and present realities. Do I, as a Jewish person, understand those who were pushed into a cattle car and later separated from parents and family to be directed either to a final instant of death in the gas chamber or months of incredible misery in the concentration camp? Do I understand how a person could experience the S.S.’s brutality while keeping an inner integrity? Can I have a glimpse of the survivors’ messianic vision of the Allied troops liberating the camps? Can I understand or share the feelings of those Allied troops after the liberation, as they said Kaddish (the prayer for the dead) at the walls of the gas chambers? Can I understand completely and even share the dislike that surviving members of my family have for Germans or the German language? Can I visualize myself as a Christian under Nazi domination trying to help a Jew, knowing that if I’m caught, my family and I will be shot? Can I ever totally comprehend human evil?

Can a Christian understand and share the memory of the *Shoah*? Can Christians who inherited centuries of a teaching that ingrained contempt for Judaism and the Jewish people undertake a reckoning of their own souls after what happened in Europe? Can Christians realize that the anti-Judaism of Western culture, expressed in theology, art, and social discrimination, prepared the road for the pagan anti-Semitism of the Nazi movement? Can a Christian recognize that the scourge of anti-Semitism is still present, even in our day, more than forty years after the *Shoah*, in the sermon of a Polish cardinal or in the ideological anti-Zionism of many Protestant churches?

I try to understand the *Shoah*, a divider of history into the times before and after the horror. I know that accusations are flooding the dialogue; at times they replace the need to reflect and learn in order not to repeat history. At times, of course, because of our Jewish sorrow and loneliness, accusations might become a source of inner gratification, a delight in blaming and pointing guilt at those who ironically were not involved in the inferno of the *Shoah*. They were not even born . . .

Silence and Recovery

To understand and share is more complex than to accuse, a task that requires our hearts, a deep respect for the other person in faith and the inner need to fathom a moment of total desolation similar to Cain killing Abel or the perversion that required God’s flood.

* Rabbi Leon Klenicki directs the Department of Interfaith Affairs in the Anti-Defamation League of B’nai B’rith, New York.
What we need is a time of silence, a time to recover from the years of horror and for a joint Christian-Jewish consideration. We need a time of silence to comprehend and face evil and its human possibilities. Jewish theology teaches that the human being was created by God with two natures or potentials, one for good and the other for evil. God has given human beings the moral law to empower them to perfect themselves as well as to fight the diabolic tendencies of human nature. The struggle, however, is not always in favor of goodness. Like any totalitarian system, the Nazi kingdom bore witness to the temporary triumph of the evil inclination, and the Shoah showed the ultimate consequences of evil and its human possibilities.

What made such events possible in the midst of the twentieth century, in the midst of the European continent, long considered the great exponent of civilization and Christianity? How could millennia of culture, religious commitment, and science be reduced to a state of total barbarity, to savagery at its worst? We religious people have to answer these questions in order to fathom the significance of human evil.

The moral commitment of God’s covenant has been broken, nearly destroyed. God’s law has been confronted by the diabolic possibilities of the human being. The Shoah defies God’s call by its witness of evil and its acceptance of diabolic temptation.

Religious people have to reckon with the Shoah as the Holocaust offering of a whole people. This is a complex operation entailing patience and listening to God’s call in a century that has seen the creation of concentration camps and the horror of nuclear weapons as well as the landing of people on the moon and treatments for illnesses for which none were previously available. We are surrounded by curses and blessings, asked by God to choose between life and death. And for the first time, Christians and Jews are joined together to choose between good and evil, hopeful that other people of God will join them.

**History’s Challenge**

We have to go beyond the declaration of goodwill to goodness itself, beyond the recital of pains or the proclamation of sugary generalities, and face our human reality. For us Jews, this means we must realize what European “toleration” really meant, to see what resulted from centuries of degradation, the sickness of tyranny, and the effects of religious triumphalism as Christianity moved through European history.

Christians have the duty to comprehend a spiritual geography that made it possible for the Shoah to occur in the very heart of the Western world, in Christian Europe. Christianity, under Nazism, faced a new form of paganism. Christianity did not kill six million Jews; it was a form of German national paganism that did. But millennia of contempt for Jews and Judaism in the name of Christ, a fellow Jew, poisoned European culture and prepared an atmosphere of anti-Semitism that ultimately led to and tolerated the Shoah.

We are challenged by history, by the potential of the evil inclination in human beings. We can rely for our response on accusations or defenses; or in the recognition and acceptance of our pluralistic experiences, in the reality of democracies old and new, we can face the Shoah and any other devastating wind together as covenantal peoples of God: reckoning with the past, facing the future, being together in the pursuit of the potential for goodness.

The challenge lies in accepting God and God’s presence, in the recognition of the other as a person of faith, in recognizing other spiritual routes than our own, ways to God that can be devastated by an evil wind. This is the challenge for Jews and Christians facing the Shoah, that devastating wind: it is the challenge of understanding and sharing.
Yom HaShoah: Purim without Esther

BY STEVEN M. BOB

In December of 1945 an editorial in the Reconstructionist Magazine addressed the American Jewish community, calling for "a setting of a day in the calendar when all worshippers and congregations might join in saying the Kaddish in their [the Six Million’s] memory." In a letter to the editor, Rabbi Jerome Lipnik objected to this proposal; he argued that the time for political action was at hand and that establishing religious observances could wait:

Your suggestion is a bit immature [sic]. Perhaps fifty or a hundred years from now the Reconstructionist can recommend that we ponder the question. Did the Jewish people establish Tisha B’Av, the ninth day of the Hebrew month of Av—the fast day set aside to commemorate the destruction of the Temple, while Jerusalem was yet smoldering? The American Jewish community should be so busy trying to save those in Europe who still live that it cannot afford the time to memorialize the dead.

At Passover and other holidays we are not retelling our past, we are reliving it.

In the years immediately following the conclusion of World War II the worldwide Jewish community’s attention was focused on two timely issues: saving those who survived the Nazi “final solution” and establishing a Jewish state. Only after the Jewish community resettled the displaced persons and secured Israel’s independence could it turn its attention to a religious observance of the Holocaust. In 1951 the Knesset, the Israeli parliament, passed a law that established the 27th day of the Hebrew month of Nisan as Yom HaShoah U’Gevurah—the Day of Holocaust and Heroism. At first the American Jewish community ignored this new Jewish holiday; American Jews were not yet prepared to see the Holocaust in religious terms. To understand this response we can turn to Gershom Scholem’s analysis of the reaction of the Jews to their expulsion from Spain in the final years of the fifteenth century: “The contemporaries of the expulsion were chiefly aware of the concrete problems it created, but not of the deep-lying implications for religious thought in the theological expressions. That was to remain for the next generations.”

In terms of the Holocaust, we are the “next generation.” The “concrete problems” created by the Holocaust have been solved as much as we can even speak of “solving” a problem of such magnitude. The issues that faced the Jews over the years immediately after the war have been resolved, if not exactly solved, or they have grown irrelevant. The displaced persons have been resettled, war crimes trials have taken place, reparations have been paid, Germany has been reunified and rehabilitated, a Jewish state has been established, and Israel and North America have arisen as centers of Jewish knowledge and study.

Today, finally, we are prepared to discuss the Holocaust within the realm of religious thought. In the past twenty years innumerable books and articles have been published concerning its every aspect. They range from memoirs of the victims and survivors to analytical studies by historians, theologians, sociologists, and philosophers. The Holocaust has become a subject in popular culture as well; numerous plays, movies, and television programs have been presented with these events as their subject or setting. The Holocaust has thus become a significant element in the religious and educational life of the American Jewish community.

In a survey of rabbis’ sermons, recently published prayer books, and course offerings would find regular reference to the Holocaust.

Unsurprisingly, therefore, Yom HaShoah observances have proliferated in recent years. Throughout North America we find both synagogue and community-wide observances of the event. Now that the existence of Yom HaShoah has been accepted, however, the question that has to be answered is: How do we observe it?

A Constellation of Holidays

The first step toward answering this question is an examination of how Yom HaShoah as a history-based Jewish holiday fits into the constellation of existing history-based holidays.

Mircea Eliade explains that “most religious festivals represent the reactualization of a sacred event that took place in a mythical past.” When we observe a holiday, we interrupt “day-to-day time,” replacing it with
sacred time. When Jews sit down at the Passover Seder table, for example, they are transported to another time and place: "The time of the event that the ritual commemorates or re-enacts is made present." Eliade's analysis is echoed in the Passover Haggadah, in which we are told that "in every generation we should see ourselves going out of Egypt." At Passover we are not retelling our past, we are reliving it. The same dynamic is operative on other Jewish holidays. On Shavuot, for example, we are told that we were all present at Mt. Sinai receiving the Torah.

Jewish holidays thus commemorate God's involvement in our history; when we celebrate the holiday, we strengthen our bonds with God. In Eliade's words:

In the festival, the sacred dimension of life is recovered. The participants experience the sanctity of human existence as the divine creation. The observance of the festival gives a renewed sense of who we are and the purpose of our existence. It strengthens us for our return to the everyday world following the festival.

Can these words be applied to Yom HaShoah? Can Yom HaShoah become one of the series of history-based Jewish holidays?

The traditional history-based holidays describe God intervening in the world to affect the Jewish people. On Passover, God redeems the Jewish people from slavery; on Shavuot, God gives the people the Torah; on Sukkot, God sustains them in the wilderness for forty years. On Tisha B'Av God sends Nebuchadnezzar and the Babylonian army to destroy the Temple in Jerusalem and carry off the Jewish people into exile because of their sins.

Hanukkah and Purim are somewhat different holidays. On Hanukkah we remember the victory of the Maccabees and the rededication of the Temple. God's presence in the story is limited to the miracle of the oil lasting for eight days. The Books of Maccabees do not suggest divine intervention or involvement in the military successes—they are, for that reason perhaps, omitted from the Jewish canon. God's involvement in Purim is also slight; in fact, God is not mentioned at all in the Hebrew text of the Book of Esther. But the rabbis argue that God is indeed present in the story, because Mordecai and Esther act in response to God's encouragement. (The Greek version of the Book of Esther specifically mentions this divine encouragement.)

... But there was no Esther to save the Jews during World War II.

Placing Yom HaShoah

Now where would Yom HaShoah fit in this constellation of history-based holidays? Some people are tempted to associate it with Tisha B'Av because they both commemorate tragic events. This is a mistake. To make this connection one would have to be prepared to argue that, just as the destruction of the Temple in Jerusalem was punishment for a sin of that generation, the destruction of the Jews of Europe was punishment for the sins of this generation. A person linking these two holidays would also be compelled to argue that, just as Nebuchadnezzar and the Babylonian army were acting as God's agents, so Hitler and the German army were acting as agents of God. I find this position to be obscene.

Alternatively, we might find some similarities between aspects of Yom HaShoah and aspects of seven other Jewish holidays. The stories of Pesach and Hanukkah contain accounts of tyrants who oppress the Jews, but Pharaoh and Antiochus were directed to different goals than was Hitler. They were not seeking to destroy the Jews for the sake of ridding the world of them; they wished to subjugate and control their Jewish populations. Pharaoh wanted docile slaves; Antiochus wanted willing subjects. So Yom HaShoah cannot be modeled on Pesach or Hanukkah for the simple reason...
that Hitler would have murdered Jews no matter how
docile or willing they were.

In truth, Yom HaShoah most resembles Purim. It is
actually Purim's other side: Purim without Esther. As
the story is told in the Scroll of Esther, Ahasuerus, the
king of Persia, dismisses his queen, Vashti; and through
a contest selects Esther to be his queen. (Esther keeps
her Jewish identity hidden from the king.) Meanwhile,
Esther's cousin Mordecai overhears two of the king's
guards, Bigthan and Teresh, plotting to kill Ahasuerus.
He reports the plot and saves the king's life.

Next scene: Ahasuerus grants significant power to
rule the kingdom to his prime minister, Haman. All the
people bow to Haman when he walks through the
streets—all except Mordecai, who because of his devo-
tion to God, refuses to bow down to any person.
Mordecai's refusal to bow enrages Haman, who plots to
destroy Mordecai and all the Jews in the Persian
Empire, using the authority granted him by the king.
But Mordecai sends a message to Esther, telling her that
she must reveal her hidden identity to the king and
persuade him to save the Jews. Esther accepts the task,
interceding with the king and telling him that Haman
wishes to kill her and all her people. The king cancels
Haman's orders to destroy the Jews, and Haman is
destroyed instead.

Yom HaShoah is Purim without Esther. Haman is
Hitler; Ahasuerus becomes the rulers of nations who do
not interfere with Hitler's plans. Mordecai's loyal
denunciation of Bigthan and Teresh represents the
contributions the Jews made to European societies that
did not save them. Mordecai's opposition to Haman is
those Jews who rose in rebellion, but now there is no
Esther to prevent Haman's destruction of the Jews.

In the Purim story, God does not intervene in history
to save the people; nor does God intervene in the
Holocaust. The difference in the stories is that in ancient
Shushan Esther intervened to save the Jews, so that not
a single Jew died. But there was no Esther to save the
Jews during World War II, and six million Jews died.

Our observance of Yom HaShoah, then, should
appear to be the opposite of our observance of Purim.
On Purim we are filled with joy; on Yom HaShoah we
should be somber. We dress in costumes pretending to
be other people on Purim; on Yom HaShoah we must
be ourselves, casting aside all social pretense, all the
pretexts and diversions that normally fill our days. On
Purim we drink wine and eat sweets; we should remain
sober and refrain from sweets on Yom HaShoah. On
Purim we make noise every time Haman's name is
mentioned; on Yom HaShoah we should remain silent
when Hitler's name is spoken. On Purim we read the
Scroll of Esther, recalling how we were saved from
destruction; on Yom HaShoah we must read the
literature of the Shoah, recalling our destruction.

Experiencing Human Sanctity

This comparison makes it clear how Yom HaShoah
stands in relationship to the other Jewish holidays, but
how do we experience the sanctity of human existence,
which Eliade argues is part of all history-based holi-
days? In the case of Yom HaShoah, that experience
must derive from our observance of the event, rather
than being found in the events themselves. The Holo-
caust resulted from the Nazis' denial that the "sanctity
of human existence" applied to Jews. Nazi propaganda
described Jews as bacteria that required eradication.
The humanity implicit in our observance of Yom
HaShoah reasserts that sanctity.

Placing Yom HaShoah as we have, as "Purim without
Esther" within the structure of existing Jewish holidays,
gives us a framework on which to construct appropriate
holiday observances. Building on this framework, we
can decide on the appropriate rituals to be performed
and the proper prayers to be said. We have already
begun to mark the fiftieth anniversary of significant
events of the Holocaust; now is the time for us to begin
to fill in the framework of this observance. As previous
generations of Jews shaped the observances of Purim
and Hanukkah, it is the task of our generation to shape
our observance of Yom HaShoah.

Notes

1. Gershom Gerhard Scholem (1897-1982) was born
in Berlin. His work made the study of Jewish mysticism and the
history of the Cabala an important scholarly discipline. A
professor at the Hebrew University in Jerusalem, he wrote
over five hundred books.

The Christian reconquest of Spain from the Arabs was
completed under Ferdinand and Isabella, who ruled the
kingdoms of Castile and Aragon jointly from 1479. In 1492
they captured the last Moorish province, Granada, and at the
initiative of the Grand Inquisitor, Tomás de Torquemada,
O.P., in that same year they ordered the expulsion of all Jews
from their territories, except those who converted to Chris-
tianity (called Marranos). A forced conversion of Muslims
came in 1502, although these Moriscos, as they were called,
were subsequently expelled in 1609.

Many of the Jewish scholars who fled from Spain in 1492
settled in Safed, in what was then Palestine, and made it a
center of Jewish mysticism and learning. One of the leading
scholars who settled in Safed was Rabbi Joseph Ben Ephraim
Caro (1488-1575), an outstanding codifier of the law, whose
work Shulhan Arukh (1564-65) became and remains the
standard authoritative code for Orthodox Judaism.

2. The notion of "holiday" as applied to Jewish religious
observance does not necessarily include the note of exuberant
festivity attaching to that word in Christian and secular use.
Rather, "holiday" denotes a day on which normal activities
are halted in order to commemorate or celebrate a particular
event.

3. The Book (or Scroll) of Esther, in its entirety ("the whole
Megillah"), is read as part of the Purim celebration.

4. The ninth day of the month of Av (Tisha B'Av)
commemorates the destruction of the First Temple (587
B.C.E.) by the Babylonians and the Second Temple (70 C.E.)
by the Romans. According to history and legend, the Temple
fell on the same date in both instances.
From Ghetto Song to Song of Commemoration

BY GILA FLAM

From the Middle Ages to the Age of Enlightenment, most Eastern European Jews were obliged to reside in ghettos. Hitler revived this idea following his conquest of Poland, mandating a system of ghettos as a means of concentrating the Jewish population within easily controllable boundaries. The Nazi ghettoization of Europe's Jewry began in 1940 and lasted until the summer of 1944, when most of the surviving inhabitants were shipped off to death camps. The largest ghettos were those of Lodz, Warsaw, and Vilna.

Jews who were interned in the ghettos sang for entertainment and to allow themselves political and topical comment that was otherwise denied. Song helped to focus the individual's despair, anger, and hope; it expressed the dream or fantasy of escape; it served to submerge the individual into the group and thus dilute personal suffering. But over and above these various facets of song was one common denominator: ghetto inhabitants sang for survival. Their song was the human voice crying out for recognition in an inhuman environment.¹

Many songs were sung behind the ghetto walls; some were composed there while others, part of the prewar repertoire, were found suitable or were made to suit life behind those walls. Ghetto inhabitants sang in their homes for their families or in public, as when a troubadour would sing on street corners for passers-by. Youths gathered for group song during their Youth Organization meetings; actors and singers sang on stage; and workers accompanied their routines with song.

The memories, stories, and songs of the ghetto endure today as a mandate to the world at large (and the Jewish world in particular) to remember—to recall the ghetto dwellers' struggle for survival. But now these songs and stories must serve a new function: commemoration.

Now the focus of Holocaust songs is not the individual, but manifestations of collective memory, commemoration services, and the community. What is the ultimate fate of this repertoire? Some songs seem to be adaptable to memorial services, but what makes such songs suitable for reuse as ritual? What criteria are being used to select music for such services? What is the symbolic content of the songs, that is, what values are inherent in them to qualify them for such a function? My answers to these questions are drawn from my study of several Holocaust memorial events and from interviews with numerous ceremony participants.

"Tell the Story"

In his important book Against the Apocalypse, David Roskies explains what is at the core of the Jewish collective memory of the Holocaust:

> "When the unit of destruction is not the individual but the collective, when the entire Jewish population of a town or a city is gone, and when the disappearance of each community is known by date, and there are dates enough to fill the calendar, then the task of remembrance threatens to eclipse all else. Yet the remnants of that same collective, those who feel the loss most keenly, manage to incorporate even so vast a destruction.²"

The collective memory of catastrophe has affected Jewish consciousness since the destruction of the First Temple.³ It has shaped Jewish literature, folklore, and customs from biblical times to the present. Roskies suggests that the Holocaust may have been the major breaking point in the history of Jewish culture, but that break was anticipated by Jewish writers and poets whose legacy was an art culture capable of dealing with such mass destruction, however painfully. So despite the decimation of European Jewish culture, its well-established means of handling catastrophe through art survived intact and continues to function.⁴

The Holocaust brought an end to the culture of the East European Jews; most of the survivors emigrated to Israel and North America bearing their "ruined cities of the mind"—their past—with them.⁵ The keys to open these metaphorical cities were preserved and passed on to the next generation through oral and written tradition, through stories, songs, pictures, and paintings, fidelity to the Lord's commandment, "VeShinatan Levanecha" ("Tell your children"), the obligation on Jewish parents since the Exodus from Egypt.⁶ So the story of the recent destruction had to be told, but first the teachers themselves needed to understand.

The survivors perceived that their group memory was something precious. Wherever survivors finally resettled, they searched for their landsmen (people from the same town); many set up landsmanshaftn (hom
town associations) in their new countries. These associations organized the collective response and maintained the collective memory as living forces. Each new organization issued a memorial book (a *Yizkor-bukh*) dedicated to the lost communities, and each set aside a special day for remembrance, establishing a ritual for commemoration. In addition to these *landsmanshaftn* commemorations, a single collective commemoration event—Yom HaShoah (Holocaust Day)—has been established for all the victims of the Holocaust.7

Wherever the survivors have settled, memorial plaques have been installed in synagogues listing the names and death dates of towns and communities. But none of the plaques lists the names of individual victims, and no personal names are read in any local commemoration ritual. During the annual general commemoration, six candles are lit to remember the six million murdered.

"Because the unit of destruction was so great, shortcuts are inevitably taken," Roskies writes,8 explaining the community's need for these mass commemorations. As the survivors' generation dwindles, their stories simplify. The Holocaust song, originally a coping mechanism, is being transformed—both diminished and enlarged. In the greater historical process it is mythologizing the Holocaust into a struggle between good and evil.

The Jews who mourn publicly, who preserve for the future this version of the Holocaust (simplified by necessity) cannot allow the "trivia" from past recent history to intrude on their solemnities. Thus the major portion of ghetto street songs, domestic music, and topical material dealing with named individuals must perish from the idealized version presented in the ritual.

By removing it from its historical context the ritual has accorded the Holocaust the status of myth. The survivors commemorate "saints" and ignore the complexity of human nature. According to the special collective *Yizkor*, the prayer for the dead composed in memory of the Jewish martyrs and recited on Holocaust commemoration days:

May God remember the souls
Of the saintly martyrs
Burned, drowned, or
Strangled
For their loyalty to God
By the Nazis and their collaborators—
May their names for ever be blotted out.9

A Sample Ceremony

Holocaust commemoration ceremonies take place in many Jewish institutions: schools and other educational institutions, synagogues, community centers, culture clubs, Holocaust museums, and *landsmanschaft* clubs. Where a large Jewish community lives and feels the need to have a central commemoration ceremony,

Ghetto inhabitants sang for survival. Their song was the human voice crying out for recognition in an inhuman environment.
several institutions usually collaborate to organize the event, representing the Jewish community at large.

Most of the ceremonies took place on Yom HaShoah. One such large public ceremony in Los Angeles may serve as an example. It was held on a Sunday afternoon in a large local auditorium and had been advertised in most of the local papers. Entrance was free and about 1,200 people attended. The focus this year was “Resistance during the Holocaust.” Most of the participants were survivors and their families; some greeted each other and began conversations in Hungarian, Polish, French, and especially Yiddish.

When the ceremony began, an anonymous voice introduced the participants and gave instructions to the audience on how to behave, when to stand, sit, or join in the singing. The audience was also asked not to applaud the speakers or the artists. All the major actions took place on the stage.

The auditorium lights were turned down and the stage lights went up, and many in the audience objected to what they perceived as a melodramatic assault on the ceremony’s dignity. Several people were heard to shout, “Lights, lights! What is this, a show?” Then everyone was asked to stand and sing first the American and then the Israeli national anthems, led by a woman cantor on stage. A community leader gave a short speech as an invocation, and several community officials extended greetings. All spoke in English.

The traditional candle lighting ceremony for the victims followed. A special menorah of six branches (one for each million slaughtered) was lit by representatives of three generations of survivors’ families: a survivor, child, and grandchild clearly symbolized past, present, and future. A minute of silence followed the ritual.

Greetings from another community official and remarks from the mayor of Los Angeles and the consul general of Israel followed. Then a children’s choir sang Ani Maamin (I Believe), a Hebrew song expressing confidence in the coming of the messiah, with words based on Maimonides’s thirteen articles of faith. The song had been sung in the Warsaw Ghetto. The next song was a Yiddish lullaby, Dreimlen Feygl (Dreaming Birds), written in the Vilna Ghetto by Leah Rudnick. The words depict a stranger singing to a Jewish orphan in his cradle.

A second group of speeches was made by two members of the Second Generation Survivors of the Holocaust. They spoke of their parents’ irrecoverable past and their own obligation to remember what their parents had endured. These speeches were followed by an instrumental performance by a survivor’s daughter who is a pianist. She performed two pieces: “In Memoriam,” a piece of program music by contemporary composer Michael Bland that depicts the horror of the Holocaust and, according to the pianist, confronts the question of human inhumanity; and Chopin’s “Nocturne #1,” which was more restrained in tone and served to subdue the audience after Bland’s rather turgid descriptive tone poem.

Next came a dramatic presentation of “The Terezin Requiem” by Joseph Bor, enacted in English with taped musical illustrations from Verdi’s Requiem. It was followed by a cantor singing two songs. Shitler Shitler (Quiet, Quiet) is a Yiddish lullaby from the Vilna Ghetto written by Shmerke Kaczerginski and Alex Wolkowski, though the first verse was performed in English translation. The second song, Eli Eli Lama Azavani? (My Lord, My Lord, Why Did You Forsake Me?) is based from the early part of this century, based on a cantorial motif in a slow waltz rhythm that belies its popular origins.

This singing was followed by the afternoon’s final speech, the keynote address delivered by a prominent rabbi. Then the cantor recited the Kaddish and El Ma’ale Rahamim (the prayers for the anniversary of death) as the audience stood and responded, “Amen.” Soft weeping came from several places in the auditorium.

The ceremony had opened with communal song (the two national anthems) by all the participants; it closed with everyone singing the “Holocaust Anthem.” A children’s choir on the stage supported the audience in singing Zog Nit Keyn Mol (Never Say, the Partisan Hymn that has become the Holocaust’s anthem). The audience sang only in Yiddish, while the choir alternated verses in Hebrew, English, and Yiddish.

This anthem and the other ghetto/Holocaust songs used in this service summarize the history: The Jewish people survive, and they shall remember their lost communities and culture. Opposed to such historicity is the Jewish myth chanted in the Kaddish, the prayer for the dead. Barbara Myerhoff reminds us that the prayer “makes no reference to death. It is a statement only about continuity and perpetuity; it elevates the individual who has died to a quasi-sacred level on a par with the Patriarchs and Matriarchs, mythic figures with whom he or she becomes bound, suggesting the removal from history and time, sounding the theme of renewal and transcendence, of deathlessness.” Thus two potent forces, history and myth, were manifested in this program’s commemorative songs.

Interpreting the Event

After the ceremony I interviewed some of the participants from the audience. One woman had survived the Vilna Ghetto, though her sister and niece perished in the Warsaw Ghetto, and she was quite angry, particularly because most of the service had been in English and some of the participants (e.g., the mayor of Los Angeles, who is not Jewish) were there for political reasons. She thought that the service should have been in Yiddish (“Jewish”) because “this is a Jewish ceremony.” And because it was a Jewish ceremony, it was inappropriate to blend “the holy and the profane,” as she put it.

For this woman, as for most of the survivors in
attendance with whom I spoke, this commemoration should be like a yahrzeit, the annual day for memorializing a loved one’s death, marked by lighting candles and reciting the Kaddish. When the cantor said Kaddish and El Male Rahamim, many of them burst into tears.

Though they did not identify or agree with most of the speakers, the survivors did enjoy the songs. Singing is one active commemoration of the Holocaust, and the survivors had come to sing and pray. The heart of the event for them was the liturgical part of the day, with its prayers and candle lighting, while the heart of the ceremony for the organizing committee was the speechmaking, for the speakers represented various movements and philosophies in the Jewish community, and they addressed the community at large, not only the survivors and their families.

It is important to note, though, that the survivors never criticized the songs. They never questioned any aspect of the singing, neither the selection of the songs nor their interpretation in performance. From this fact we may surmise that the songs serve the community—and especially the survivors—as a unifying force.

But why were these songs chosen, and not others that had been sung in the ghettos and camps? The survivors themselves have not cared to see their repertoire survive; they did not pass it on to their children. Of the repertoire that has survived, only a few songs have been published, and fewer still have ever been performed.

Those songs chosen to form part of the ceremony were written during the war or earlier. Their texts symbolize Jewish beliefs, hopes, resistance, freedom, and tragedy. Their music comes from the common repertoire of popular tunes that provided convenient scaffolds for the outpouring of poetic sentiment.

As Clifford Geertz has observed, “When texts lose their meaning, performance rewrites them, anyway they try to.”17 In the case of the Holocaust commemoration ceremony, the texts no longer have the meaning attributed to them by their originators. Inevitably that meaning must be lost, but through the crucial role of song performance in the ceremonies, the songs sacrifice their topical or historical meaning to gain instead a perpetual, universal significance.

Notes

3. Jerusalem’s First Temple was built by Solomon. It took seven years to build and was dedicated about 950 B.C.E. Later rulers altered and added to the original building, but it was finally destroyed by the Babylonians in 587 B.C.E. After the return from the Babylonian Exile a small Temple was rebuilt in Jerusalem’s ruins. What is known as the Second Temple was built by Herod the Great. It was dedicated in the year 18 B.C.E.
4. See Roskies, Apocalypse 260.
5. See ibid. 1.
7. This day is observed as a national holiday in Israel on 27 Nisan (late April to early May in the Western or Julian calendar). This date was chosen because it is the anniversary of the uprising in and Nazi liquidation of the Warsaw Ghetto. The uprising actually began on Passover evening (15 Nisan), and since Passover is a week-long holiday, the date for the “new” holiday was set on the first day of the week following Passover. In addition to this official day, individual landsmanshaftn have dedicated other, semiofficial, dates of observance.
9. This translation is based in part on that found in Paltiel Birenbaum, ed. and trans., Daily Prayer Book (New York: Hebrew Publishing Co., 1969) 669. The transliterated Hebrew text reads:

Yizkor elohim nishmot
Hakdoshim veshatohorim
Shenehergu,
Shenishehu veshenisrefu,
Veshenibeu vesheneneku,
Al kidush hashem
Al yedey hanazim veozrehem
Yimam Shmam.

10. The event I am describing happened on Holocaust Day (April 26) in 1987. I attended this event and I regard it as a good example of a ritual that reflects its community. Although I will describe the complete event, my focus is the songs used.
11. Yiddish was the language of the Eastern European Jews. It consisted of a group of closely similar High German dialects with vocabulary admixtures from Hebrew and Slavic and it used the Hebrew alphabet.
12. The mixed reaction to the dramatic lighting reflected different approaches to the ceremony. People desiring to commemorate friends and family members who perished in the Holocaust, who come to say their personal Kaddish, must sacrifice the intimacy of their suffering to the need to associate with like individuals. They need to see other faces in the assembly and gain the support of the Jewish collective. In its desire to address the present American Jewish context and to reach out to future Jewish activists, therefore, the organizing committee may have overstepped the bounds of taste and restraint in emphasizing the “artistic/dramatic” effect of a stage setting. Many ghetto survivors certainly felt that way.
13. The words were set to an earlier Yiddish song; see Eleanor Motek and Gottlieb Malke, We Are Here (New York: The Educational Department of the Workmen’s Circle, 1983) 56.
15. Wolkowski, now known as Tamir, was awarded a prize in a ghetto contest for this melody, composed when he was eleven years old.
Build Trust... Then Ring the Bell!

BY MARY CHRISTINE ATHANS, B.V.M.

There is no substitute for prayer, if we are to grow in a deeper understanding of one another as Christians and Jews. Programs and projects, colloquia and symposia, living room dialogues and marching together for peace are all important steps toward mutual understanding, but the heart of the matter is when we come together to share our deepest personal relationship—the one with God—in community ritual. But how can Christians and Jews worship together? We share a tradition in part, but we have been antagonists through almost two millennia. For over fifteen hundred years, Jews lived in fear for their lives in a Christian society. They had a need to pray, indeed, not with Christians, but to ask for preservation from Christian persecution.

New understandings are emerging in our post-Holocaust, post-Vatican II era, and contemporary interpretations of Scripture offer a new appreciation of the Jewishness of Jesus and a desire to know him better by understanding how he prayed. Since 1965, Christians have been invited to synagogue services and Passover Seders. I recall learning the Shema and other Hebrew songs and prayers, attending shabbat services, and fasting and praying all day in the synagogue on Yom Kippur. Being “at home” in the synagogue allows Christians and Jews to pray together there, or rather, by praying together we become “at home” with each other, individually and as communities.

Varieties of Interfaith Worship

Jews and Christians can pray together in a variety of settings. In a recent article, Rabbi Lawrence Hoffman suggested three categories for common worship. The

Generally Christians can more easily join in the prayers of a Jewish service; Jews must be more selective at a Christian liturgy.

first is “an indigenous worship service with guests,” as when Christians are invited to a bar mitzvah or Jews attend a Christian confirmation with friends. This is not really prayer in common, but it does allow for prayer together. Generally Christians can more easily join in the prayers of a Jewish service; Jews must be more selective at a Christian liturgy. But all can pray from the one prayer book that we share—the psalms.

Hoffman’s second category is the “service of the highest common denominator.” Such opportunities often occur at public events such as commencement invocations, prayers in time of war, or interfaith Thanksgiving services. In these instances, if all are to pray together, Christians have to omit the partic-
ularities of their praying, such as prayer in the name of Jesus, so that the one voicing the prayer can represent the sentiments of the larger group.

The third category Hoffman describes is the “service of mutual affirmation,” a prayer service in which Jews and Christians stand before God together. In this event, Christians pray as Christians and Jews as Jews, each affirming the other in the process. Hoffman believes that this service will only work in small groups of people with sufficient “religious ego-strength” to allow them to share with those of other traditions.

In my experience, once mutual trust is established, services of the “highest common denominator” can include elements of mutual affirmation, and they can evolve into an experience of authentically shared prayer among various communities. But the foundational element is trust, if Jews and Christians are ever truly to pray together. Karl Rahner calls prayer the “opening of the heart to God,” a form of communication that involves sharing a deep part of oneself, one closely linked to our sense of religious identity as individuals and communities. And liturgical prayer for Jews and Christians is the gathering of the community to hear God's word and an opportunity to respond to God's challenge and express love, repentance, and thanksgiving. To let others be a part of this prayer demands great trust.

Earning Trust

It is often the case that working together for common goals develops a sense of mutual trust: serving in a soup kitchen, marching to protest a war, volunteering in a shelter for the homeless. When volunteers from churches and synagogues regularly join together in serving others, a bond can develop and a sense of respect and trust can evolve.

But can such bonds form among congregations as well as between individuals? My experience has convinced me that they can. For several years I served as executive director of the North Phoenix Corporate Ministry, a group of five Protestant churches, one Roman Catholic church, and two synagogues (Conservative and Reform) in Phoenix, Arizona, that developed from the interaction of twenty-five “wild” priests, ministers, and rabbis and the lay people of those eight congregations, who worked together in education, social concern, liturgy, and communications.

It is impossible to isolate liturgy from the rest of life, and our praying together became possible because we provided opportunities for people to come together to share and develop relationships in fall and spring education programs (with occasional courses on prayer); running the Community Clothing Bank in a poor neighborhood; staffing a preschool in another community; providing a legislative task force, a weekly television program, arts festivals, volleyball tournaments, and youth seminars and retreats; and publishing an annual magazine.

Our weekly kosher clergy luncheons always began with prayer, but they included business, discussions, arguments, and fun. Clergy retreats were probing and challenging, but they were also a time to enjoy each other’s company. A tradition developed of an end-of-the-year party at the Roman Catholic convent for the clergy, involved lay people, and their spouses. Well over one hundred people would enjoy a social hour of “Methodist” and “Episcopal” punch, a dinner of kosher and nonkosher chicken, and later Israeli dancing in the convent garden. In this atmosphere of shared projects, prayers, and parties a genuine sense of trust was able to grow.

Spring & Fall Prayer

Though Thanksgiving Day is often a time for interfaith worship, that was not possible in our communities at first, because the synagogues were committed to praying with the other Jewish congregations in the Valley on that day. Some creative clergy offered an alternative: a “Celebration of Freedom” on the Sunday evening before Passover and Easter, at which we could reflect as Jews and Christians on what those two festivals could mean for us. The liturgy committee that planned the celebration was a diverse group of clergy representatives (plus myself) to help guarantee that the service would be acceptable to the various groups in our corporate ministry. After the initial planning, choir directors, youth groups, and talented people from all the congregations became involved in implementing the plan.

More than a thousand people came to the Conservative synagogue for that first celebration. The rabbi who welcomed us reminded us that for many years, indeed for centuries, Holy Week was a time of fear for Jews in parts of Europe. They were not allowed to show themselves in the streets, and sometimes their homes were stoned by Christians returning from Holy Week services. Now, the rabbi noted, a new day was beginning when we could all come together in the synagogue and pray together. Another rabbi and a Protestant minister shared a dialogue homily on Passover and Easter, and as we prayed, sang, and lit candles, we knew it was the beginning of many such celebrations.

For the following spring we had a “Celebration of Light and Creation,” and the year after that a “Celebration of Hope.” Each year we grew in trust and mutual appreciation as we heard appropriate readings from the Christian Scriptures and learned songs in Hebrew. Eventually the commemoration of Yom Ha-Shoah replaced our spring “celebrations.”

After a few years of our working and praying together, the two synagogues agreed to join in the annual Thanksgiving Day service, which had until then included only the Christian congregations. Over the years, a pattern developed for our liturgies. The introductory and concluding sections were usually
more general and inclusive, while the center sections were devoted to a theme and its particular expression in Judaism, Roman Catholicism, and Protestantism. We chose not to accept the “lowest common denominator” approach, so we included selections from the Christian Scriptures as well as the Hebrew Bible. Such choosing demanded sensitivity, but some parables and other selections proved meditative and more than appropriate.

Our shared worship one fall used the theme “Thanksgiving in Our Various Traditions,” with a Jewish description of Sukkot, a rendition of the Te Deum followed by the congregation singing “Holy God, We Praise Thy Name,” and a reflection on the meaning of the Pilgrim Thanksgiving. Then we asked: Have we sometimes failed to be grateful? A rabbi led us in a litany of some prayers from Yom Kippur—“Al cheyt shechetanu l’faneca…”—and the congregation confessed, “For the sins we have committed before You by not working for peace…” and so on. The readings that year were Isaiah 58:6–9 and Matthew 25:34–41. The singing of “Hine Ma Tov” near the conclusion was heartfelt indeed, and at the end we gave out packages of seeds with a Jewish blessing attached as a sign of growth and the possibilities of sharing. Several of my Jewish friends told me later that they could hardly believe they had gathered with 1,800 other people in a huge cathedral-like church, with a large crucifix hanging above the altar, to recite the prayers of Yom Kippur with their Christian friends.

Sounds of Faith

Perhaps our most striking service was one entitled “The Sounds of Our Faith.” Throughout it the congregation repeated this refrain from Psalm 85:19: “Happy is the people who know the joyful sound; they walk, O Lord, in the light of your countenance.”

The Jewish section included the blowing of the shofar, an explanation of its meaning, a reading from Anne Frank’s writings, and the singing of a “Niggun” by a synagogue youth choir. Then came a responsive reading of Leviticus 19 by one of the rabbis, the sounding of the shofar again, and the congregational response given above.

The Roman Catholics tolled the Angelus; the bells rang loud and deep through the church. An explanation of their significance was followed by a reading of Teilhard de Chardin’s “The Mass of the World” and a response by a liturgical dance group set to a song that began, “Love that’s freely given wants to freely be received.” The dance was gently and poetically choreographed, and at its end the congregation rose and raised their joined hands in a symbol of unity as the Angelus bells tolled again and we repeated the psalm refrain.

Trumpets from the choir loft represented a call to the Reformation. An explanation was followed by readings from Psalm 42 and Matthew 5:1–10. After a Protestant mini-sermon we “received the offering”—a gift for the St. Mary’s Food Bank—while the massed choirs sang an anthem. The trumpets rang out again, and the congregation repeated its familiar response.

Because this event took place during the national bicentennial year, we then rang a facsimile Liberty Bell between very brief readings of important documents from our history and by important persons, such as Dr. Martin Luther King, Jr., who have helped us understand what it means to be American.

The foundational element is trust, if Jews and Christians are ever truly to pray together.

Menorah, Jerusalem
We had also decided to share bread that year—bread baked by a retired Presbyterian man according to a kosher recipe that was blessed in Hebrew by a Catholic nun. Bread is important in all our traditions, from the challah loaf for a shabbat supper to the bread of the eucharist / holy communion / Lord’s Supper. Beyond that, didn’t Gandhi remind us that there are so many hungry people in the world that God can only come to them in the form of bread? After the motzi (the blessing), high school students from all the congregations carried the baskets full of loaves down the aisles, and the bread was shared by almost two thousand people while the cantor from the Conservative congregation played his accordion to lead us in singing “It’s a Small World.”

We concluded with a finale of sounds: the shofar followed by a reading of Leviticus 25:10; the bells followed by Romans 8:22; and the trumpets after the reminder from John F. Kennedy’s inaugural address that “here on earth God’s work must truly be our own.” After a benediction in Hebrew and English came a final burst of praise as all the instruments sounded together. As these echoed through the church, the organ began to play “America the Beautiful.” When we left that Thanksgiving service, we knew that we had prayed together in a very special Jewish and Christian service that recognized the diverse gifts we brought to the celebration, grateful especially for the unity that had resulted from our growth in trust and love in prayer.

More and more, as we continued to pray together, we saw ourselves as related. People at Crossroads Methodist, for instance, would refer to St. Francis Xavier Parish as “our Catholic church,” and the members of Orange-wood Presbyterian spoke of Beth El as “one of our synagogues.” We had become part of a larger family; we had learned to work, study, laugh, weep, argue, and share together. The projects and parties had helped us to trust, but something happened when we prayed together that transcended tangible effects. Our relationships with each other became one with our relationship to God. We could truly sing with joy, “Hine ma tov uma naim . . .”—“How good it is to dwell together.”

Notes

1. Editor’s Note. The Shema is the central statement of Jewish covenant faith, found in Deuteronomy 6:4. It is normally translated as “Hear, O Israel: The Lord is our God, the Lord alone.” However, it may also be translated as a monotheistic statement, “The Lord our God, the Lord is one”; a statement of sovereignty over creation. “The Lord our God is the one Lord”; or a combination of these, “The Lord is our God, the Lord is one.” In fact, since the Hebrew verb “to be” takes its tense from the context, one of the ancient commentators suggested that the Shema should be translated this way: “The Lord our God, the Lord will be one.”

2. The article appeared in Cross Currents, Spring 1990.

3. My favorite songs were “Hine Ma Tov” (“Behold How Good and Pleasant It Is to Dwell Together”) and “O seh Shalom.”

4. We had become accustomed to giving out something tangible at the conclusion of each service: flowers, balloons, and the like.

5. The shofar is the ram’s horn used normally to signal the beginning of the new year (Rosh Hashanah); a “Niggun” is a liturgical melody used chiefly in Hassidic worship.

Now, the rabbi noted, a new day was beginning.
Forgiveness between the Holocausts

BY JAMES DALLEN

For centuries, Catholics repenting of their sins have confessed to a priest and sought absolution. In the twentieth century, however, they have rediscovered that community is the most powerful symbol of God's compassionate acceptance, and so they have developed communal celebrations of the sacrament of penance. Both theological theory and pastoral practice have shifted the focus from individual to community and from forgiveness to reconciliation within the community.

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But in this century Catholics have also become aware that not only do sins have a social dimension, there is also such a thing as social sin—the kind of sins where responsibility is diffused through a group or even a society, sins for which a society or even the church shares responsibility. We are aware, as no age before us has been, of collective guilt, corporate responsibility, and the magnitude of the evil that members of our community can do.

We are aware that our nation and our church share responsibility for the millions of people who died in Nazi concentration camps. We are aware of our responsibility for those who were dispossessed so that our ancestors might make this land their own and for those who were enslaved to help build our country. We know that the descendants of both groups still suffer from poverty and racism. We are aware of the sins of sexism, consumerism, militarism, and chauvinism. Even as we rejoice that the Gulf War was short and casualties in our ranks were few, we should confess that thousands of our brothers and sisters died at our hands.

Can we confess such sins? From whom do we seek absolution? Individuals who acknowledge personal guilt can ask forgiveness and be absolved. As they are reconciled to the church, the church is reconciled and made whole. Is this also true of groups of sinners and penitents? Can the church itself acknowledge its sin, repent, and follow the pilgrim path of conversion?

All who recognize their sin must seek either forgetfulness or forgiveness, and the church is no exception. Forgetfulness is not a realistic alternative; forgetfulness is the root and power of sin, as the prophets said. It is because we forget God's covenant with us and our covenant with one another that we do such evil. Once we have done the evil, blocking out the memories of the past and the images of possible futures means denying reality and closing ourselves off from God's grace. Such forgetfulness leads to moral insanity and liturgical inanity. It diminishes our humanity and increases the likelihood of destruction.

In contrast, remembrance sets us on the path that leads to forgiveness. It is also at the heart of worship, for what we must remember, first and foremost, is God's covenant with a people and the consequences of that covenant for the people's life. Against that memorial we must also set the fact of sin, acknowledging infidelity to the covenant and seeking God's forgiveness. Only by
keeping our sin before us can we find the way to forgiveness.

Rites to Mark the Way

Can we use the sacrament of penance and reconciliation to mark the way liturgically? The Rite of Penance now in use provides three sacramental forms for celebrating the sacrament. Rite One is a prayer service shared by priest and penitent for reconciling the individual to the church through confession and absolution. Rite Two is a community liturgy with the opportunity for individuals to confess and be absolved. Rite Three is a community liturgy in the full sense: the members of the assembly confess sin together in general terms and are absolved as a community.

Are these rites suitable for a community that is conscious of its collective guilt? Could individuals or a group or a whole parish use these rituals to seek forgiveness and reconciliation?

Rite One is especially suited for situations where an individual needs to specify personal guilt and responsibility or to dialogue with the priest, to discern what path of conversion to take. Rite Two puts the individual confession and absolution in a communal context, but the setting limits dialogue, and the number of confessors required often makes the celebration impractical. Neither form seems quite appropriate for a liturgy of penance when social sin is at issue. Both are intended more for situations in which individuals can identify their sins, specify their responsibilities, and commit to a plan of action for the future.

Rite Three is best when community sin is involved or when those individuals celebrating conversion or seeking reconciliation need no special assistance. Canon law, however, presently puts severe restrictions on the use of this communal celebration. Though bishops may authorize its use in their dioceses, few do. Some may fail to do so because of the perception that Pope John Paul II is not in sympathy with communal celebrations. Others, because of past practice regarding general absolution, may consider this liturgy to be for emergency situations. Still others may be afraid that authorizing its use would encourage the disappearance of Rite One. In any case, few congregations would consider this third form an available option.

That this form of the sacrament is not more widely used is unfortunate. Rite Three is the form that best expresses the intent of the conciliar reform. In this celebration the social and ecclesial dimensions of sin and conversion are evident. What the sacrament is and does is clear: sinners are reconciled to the community and the community itself is reconciled and revitalized.

More than either of the other forms of penance, Rite Three is able to be experienced as the church’s worship, a liturgy of communal conversion and reconciliation. Under the present canonical discipline, of course, it is considered exceptional, but it is hardly an emergency grant of absolution, for the rite demands careful preparation. When the pilot announces that the plane is going down, there’s no time to schedule a liturgy, set up a committee, select appropriate Scriptures and music, choose ministers, gather the folks, and celebrate the sacrament!

Repentance & Conversion before Rite

There are situations where this liturgy is appropriately used by a community conscious of its sin. A parish that has been divided might use it, perhaps with the bishop presiding, once the bitterness has faded and

“For the sin of silence, for the sin of indifference, for the secret complicity of the neutral, for the closing of borders, for the washing of hands, for all that was done, for all that was not done, let there be no forgetfulness before the Throne of Glory, let there be remembrance within the human heart, and let there be at last forgiveness.”

Kristallnacht (November 1938): Destruction of the synagogue on Levetzowstrasse, Berlin. Photo from Yad Vashem, courtesy of USHMM.
renewal is underway. A similar liturgy was once used after a war—the Battle of Hastings in 1066—to absolve those guilty of taking the lives of others, but it took place once actual reconciliation was underway.

However, I question whether Rite Three is appropriately used to celebrate conversion and reconciliation in the sinful situations we have noted. Too many of our number recognize no sin other than personal sin and no responsibility other than individual. They have not yet heard the call to repentance. Those with a deeper sensitivity, who have heard the call, might be misled on how far they have gone on the way of conversion, particularly if they are accustomed to identifying forgiveness with the words of absolution.

More importantly, few communities have come to a consensus on acknowledging responsibility, and fewer still are sufficiently committed to ongoing conversion to be ready for reconciliation. Individuals who are just beginning to discover their sinfulness are not yet ready to celebrate reconciliation; the same is true of groups, societies, and the church. We need to hear God’s call to conversion more deeply. We need to examine our histories to see just what we are called from. We need to look into our world to see the presence of evil and work to resist it.

Thus a “penitential celebration” is generally the more appropriate liturgy. The celebration, labeled “non-sacramental” in the official text (§36-7), is a liturgy in which the community gathers to hear God’s word, be called to conversion, and hear the good news of reconciliation in Christ. In the case of the social sins mentioned above, this liturgy should be part of a penitential process that also includes study, reflection, discussion, and common action.

The assembly, or at least members of it, confess their sins and seek God’s grace to undergo conversion. They ask for guidance on how to repair the harm done and commit to what is required. They pray for one another, and the one presiding voices the church’s prayer for them, but there is no absolution. The penitent assembly prays that there will be forgiveness and reconciliation, but they know it lies in the future.

A Yom Kippur prayer used in Reform Judaism might serve as a model for the confession in such a service, linking as it does the remembrance of sin with the hope of forgiveness: “For the sin of silence, for the sin of indifference, for the secret complicity of the neutral, for the closing of borders, for the washing of hands, for all that was done, for all that was not done, let there be no forgetfulness before the Throne of Glory, let there be remembrance within the human heart, and let there be at last forgiveness.” This prayer could easily be sung in the form of a Byzantine litany.

However possible the sorrow and the confession may be, for such sin absolution does not come easily. The Talmud states: “The Day of Atonement atones for transgressions of humans in relation to God, but for transgressions between person and person there is no expiation on the Day of Atonement until the wrongful act has been rectified.” Christian tradition has also insisted that there is no forgiveness without conversion and reconciliation with those who were sinned against.

We stand between the Holocausts—between the reality of the Shoah and the possibility of nuclear holocaust—and we know our solidarity in sin. But one sure sign of hope is that the blood spilled in this century has sparked an awareness of our co-responsibility and the weight of corporate sinfulness that has accumulated through the centuries.

Neither bitter remorse nor strong regret erases the consequences of actions. And self-blame in critical discussion does not better the world, though forgetfulness and denial would be even worse. We must lament our wrongdoing and grieve for the harm we have done and for those we have harmed, but then we must reach out, as we can, to those from whom we are alienated—those we have sinned against or their survivors. Only conversion leading to reconciliation enables us to be renewed by grace. There is hope of forgiveness, and it is reconciliation.
No Substitute for Tears:
Celebrating the Eucharist in Hard Times

BY MICHAEL DOWNEY

Who says: Hard times?
I’m used to that
The speeding planet burns
I’m used to that
My life’s so common it disappears
And sometimes even music
Cannot substitute for tears.¹

The title of this essay derives from the work of Paul Simon, whose attempt to bring to the fore the musical heritage of South African peoples in his award-winning Graceland has now been matched, if not surpassed, in his musical triumph The Rhythm of the Saints. Just as Graceland held out to those in the First World the struggles for liberation and freedom of the peoples of South Africa, so The Rhythm of the Saints, a fusion of African, Brazilian, and American music, is a testament to the struggles of diverse peoples. But this recent album pulses even more with the pain and suffering, the darkness and horror that have been part of the struggle for liberation.

We are accustomed to listening in song and poetry to the woes, frustrations, and disappointments that riddle the human story.

We are accustomed to listening in song and poetry to the woes, frustrations, and disappointments that riddle the human story. Jazz and the legacy of the “Negro spirituals” offer testimony to the historic suffering of a whole people in our own country. Today, lines about lost loves, hearts’ bonds broken, and even stories of the lot of “street people” and “bag ladies” wend their way toward the top of the charts.

A cursory reading of the Christian tradition shows that there has been plenty of room for naming in prayer those “negative experiences” that seem to thwart the flourishing of human and Christian life. Indeed, the whole mystical tradition in both East and West may be viewed as a drama of the interplay between the human experiences of consolation and desolation, the dialectic of the felt presence and absence of God, the kataphatic and apophatic emphases in prayer.² But this is true primarily of approaches to “individual” or “private” prayer. Whether or not the Christian community has found or made ways for naming the negative or for recognizing the vitality of the negative in and through its public worship is a point that demands cogent and persuasive demonstration rather than simple assertion or affirmation. Liturgy has more often provided occa-


Hanukkah celebration in the Old Synagogue, Heidereutergasse, Berlin, Erwin Jasper with the boys’ choir, 1937. Photo: Abraham Pisarek Archive, courtesy of the USHMM.
sions for forgetting what is too painful to remember than for a collective naming of the negative as an expression of a community’s failure, woundedness, hopelessness, and despair that may be the very occasion for the inbreaking of God’s redemptive love.

**Naming the Negative**

How often have we heard of funeral homilies preached at the burial of persons who have died by suicide or alcoholism or battering that make no reference whatever to the stark facts of the deceased’s life and the circumstances of death? Is such omission due to discretion, propriety, or respect for the deceased, the family and friends? Or is it an example of a subtle form of amnesia, a benevolent dose of pastoral anaesthesia? Or in the language of an increasingly familiar idiom, is it an instance of “denial”?

If it is difficult to name the negative experiences in our lives and in the lives of others dear to us and to express the vitality of the negative in liturgy, it is even more the case that the Christian community suffers because of difficulties in finding ways to bring a collective experience of hopelessness and despair, disorientation and desolation, sadness and tragedy to bear on the way we worship in common. To do so involves much more than naming this or that marginalized group in the general intercessions, or designating “special Masses” to focus on particular social justice themes, or taking up a special collection for the homeless. The vitality of the negative, however painful, is to be named in our liturgical assemblies not just in the words we speak, but in the eucharistic action itself, the very “speech-act” that is the liturgy. But there is no easy way to do this.

Hard as it is to “name the negative” in response to personal tragedy and suffering, it is even more difficult to do so in the face of the enormous suffering that we face as a human and Christian community: the death of millions by senseless violence, the possibility of nuclear annihilation, the ecological crisis brought on in part by the technological and consumerist ideologies that are so deeply enshrined at the heart of the prevailing social-symbolic order. These negative experiences come together in our reflection by turning our attention to the Holocaust, the primordial symbol of evil in our age. How are we plausibly to profess faith in Jesus Christ in view of the willed and systematic attempt to annihilate six million people of the covenant—the Jews—as well as nearly six million others deemed undesirable by the Nazis: Poles, Slavs, homosexuals, mentally and physically handicapped persons, Gypsies, intellectuals, priests, and nuns?

The first task in naming the negative in our common worship involves uncovering symbols that convey the experience of life at the edges between light and darkness, hope and despair. This is not a matter of inventing symbols, but of digging deeply into the consciousness of those who suffer, to find there particular stories that have provided the basis for contradicting the dominant ideology, the prevalent order, or the status quo that goes to great pains to assure a “situation normal” and to guarantee enthusiastically that there is “no problem,” thereby rendering invisible, voiceless, and powerless those who are dissatisfied and frustrated with the way things are and the way they are told things must be. Such symbols, retrieved in memory and hope, offer possibilities for life and a future to those whose experience of darkness, woundedness, hopelessness, and despair has been shoved to the margins in our collective worship. The retrieval of symbols and stories from those who live between chaos and clarity, frustration and fulfillment in human and Christian living, is a way of hoping back.

There is the symbol of the week and frail Abel for example, a victim of the violence of his strong and robust brother Cain. Salvation comes from the blood of the weaker, slain brother. Similarly, salvation’s promise continues from Jacob, the younger brother who is again much frailer, more vulnerable, and fairer (but far more clever and inventive) than the sinewy Esau. God’s promissory address comes to the darkness of chaos, the barren Sarah, and oppressed slaves of the Egyptians. “The promise of God is first about an alternative future,” offered to those who have no future or possibility in the reigning order that is judged normal.

Second, after releasing these hidden symbols, we must bring to public expression the horrors and hopes that often lie hidden within them. If we have trouble naming the experience of negativity in personal tragedy and loss, how can we speak of the enormity of the suffering of innocent millions? This question cuts to the very heart of the liturgy as a word- or speech-act and as an event in which God comes. There is no easy answer to it, but we see one example of such expression in those survivors of the Holocaust who are willing to bring to public expression the horrors that they and millions of the voiceless dead suffered at the hands of the Nazis.

Recovering symbols of the vitality of the negative entails digging deeply into the consciousness of those who suffer in order to find there the symbols of contradiction. It also demands speaking of the hope and horror in such experiences, and this requires a recognition that there are and always have been modes of discourse within which those who suffer have “talked back” to those who would insist that everything is OK, no problem. Learning how to bring to public expression the horrors of our deepest fears and our most forbidding experiences of negativity requires that we face what many members of our assemblies are not conscious of, cannot believe, or flatly deny. The hope expressed in the face of such experiences of negativity is often an absurdity too embarrassing to speak about because it opposes what those at the center of social and religious bodies proclaim as Christian facts, those who insist glibly that “we are Christians and our song is
Alleluia.” Christian hope in and through the vitality of the negative, rather, is “the refusal to accept the reading of reality which is the majority opinion; and one does that only at great political and existential risk.”

Third (and finally), recognizing the vitality of the negative requires that we listen to the language, both verbal and nonverbal, of grief and lamentation, so that we can learn to communicate it to others. From the perspective of those who hope in and through the vitality of the negative, the old order is passing away, and those who are at its center, the defenders of the status quo, must grieve its loss. Our ways of being and perceiving in our history, world, and church have resulted in violence and the suffering of innocent millions. But the voices of these millions, living and dead, speak about hope and a newness that redefines the present situation. Indeed, the whole history of Israel begins in God’s attentiveness to the cries of those who seem to have so little ground for hope.

**How Can We Make Eucharist?**

Christian faith rests in the crucified and risen one, who lived and died in solidarity with those whose lives were crushed by the status quo of religious and social institutions and convention. And his Spirit is nowhere more vibrant than in the voices of those who cry out in pain and possibility from the edges of chaos and despair to the center of our personal and collective consciousness. This consciousness is often buffered against the persistent echo of the pain of millions slaughtered by senseless violence and against the screams of our own pain that we have yet to name, face, and lament. The voice of pain and possibility is that of the rejected Joseph assuring his brothers that things do work out for good as well as the voice of Mary of Nazareth proclaiming the greatness of the God who fills the hungry with good things, casts down the proud and mighty, lifts up the poor and lowly, and reserves for them pride of place.

Is it possible for Christians to celebrate the eucharist (thanksgiving) in view of such negative factors in personal and communal life? The very appearance of the book *Can We Always Celebrate the Eucharist?* is itself testimony that there are some events in church and world that pose serious questions about the adequacy of eucharistic celebration, or at least some kinds of eucharistic celebration. And other publications have raised questions about the adequacy and appropriateness of some forms of liturgical celebration that make no room for naming the negative in human life in view of the Holocaust of the Jews and six million others and the possibility of nuclear holocaust.

Can we always celebrate the eucharist in the face of the Holocaust and other daily personal and communal horrors? My answer to this question is a resounding “No!”—if an affirmative answer implies a refusal to let the negative factors of individual and corporate human existence impact the form that liturgy takes. We live at
the end of a century scarred by genocide, with two World Wars before the halfway mark. At this writing, economic crises reach unfathomable proportions, and the United States is mopping up from a war in the Middle East. Even in the face of these stark facts, the melting of the Cold War has provided for many a facile hope that the century might come to a "kinder, gentler" conclusion.

Whatever its outcome, the tale of this century's horrors must not be forgotten. How can our eucharistic celebration be an occasion of appropriate remembrance and an invitation to sober hope? One point of departure might be efforts to include a deeper appreciation for the importance of lamentation in liturgical music and proclamation. In proclaiming the word, both in liturgical readings and the homily, we need to give greater attention to the importance of lamentation in Israel's critical function. Paul Ricoeur has written extensively on the nature and function of religious language, and his insights on parable are particularly instructive if liturgy is understood as a word- or speech-act.

Ricoeur suggests that parables work on a pattern of orientation, disorientation, and reorientation. The parable begins in the ordinary world with its familiar and

The voices of these suffering millions, living and dead, speak about hope and a newness that redefines the present situation.

Parabolic Patterns

If the vitality of the negative is to be given room in our assemblies, then we have to pay closer attention to the "parable pattern of liturgy." A fuller appreciation of this pattern demands an understanding of liturgy's unquestioned assumptions and modes of perception, but in the course of the story a radically different view is introduced that shocks and disorients the hearer. Through the interplay of the two contrasting perspectives (orientation and disorientation), a tension is created that gives rise to a redescription of the world and a reorientation of the hearer's mode of perceiving and being in the world.

For example, the parable of the prodigal son begins with an orientation that appeals to ordinary, commonplace sensibilities. Then disorientation enters, shocking and shattering those sensibilities with images of swine, filth, loss, desolation, and the brink of despair, all of which give rise to a hope that there might be or may be a possibility of forgiveness rooted in compassion rather than in canons of equity and justice. Finally a reorienta-
tion invites the hearer to live from the perspective of unrestricted forgiveness and mercy. The effect of this and Jesus' other parables is to "destabilize" tightly held views and expectations of the God-world relation, so that human beings can live by a new vision glimpsed in the word and work of Jesus.16

Ricoeur's insight can be extended in such a way that we may speak of the parabolic power of liturgy. The way the parable works is also the way liturgy works if it has room for the negative. When it provides room for the vitality of the negative, liturgy shocks and disorients. The present situation, the "now" in which voices are lifted to God in praise and thanksgiving, is called into question and radically critiqued by a word that tells of the mighty being cast from their thrones, the poor holding pride of place (as in the Magnificat, Luke 1:46–55), and the child who will be the prophet of the Most High (as in the Benedictus, Luke 1:67–79). Celebrating the liturgy in this way summons us to a redefinition of reality: The poor are at the top of the ladder; the rich and proud of heart no longer command the center of attention; and children reveal God's reign and have something to say.

By disorienting our "normal" orientation, "the way things are and must be," liturgical celebration demands a reorientation in the direction of the future, the time of God's promise, the hour when the power of love will cast out all fear, when love will prevail over all evil. Recovering the symbols of evil and darkness entails giving the parabolic quality of the liturgy in its entirety a chance to sink into our hearts that they might be changed. This implies that all the specific words, gestures, actions, and objects that together constitute the symbolic nature of liturgy as manifestations of the word become understood in terms of the parabolic pattern: orientation, disorientation, reorientation.

The parabolic power of the liturgy is nowhere more pronounced than in the life, dying, and rising of Christ: the paschal mystery that liturgy allows to stand forth. The destabilizing effect of the life of Jesus, who identified with those who weep and mourn, who lived between despair and delight, is consummated in the cross. This cross is the necessary path to bring about the new mode of perceiving and being that is expressed not only in the gospel parables and table stories, but in the whole parabolic word-made-parable.

Discipleship demands a way of radical identification with all others, and this entails a commitment to identification and solidarity with those who suffer and live at the brink of chaos and darkness, particularly the wounded and weak, the voiceless, those at the margins of society and church. Christ's pasch—the heart of all Christian life and liturgy—is itself an expression of the pattern of orientation, disorientation, reorientation.

Liturgy's parabolic pattern invites us to live by a vision in which the proud-hearted are scattered in their conceit and the poor—those who weep and mourn, those who are sorrowing—are exalted. The liturgy is to express the discontinuity and contrast between present, conventional standards and ways of being and the future to which God calls and commands. On the one hand, liturgy wagers a strident critique, reminding the assembly that the power of evil and sin still has sway in this world; on the other, it offers the hope and consolation that this power will come to an end.

Response to the divine initiative invites repentance as well as celebration, sorrow as well as joy, lamentation as well as praise and thanksgiving. Authentic Christian life and liturgy in our day entails recognizing suffering and naming the negative factors in ecclesial and social life together with the positive ones for which we rightly give thanks to God. Such authenticity implies that we strive to attend to the parabolic pattern of all Christian life, particularly, though not exclusively, in prayer in all its expressions: "private" and public, individual and liturgical.

Liturgy's parabolic nature shocks, shakes, and startles us by giving voice to the tragic, negative, indeed, even the grotesque. And it reorients us to a new way of being and perceiving—one that does not refuse the negative, but names and celebrates the grace in the grotesque. This, of course, is the purpose of liturgy: to express and receive our identity in the mystery of the crucified one who lives, whose cross is the anchor from which no authentic "Alleluia" can be untethered.

Notes


8. The liturgical music of Bob Hud, for instance, particularly his splendid collection Each Time I Think of You, provides ample expression of grief, loss, pain, and the felt absence of God, all in the context of reliance on God's fidelity and compassion in the face of human pain, tragedy, and vulnerability. See Each Time I Think of You (Portland, OR: Oregon Catholic Press, 1987), esp. "Lamentation" and the title song. See also Hud's introductory essay, "Addressing God in God's Fullness," in the songbook also available from OCP (pp. 4–9).


A Calendar for Zikkor

BY THE STAFF

On a hillside in Jerusalem surrounded by a lush forest is a complex of buildings called Yad Vashem. The title comes from the Hebrew text of Isaiah 56:5, God's promise of "a place and a name" to people who would otherwise be forgotten, because they would die without children to carry on their name. The primary purpose of this institution is that the names of those who died in the Holocaust will not be forgotten.

The large forest is part of that memory process: there is a tree for every victim whose name was found. But many of the victims died without leaving a record; they are commemorated here in other ways, particularly in the Hall of Remembrance, with its large, open stone floor on which are carved the names of the major concentration camps, a perpetual flame, and a container with the ashes of some of the victims. There is another hall here, a memorial to the 1.5 million children murdered in the camps; it is a darkened hall of mirrors lit only by candle light.

Other parts of this complex include a synagogue, the Hall of Names (the number of recorded names that correspond to the trees of the forest), and a Holocaust research center.


January

1. Harriet Beecher Stowe. (1811–96). Her antislavery novel, Uncle Tom's Cabin (first published as a serial in 1851–52, appearing in book form in March 1852), was very influential in popularizing and spreading antislavery sentiment as was the dramatization derived from it. A novelist and hymn writer, Stowe was dedicated to other reforms that affected life in the United States, including temperance and women's suffrage. She is remembered on the anniversary of the Emancipation Proclamation (1863), by which President Lincoln declared free all slaves in the states of the Confederacy.

February

3. André and Magda Trocmé. André was the Protestant pastor of Le-Chambon-sur-Lignon in Vichy France. He and his wife led the village in resistance to the German deportation of Jews, saving hundreds of adults and children. In trying to explain why this ancient Huguenot village was so ready to welcome Jews, Rudy Appel, one of those whom the villagers protected, said this: "The Christians in Le Chambon had a fundamentalist belief that the Jewish people, or the Jewish religion, was the basis of their own religion, and, therefore, that the people

"Where have you been all these years?"

who were Jews—believers of that ancient faith—had to be protected, that to protect them was to do the work of God." We honor these villagers on the day in 1943 when their pastor was first arrested and taken to a detention camp.

14. Raoul Wallenberg. As a Swedish diplomat assigned to Budapest during
World War II, he was credited with saving as many as thirty thousand Hungarian Jews from being deported to the death camps by using various stratagems, including issuing them Swedish passports. When the Soviet army entered Budapest in February 1945, Wallenberg was arrested, and his death in a Soviet prison was reported in 1947, although many people believe that he lived on in prison for many more years. We honor him on St. Valentine’s Day, which traditionally honors a martyr who cared for those in prison.

March

2. John and Charles Wesley. Best known as the founders of Methodism in the eighteenth century, the Wesleys were ardent preachers against the slave trade, particularly confronting the slave traders themselves while preaching as missionaries in Georgia (1735–36). John died on this date in 1791; his brother died earlier, on March 29, 1788.

9. James Reeb, a Unitarian minister from Boston, had come to Selma, Alabama, for the March to Montgomery in 1965. When the march was twice delayed, many of those who had planned to march decided to stay and wait. Three of the ministers—Jim Reeb, Orloff Miller, and Clark Olson—had dinner together one night. As they were leaving the restaurant, some white men confronted these white ministers, yelling at them, “Hey, you niggers.” One of them swung a club and hit Jim Reeb across the head. He was rushed to a hospital sixty-five miles away in Birmingham, but he died of his wounds. We remember him on the anniversary of his death. Reeb’s death galvanized the churches, and many members of the clergy rushed to Selma to join the march. Many more went to meet President Lyndon Johnson at the White House. When they met with him, Johnson asked, “Where have you been all these years?” As Orloff Miller said, “And where had we been? We finally woke up, and it was Jim’s death that woke us up.”

May

1. David Livingstone. (1813–73). A missionary and explorer, Livingstone was passionately interested in Africa and its people and was an ardent opponent of the slave trade. He died on this date in 1873 in the village of Ilala, Zambika.

28. Gustav Gottfried. (1827–1903). Born in Pinne, Russia, Gottfried ministered as a rabbi in Berlin, Manchester (England), and New York City. While he was rabbi at Manchester (1860–73) he preached strongly against slavery, especially against those who claimed that slavery could be sanctioned by the Mosaic Law. He had a distinguished career at Temple Emanu-El in New York and was, among other things, chairman of the revision committee for the Union Prayer Book and a compiler of hymns. He published one of the first Jewish hymn books in the U.S. (1887), which was largely the basis for the first edition of the Union Hymnal. We remember his opposition to religious arguments for slavery on his birthday.

June

3. Pope John XXIII. (1881–1963). While he was apostolic delegate to Istanbul, Archbishop Angelo Roncalli helped to arrange safe conduct for a boatload of refugee Jews fleeing the Nazi persecution. Shortly after his election as pope (October 28, 1958), he welcomed a delegation of Jewish leaders at the Vatican by opening his arms and announcing, “I am Joseph, your brother.” He is honored on this date in the calendar of the Evangelical Lutheran Church of America.

8. Raoul Laperterie. Laperterie worked in occupied France during the war, but he lived across the border in the Viach Republic, controlled by the Germans but run by French collaborators. He took advantage of his frequent need to cross the border to smuggle dozens of Jews and others fleeing Nazi persecution into Vichy France and thus on to freedom in other countries, some through the “Marseilles Operation” run by a young journalist named Varien Fry. Laperterie always carried with him a small holy card of Jesus, which he described as “Christ, who protected me.” He is remembered on this day, on which in 1980 he planted his tree in Jerusalem on the Avenue of the Righteous.

July

9. Denis Hurley. The present Archbishop of Durban was an early and vocal opponent of the process of racial segregation in South Africa called apartheid. He was born in Cape Town the year that Mohandas Gandhi left South Africa to return to India and practice nonviolence for that nation’s independence (1915). Though he at first resented Mahatma Gandhi as a disturber of the British Empire’s peace, he later came to honor him as a hero. We remember Archbishop Hurley on the anniversary of his priestly ordination in 1939.

26. Titus Brandsma. Anne Sjoerd Brandsma took the name Titus when he became a Carmelite priest. He was a professor of philosophy at the Catholic University of Nijmegen
in The Netherlands for nineteen years, as well as a journalist and author. In 1935 Brandsma began to protest the restrictive anti-Jewish Nuremberg Laws and preached throughout The Netherlands that the church made no distinctions between races or peoples. He explored with other people the possibility of helping Jews flee to Brazil, where they could be cared for at a Carmelite mission. His arrest came after he declared publicly that it would be morally wrong for Dutch Catholic journalists to accept Nazi propaganda ads. Held in several prisons, he was eventually sent to Dachau, where he died from a lethal injection on this date in 1942.

August

4. James Chaney, Andrew Goodman, and Michael Schwerner were civil rights workers in the “Freedom Summer” project in Mississippi designed to educate and register black voters for the 1964 elections. Goodman was a volunteer worker from Queens College, New York; Schwerner and his wife Rita were from New York; and James Chaney was a Mississippian. They disappeared together on June 21, and their bodies were found together, buried in an earthen dam, on August 4. They had been shot, and Chaney’s head had been fractured. The families planned to bury them side by side, but because of Mississippi’s segregation laws, Chaney, the only one who was black, had to be buried separately. We honor these young martyrs on the day in 1964 when their bodies were discovered.

14. Maximilian Kolbe. Claiming that “the most deadly poison of our times is indifference,” Maximilian Kolbe spent most of his ministry combatting religious indifference among Catholics in Poland and Japan. Recalled to Poland in 1939, he cared for many refugees, including Jews, until he was arrested because of his strong publishing apostolate that opposed the German occupation of his country. Released and arrested once more, he was sent with 320 other prisoners to Auschwitz on May 28, 1941. Assigned to the hardest and most demeaning work, he died on the 40th day because he took the place of another prisoner, the father of a family, who had been condemned to death by starvation. At the end of two weeks, only four of the original ten prisoners were left alive. A lethal injection of carbolic acid ended their lives on August 14, 1941. The bodies were cremated on the following day.

19. Sister Bernes. During World War II, Sister Bernes saved many Italian Jews by hiding them and feeding them in her convent’s belfry in Rome. After the creation of the state of Israel, she moved there to found a hospice for the most hopelessly retarded children in that country. She was the first non-Jew in Israel to be made an honorary citizen of Jerusalem. She is remembered on the date in 1953 when the Martyrs and Heroes Remembrance Act was passed by the Knesset, establishing the Yad Vashem memorial.

September

11. Hildegard Maria Feldmann. Born in Näfels, Switzerland just after World War II, “Hilda” Feldmann became a nurse and a member of the Lay Institute of Missionaries of the Mission Society of Bethlehem. Her work was among the poor, first in India, then in Colombia, helping them to improve their ability to care for themselves and each other. In the mountainous Huila State in Colombia, on Monday, September 11, 1990, she was attending a sick woman in a place called El Decio when a Colombian army patrol came through the area. The soldiers killed her along with two campesinos, whom they claimed were guerrillas, and a catechist from the parish. Then they buried the bodies in a shallow grave and moved on. Later, the parishioners exhumed the bodies and buried them properly. We honor her on the anniversary of her death.

26. Francis Daniel Pastorius. (1651–1720). Born on this date in 1651, Pastorius became a doctor of law (1676) and lectured throughout Europe. As an agent for some friends who had bought land in Pennsylvania, he came to North America where he helped to settle Germantown. In 1697 he became a Quaker and headmaster of the Friends’ School in Philadelphia. He wrote devotional verse in English and German, but we honor him on this date because he presented to the Society of Friends the first formal indictment of slavery made in the United States.

October

1. George Barrell Cheever. (1807–90). A Congregationalist preacher licensed to preach in 1835, and a collector and composer of hymns, Cheever worked unsuccessfully to defend the Cherokee Nation against the state of Georgia, trying to keep them from having to walk the “trail of tears” in 1838 from the southern Atlantic states to Oklahoma. On that march, led by Chief John Ross, thousands of Cherokees died. We remember his efforts on the anniversary of his death in 1890.

4. Rufino Nicacci, a priest of peasant stock, organized what came to be called the “Assisi Underground.” During the Holocaust, hundreds of Jews were provided with false identity papers and hidden in Assisi’s ancient monasteries and convents. When the Germans raided the city, the hidden Jews were temporarily transformed into friars and nuns, dressed in religious habits and given rosaries. By the end of the war,
some 82,000 Jews, about eighty per cent of Italy's Jewish population, as well as thousands of Jews from other countries, had been successfully hidden in Assisi. We choose the feast of St. Francis to honor this great effort.

22. Jean Weidner. As a youngster, he attended the Seventh-Day Adventist college in Collonges, a small French town on the border between France and Switzerland, near Geneva. When World War II broke out, because he knew the mountains so well, he set up an escape route that brought people from Holland to Belgium, then to France, and via the school in Collonges to Geneva, in neutral Switzerland. Soon a whole network of people was involved in this escape route, known as “Dutch-Paris.” Eventually more than a thousand people, mostly Jews, escaped to Switzerland this way. We honor Jean Weidner (and all who assisted him) on his birthday.

November

3. Bernard Lichtenberg was a priest “in the belly of the beast,” at the St. Hedwig Cathedral Church in Berlin. In August 1941 he preached a sermon declaring that he would pray daily for Jews because “synagogues have been set afire and Jewish businesses have been destroyed.” He disappeared suddenly one evening, and the next day the newspapers reported his arrest for “subversive activities.” He was sent to prison and then to a concentration camp, where he was to be deported to the Jewish ghetto in Lodz, Poland. Instead, he was ordered to Dachau. He died on the way on this date in 1943.

25. Sigrid Hel fen Lund was well known for her activities on the Nansen Committee and in other humanistic and antimilitary organizations when she received a phone call one night warning her that on the next day the Nazis were to round up the Jewish men in Norway. Rescuers fanned out across Norway to try to convince the Jews to hide; some did, but many ignored the warning and were taken away. One month later Sigrid Lund received another phone call, announcing that a similar round-up of Jewish women and children would take place on the next day. Again that night people raced to warn and

December

12. Bartolomé de las Casas. (1474–1566). As a missionary in Latin America, he worked to improve the condition of the native peoples and to abolish their enslavement and forced labor. He visited Spain to urge government action against the mistreatment of the indigenous peoples and managed to get the government to adopt a humanitarian code called the “New Laws” (1542) to protect Indians in the Spanish colonies, though these laws were later rendered ineffective. We remember his efforts on the feast of Our Lady of Guadalupe, patroness of the Americas.

29. John Salter, who had been a civil rights leader with the NAACP’s Youth Council in Jackson, Mississippi, when James Meredith was admitted to the University of Mississippi in 1962, continued to work in activist- oriented community organizing in several places, including the Pacific Northwest and for the Navajo Nation, the largest native American tribe. He now teaches American Indian studies at the University of North Dakota. We recall his work for native Americans on the anniversary of the Wounded Knee Massacre in 1890, in which U.S. troops killed almost two hundred Sioux Indians, mostly women and children.

Notes


2. Quoted in Ritter and Myers, The Courage to Care 119.


RICHARD PROULX

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Jewish Choral Music

BY ROBERT STRUSINSKI

There seems to be a renewed interest among non-Jews in the continuing covenant of God in the Jewish tradition. Since the promulgation of Vatican II’s Nostra Aetate over a quarter of a century ago, Catholic Christians have deepened their acknowledgment of their Jewish spiritual heritage, and they have engaged in dialogue that affirms each partner in the common mission to prepare the world for the kingdom of God. While resolutions for interfaith cooperation and understanding are made by committees and study groups, we seldom act on the question, “What does the story of today’s people of Israel have to do with ours?”

David N. Power proffers another, very serious question: “Can we in truth celebrate the eucharist after the Nazi holocaust and in face of an imminent nuclear holocaust, and in a world half-populated by refugees, in the same way as we did before the occurrence of such horrors?” And as music makers, we could ask if we sing the songs of Zion any differently today because of what the Jewish race has endured? Do we accept or do we deny genocide, AIDS, terrorism, atrocities, and injustice as challenges to our faith in God? Is it not just possible that sharing the lament of the oppressed will offer our hearts a bridge toward understanding, a means toward our own expiation, and a strengthening of our own covenant?

Aside from songs like “Sunrise, Sunset” from the much-beloved Fiddler on the Roof, sometimes still sung sadly at weddings, there’s little if any “real” Jewish music heard in our churches. Some noteworthy adaptations of Jewish folk music do appear in our hymnals, including “Song of Good News” (Yisrael V’oraita).

Robert Strusinski is director of music ministries and the liturgical choir for the University of St. Thomas, St. Paul, MN, in The Collegeville Hymnal, “The God of Abraham Praise” (Leoni) in Worship, and “Glorious in Majesty” (Shibboleth Basadeh) in Gather.

The psalms and stories of the Hebrew Bible offer us an obvious and important link to our roots, but there exists an impoverishment of music that expresses the unique and demanding depth of lament in the psalms. Our current liturgical song could benefit from insights from the Jewish music tradition, as well as from the sounds of African American culture. It seems as if today’s Christians are most comfortable singing only “good news”!

It seems as if today’s Christians are most comfortable singing only “good news”!

Jewish choral music offers us a rich resource for entering into the heart and spirit of a people whose lament and love for the covenant are fruits we can certainly learn from. Considering the rootedness of Christian worship in Jewish prayer patterns, the paradigm of Gregorian chant and polyphony affirmed by Vatican II could stand another look in a new light. We might simply ask, since we cherish the tradition, sounds, and senses of the Roman Rite, if we can wisely ignore its Hebraic source?

My challenge to our neophyte music ministry at the end of this millennium is to make a sincere attempt to infuse an essence of Jewish spirit in the voice of our choirs and congregations. The Christian mainspring found in the ethos of Judaism is strikingly exemplified in the juxtaposition of plainchant and Sephardic cantillation of Psalm 114 as conceived by Joshua Jacobson and reprinted here. This fascinating example, far beyond an exercise in contrast, does not imply that one style has copied another, but it does indicate in diverse styles of music the similarities that derive from a common source—the Temple in Jerusalem.

What follows is an annotated sampling of Jewish music for choirs offered as a way to model new sounds for our assemblies and for performance in interfaith or concert settings. Even though some of the repertoire can be sung in English, there is importance in singing in Hebrew as well. Translations and pronunciation guides are often provided in the publications, and you will find little problem in acquiring a tongue for the language. It presents no more of a stumbling block than teaching Latin diction to choirs unaccustomed to the traditional liturgical language of the Roman Rite.

Beginning to Pray

Hiney Mah Tov. To someone familiar with Leonard Bernstein’s deeply moving solemn closing to the Chichester Psalms, the following settings of the same verse of Psalm 133 (Behold How Good and Pleasant It Is for Brethren to Dwell Together) may seem flippant and incongruous. In distinction from the full effect of the larger Bernstein work, however, the childlike purity, simplicity, and playfulness of these pieces neatly fit a prayer for peace and unity. Hiney Mah Tov arranged by Simon Sargon for SATB choir, flute, and keyboard (Transcontinental #991250) is a sparse and easy pastoral setting of a simple folklike melody. The flute has an almost human quality to its tranquil yet playful perpetual motion. The text is in Hebrew only. Hiney Mah Tov arranged by Iris Levine for SATB a cappella choir (Mark Foster #3025) sets this prayer to a phrygian, dancelike Hebrew melody. Traditional nonsense—“bim, bim, bim” and “yai, dai, dais”—give it a spirit of joy and innocence in its earnest, modal character. The text is in Hebrew and English.

Hal’alu hu. This setting of Psalm 150 is by Benjie-Ellen Schiller for solo and three- or four-part choir, tof (drum), and guitar (Transcontinental #991280). The prevailing drama of loud-crashing cymbals often found in musical settings
of this psalm is not in evidence here. Schiller takes an understated approach to this cry of praise by combining two-and-three-voice textures in snappy 7/8 and 3/4 meters. The percussion and guitar notation allows performers the liberty to create their own variations. Even a small ensemble with a well-trained soprano or tenor could stir up the intensity and excitement of this tightly woven piece. Text in Hebrew only.

Shalom Rav. Daniel Freeland and Jeffrey Klepper, for SATB choir and keyboard (Transcontinental #991281). Along with Schiller, the duo of Freeland and Klepper are responsible for much of the popular songs and choral music sung in a many synagogues. "Shalom Rav," from the evening liturgy in Gates of Repentance, is a lyrical, syncopated, folk-style blessing for peace. Text only in Hebrew.

Hattikvah. This arrangement by Maurice Goldman of "The Song of Hope" is for SATB choir and keyboard (Ludwig Music Publishing #1-1185). “As long as within the innermost heart, the Jewish spirit sings, and as long as the eye looks eastward toward Zion, hope is not lost. The hope of two thousand years still lives on: to be a free people in the land of Zion and Jerusalem.” The classical, romanticized arrangement of this beautiful folk melody enhances the emotive quality of this Israeli national anthem. It’s a far cry from "The Star Spangled Banner," and it’s worth a look if only a single copy passes from the piano to the files. Hebrew text only.

Invocation and Celebration. No II: "Tsur Ysrael" ("Rock of Israel") and No. IV: "Celebration: Half-Kaddish" ("Sanctification Day") from Four Affirmations by Jack Gottlieb are arranged for solo voice, SATB choir, and keyboard or optional brass sextet (Transcontinental TFL-CWAI-1). These pieces represent the serious craft of a diverse and respected composer; they make heavy use of characteristic vocal ornamentation, melismas, and glissandi. And although "Invocation" prays for the establishment of the kingdom with an intention and anticipation distinct from a Christological view, we can still join in the invitation to "bless, acclaim, glorify, exalt, extol and praise" the one God. English and Hebrew texts.

Music of Lament and the Holocaust

Kaddish. The Kaddish is the traditional prayer for the dead; a special form of the prayer is used in Holocaust commemoration services on Yom Ha-Shoah. Kaddish (In Memory of the Six Million) by Lazar Weiner for hazzan (cantor), SATB choir, and piano (Cantor’s Assembly / Transcontinental) is not a piece for the weak. Weiner calls up the darkest, most excruciating wails of lament punctuated by percussive piano to depict the horrors of the Shoah. The choir takes the role of a speaking chorus—bloodcurdling shout of "Trebbeink," "Warsaw," "Auschwitz," and so on—alternating with the hazzan cantillating dramatic melismas in Hebrew. In the search for a cantor to handle this setting, head for the nearest synagogue with the services of a professional tenor.

Then there is Kaddish by Max Helfman for SATB choir and organ (Transcontinental #990256). This setting of the traditional Jewish prayer for the dead is similar in format to Weiner’s, but more classical and contained. The easy choral-like expression alternates with the less emotive yet distinctive cries of the hazzan.

Ani Maamim (Song of Faith) by Max Helfman for SATB choir and organ (Transcontinental #990708) is a straightforward example of one of the many expressions of this medieval statement of faith. Associated in memory as a cry of the ghettos of annihilation, its somber, somber rhythm symbolizes steadfastness and hope in the face of despair.

Enosh. By Michael Isaacson for cantor, women’s voices, and organ (Transcontinental #992024). “Our days are like the grass; we shoot up like flowers that fade and die as the chill wind passes...” This is a beautiful, haunting lament. The quiet, simple lines for the women offer a wonderful complement to the deep, rich register of the male solo.

I Have Taken an Oath is by Michael Isaacson for SATB choir and organ pedal (Transcontinental #991064). As conflict and suffering spawned elegiac response from artists, the Shoah elicits a deep eloquence such as this composition. The story will not be forgotten, and the lament will never end.

Holocaust Songs. Two evocative and stirring collections of Holocaust songs worth owning are I Never Saw Another Butterfly by Charles Davidson for vocal solo, duet, or chorus of treble voices and piano (Ashbourne Music Publications)
and Cradle of Fire by Michael Isaacson for treble choir and orchestra or piano (Transcontinental #991276).

Chanukah Repertoire

Music celebrating the Feast of Lights (the Hebrew name, which means “Dedicating,” is usually transliterated as Chanukah or Hanukkah) is sometimes rejected from inclusion in Christian Advent services or church school concerts since it is thought to be “inappropriate” because of its Jewish connection or “questionable” in a formal setting—Chanukah music, often associated with children, is just so much darn fun. But what would keep anyone from learning and singing one of the great, enduring tales of Jewish liberation? Here we list only part of the vast repertoire for this feast that is well worth having.

Arise and Be Free. Steve Barnett (Transcontinental #991292/3/4/5): a four-movement suite in Hebrew for divisi SATB a cappella choir.

Round and Round the Dreidl Spins. David Eddleman (Kjos #GC173): for two-part divided choir and piano; English text.

Feast of Lights. Arranged by Simon Sargon for two-part choir and keyboard; English text (Transcontinental #991254).

Who Can Retell? Arranged by Samuel Adler for two-part children’s or adult choir; English text (Oxford #95.408).

Notes

1. Three of the important points made in Nostra Aetate No. 4 are the fidelity of God to the Sinai covenant, the rejection of corporate “blood guilt” in the death of Jesus of Nazareth, and the rejection of anti-Jewish persecution in any form. While maintaining the uniqueness of the covenant revealed in Jesus the Christ, the Council said with the apostle Paul that “the Jews remain very dear to God, for the sake of the patriarchs, since God does not take back the gifts he bestowed or the choice he made.” Further, no Christian should teach that “all Jews indiscriminately at the time of Jesus’ death, nor Jews today, can be charged with the crimes committed during his passion.” Finally, “remembering, her common heritage with the Jews and moved . . . solely by the religious motivation of Christian charity, [the church] deplores all hatreds, persecutions, displays of antisemitism leveled at any time or from any source against the Jews.”

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Books

As luck would have it, the topic for this issue of Pastoral Music was chosen shortly after our review of three resources on Jewish-Christian prayer last fall. After reading the main articles in this issue, you may want to go back and check the October-November 1990 issue for information on Thank God: Prayers of Jews and Christians Together, The Passover Celebration: A Haggadah for the Seder, and especially From Desolation to Hope: An Interreligious Holocaust Memorial Service (all from Liturgy Training Publications).

Two related books have arrived since then, however, and we review them here.

The Six Days of Destruction: Meditations Toward Hope


Like many other readers, probably, I can vividly remember the first Elie Wiesel book that I read. The many movies and documentaries that I had seen about World War II and the Jewish Holocaust at the hands of the Nazis failed to bring home the horror and reality of the century’s darkest episode in the way that Wiesel’s Night did. This first book by the leading spokesperson for Holocaust remembrance was followed by seventeen others, and now The Six Days of Destruction joins that riveting and award-winning collection.

The first part of the book consists of six stories about life and death during the Shoah. Before each story, Wiesel quotes a section of the Genesis creation narrative, poignantly juxtaposing over these six accounts of destructive moments of human life the six days on which God created the world. The number six is further related to the six million Jews who perished in the Shoah. The effect is not to deny creation’s goodness or God’s existence, but to acknowledge the horrible reality of evil and to hold fast to the memory of the evil of the Shoah so that the human family might not let it come to pass again.

The book’s second part is made up of liturgical services to help Jewish and interreligious assemblies give ritual expression to the memory of the Shoah. London-based rabbi and Holocaust scholar Albert Friedlander, in his introductory notes to this section (p. 67), sums up the ritual challenge:

How can we give you words when there are no words? The Six Days of Destruction opens a door. You enter it of your own volition, and a heart of flesh and blood is exchanged for a heart of stone—our souls are frozen by the glimpse of hell. We must warm ourselves at the fires of our traditions, so that icy horror can give way to compassion: compassion for our neighbors and for ourselves, compassion for God.

In addition to a service for Jewish communities, an interreligious service by Eugene Fisher and Leon Klenicki, entitled “From Death to Hope,” is provided. This is basically the same service contained in From Desolation to Hope. What does not appear in the LTP volume, but is stressed in Rabbi Friedlander’s introduction to the Paulist Press edition, is a strong preference for observing the Shoah in Christian communities on Passion (Palm) Sunday, perhaps at an evening service. The stories from The Six Days of Destruction are also recommended for use in the liturgies and preaching of Lent and Good Friday.

There is no doubt that these texts could be used effectively in preaching during Lent and on Passion Sunday or Good Friday, particularly as an antidote to misguided anti-Semitism during the Holy Week liturgies. It would be equally misguided, though, to insert the entire interreligious Shoah service into the Passion Sunday eucharist with its lengthy reading of the Passion narrative. A better context, as suggested in the book, might be a Passion Sunday evening service with no eucharist, or a service sometime during Lent. Christians might also, as Friedlander notes,
“join their Jewish friends in communal observances within the Jewish community” (p. 72) on Yom HaShoah, the Day of Holocaust Remembrance in the Jewish calendar.

God’s Mercy Endures Forever: Guidelines on the Presentation of Jews and Judaism in Catholic Preaching

NCCB Committee on the Liturgy. USCC


The Jewish Roots of Christian Liturgy


One of the biggest breakthroughs in liturgical studies this century, it has often been pointed out, is the full realization that Jesus was a Jew who faithfully observed the Jewish forms of ritual prayer. We are still gradually acknowledging the extent to which Christian liturgy finds its roots in Jewish prayer. We are also becoming more aware of how some of our current liturgical texts can be misused in such a way as to present the Jewish people in a negative light. For example, in reflections following the reading of the Passion (especially the text from John read on Good Friday), it is easy to blame the Jews for Jesus’ death, whereas the liturgical reading of the narrative is intended to be a form of self-accusation or acknowledgment that our own sinfulness was the reason Jesus had to die.

In the fall of 1988, the National Conference of Catholic Bishops (USA) issued a statement addressing these various aspects of Jewish-Catholic relations in the liturgy. Entitled God’s Mercy Endures Forever, its thirty-two paragraphs are important and natural follow-up reading to the articles in this issue of Pastoral Music. Specific topics addressed in the statement include the Jewish roots of the Catholic liturgy, historical events leading to a negative presentation of Jews and Judaism in Catholic liturgy, commentary on the Scriptures used in the various seasons in light of contemporary Catholic-Jewish relations, and notes on the observance of the Seder meal and the Holocaust memorial in Catholic communities.

For those wishing to explore further the interplay of Jewish prayer and Catholic liturgy, The Jewish Roots of Christian Liturgy presents this NCCB document as well as fifteen articles from SIDIC, an international journal devoted to documenting the course of Christian-Jewish relations. Thirteen writers contributed to the collection, which is edited by Eugene Fisher, director of the Secretariat for Catholic-Jewish Relations of the NCCB and coauthor of the interreligious Holocaust memorial service mentioned above. The articles are arranged according to four issues: overarching Jewish roots of Christian liturgy, the similar relationship between liturgy and life cycles in Judaism and Catholicism, the parallels and differences between the Jewish Sabbath and the Christian Sunday, and the challenge for Christian liturgy to present Jews and Judaism in a positive manner.

What makes this book a real contribution is also what burdens it with some limitations. On the positive side, the
book brings to a large audience much that is commonly accepted in research into the shared liturgical heritage of Jews and Christians, but that has until now been largely reserved to more scholarly volumes. At the same time, the book makes some generalizations that liturgical scholars would nuance or debate. For example, Sofia Cavaletti, writing of Luke's account of Jesus reading from Isaiah in Nazareth's synagogue (“This text is being fulfilled today, even as you listen” [Luke 4:21]), states: “On that day in the synagogue in Nazareth the synagogue liturgy became the Christian Liturgy of the Word” (p. 14). It would perhaps be more accurate to say that Jesus fulfilled the hope expressed in the Isaiah passage and that the Christian liturgy of the word takes Jesus as its point of origin.

The section on Sabbath and Sunday offers an excellent rebuttal to the common reference to Sunday as the “Christian Sabbath.” Rabbi and professor Isidore Kahn presents the Sabbath as a uniquely Jewish celebration with deeply human, social, and religious dimensions that transcend the more

available from the Anti-Defamation League (ADL) of B'nai B'rith. Its national office is at 823 United Nations Plaza, New York, NY 10017. Phone: (212) 490-2525. The Resources for Prayer and the Educational Resources are available from the publishers listed and through the ADL.

Resources for Prayer

From Desolation to Hope: An Interreligious Holocaust Memorial Service (Chicago: Liturgy Training Publications-Stimulus Foundation, 1990). This interfaith liturgy to commemorate the Holocaust was designed by Eugene J. Fisher and Leon Klenicki.


Educational Resources

Within Context: Guidelines for the Catechetical Presentation of Jews and Judaism in the New Testament (Morristown, NJ: Silver Burdett & McGinn, 1987). Prepared in cooperation with the Secretariat for Catholic-Jewish Relations, National Conference of Catholic Bishops (NCCB); Adult Education Section of the Education Department, USCC; and the Interfaith Affairs Department of the ADL. Designed to be used in teachers' in-service programs, it should be taught by a local ecumenical officer or a New Testament professor at the local seminary or university. The presence and expertise of a Christian education specialist is central for the discussion.

Understanding the Jewish Experience (Washington and New York: USCC and ADL, 1975). Edited by Dr. Eugene J. Fisher and Rabbi Leon Klenicki. A basic resource and starting point for joint educational programming by Catholic dioceses and regional ADL officers, the program is designed to assist Catholic school teachers and catechists to develop the attitudes and skills necessary to present an accurate portrait of Jews and Judaism.

About Reviewers

Mr. Paul Covino is book review editor for Pastoral Music magazine.

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Other Resources

The liturgical, educational, and documentary resources listed here are drawn from those suggested in the publication Celebrating the 25th Anniversary of the Vatican II Declaration Nostra Aetate (No. 4) on Catholic Jewish Relations: Programs and Resources. Prepared by Rabbi Leon Klenicki and edited by Janet Leuchter, this publication is
Catholic Church Documents

Guidelines for Catholic-Jewish Relations. NCCB, March 1967.
Criteria for the Evaluation of Dramatizations of the Passion. NCCB, 1988. (Also available in Spanish.)

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**MIDI Users**

**Conventioneering**

There will be several special events for the NPM MIDI Users Support and Information Group (NPM / MUSIG) at this year’s National Convention in Pittsburgh, beginning with Expo Day on Tuesday and continuing right through the whole event. On Tuesday, for instance, several of the organ manufacturers will be showcasing their MIDI-equipped instruments, and there will be a skill session with Tom Kendzia on improvising at the keyboard (sponsored by NALR / Epoch). And among the displays in the exhibit hall, look for suppliers like Korg and Roland.

Many of the workshops on repertoire and performance will be of interest to our members, as well as the general sessions and workshops on many other topics, and there is a basic level workshop on using the synthesizer in worship (with Greg Vey) on Thursday afternoon, to help introduce the rich possibilities of MIDI to newcomers in the field.

Members of NPM / MUSIG will meet on Friday morning, July 12, from 10:30 to noon. All are welcome. Hope to see you there!

**New Tech Journal**

The MIDI Manufacturers Association has begun publishing a new journal designed for public distribution. Interestingly enough, it is called the Journal of the MIDI Manufacturers Association (JMMA). Its focus is the advancement and implementation of the MIDI interface, with a focus on the high-end user and MIDI developer. The editor is Stanley Junglieb of New Papyrus, JMMA is a quarterly; charter subscriptions are $50 / year US and $65 / year foreign. For more information, write: IMA / MMA, 5316 W. 57th Street, Los Angeles, CA 90056. (213) 649-6434.

**About “Slave” Devices**

Well, we don’t like the word either, but it’s a technical term, denoting the fact that these devices are controlled by an instrument beyond themselves, a "master" controller. That controller is the master keyboard and the sequencer, the two devices that produce the MIDI information used to play the music. Those uncomfortable with the “master / slave” imagery may want to consider other sets, such as “input / output” or “sender / receiver.” How about “management / production”?

However you name the components, it’s good to remember that any MIDI synthesizer can function as the “slave” or “production” device simply by receiving information from a sequencer or other controller. As such, your choice of synthesizers can range in scope from an inexpensive “home” synthesizer to a $10,000 digital sampler. The number and variety of such devices in your system is the most significant way of customizing your system by giving it as much variety or simplicity as you desire.

There are two general categories of instruments linked as output devices in a MIDI system: synthesizers and sound modules. A synthesizer is a device that allows you to create sounds from scratch by manipulating a variety of parameters such as waveforms or envelopes. The sounds you create on a synthesizer can then be played via an external MIDI device.
Unlike a synthesizer, a sound module is simply a playback device. The actual sounds produced by the instrument are built in or stored in ROM (read only memory), although there will most likely be some control available over how the instrument responds to MIDI information.

To be honest, the distinction between these two categories often becomes pretty fuzzy. Is a digital sampler a synthesizer or a sound module? Is a wavetable synthesizer such as a Korg M1, on which you can manipulate the mixing of sounds but not the actual waveform, a true synthesizer? This debate could (and will) go on forever, but the basic point is that some instruments are designed to give you great flexibility in creating and editing sounds, while others are focused on giving you a wide variety of preset sounds instantly available through MIDI.

If you focus on creating new and unique sounds as well as composing songs, then you should investigate the wide variety of synthesizers available (though learning to program each type of synthesizer can be a daunting task). But for many users, the focus of their MIDI system is simply to write music. From sound modules they want a slew of quality sounds at their fingertips, and they don’t want to worry too much about how the sounds got there. For these people a complex synthesizer may be more of a bother, and an instrument such as an E-Mu Proteus, with hundreds of quality sounds built right in, is all they will ever want or need.

Most MIDI systems tend to be a combination of synthesizers and sound modules. While a user may be very familiar with programming sounds on a D-50, he or she might also have a digital piano unit from Roland or E-Mu hooked into the system so a quality piano sound is always at hand. Drum or percussion machines function in a similar manner; they are not usually extensively programmable with respect to the drum sounds, but they allow a number of percussion sounds to be readily available over MIDI.

More Is Better

One of the first realizations for someone new to MIDI is that for each track or musical part you want to play from a sequencer, you need a separate instrument. Buying a sequencer and a DX7 effectively gets you one track! Because of this, more and more instruments can receive information simultaneously on separate MIDI channels, with each channel triggering a different sound. This is called “multitimbral,” and a synthesizer capable of receiving such information is “multitimbral.” A single multitimbral instrument looks to a MIDI sequencer like a number of instruments, so by choosing multitimbral instruments as your output devices you can have more sounds available for less money.

There are a number of factors, however, influencing the flexibility of multitimbral instruments: 1) the number of voices; 2) the number of simultaneous channels; 3) the amount of sample playback time available if you’re using a digital sampling instrument; and 4) the method of voice allocation. You have to weigh all of these factors in choosing a multitimbral device. If at all possible, find an instrument with dynamic voice allocation, as that factor makes dealing with an instrument much easier. Decide whether you are interested in creating your own sounds or simply want to have a whole bunch of preset sounds instantly available. After that have some fun, and make some music.

(This information is based on an article that appeared in the January / February 1991 issue of The IMA Bulletin, published monthly by the International MIDI Association. For more information, write: International MIDI Association, 5316 W. 57th Street, Los Angeles, CA 90056. Phone: (213) 649-6434. Fax: (213) 215-3380.)

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FATIMA, PORTUGAL
(Left) Parish Members from Rhode Island and Massachusetts.

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

ROME, ITALY
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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Calendar

ARIZONA
PHOENIX
July 14-20
General Convention of the Episcopal Church. Triennial gathering of bishops, clergy, and lay delegates.

CALIFORNIA
BERKELEY
July 22-26
Workshop: Classics of Christian Art / Experiencing Spirituality through Music. Place: Pacific School of Religion. Other summer workshops: Dance and the Church. Sacred Dance (July 29-August 2), The Spirit Moves: Sacred Dance (August 5-9). Contact: Dr. Carol Vosin, Pacific School of Religion, 1798 Scenic Avenue, Berkeley, CA 94709. (415) 848-0528.

BURLINGTON
June 16-23
Taize Pilgrimage at Mercy Center. For more information, contact Sr. Suzanne Toolan at (415) 340-7474.

DANVILLE
August 19-23

SAN DIEGO
July 15-19

DISTRICT OF COLUMBIA
WASHINGTON
June 10-14
Paulist Evangelization Training Institute. Program repeated July 8-12, July 25-29. Sponsored by the Paulist National Catholic Evangelization Association and the Paulist Program of Parish-Based

FLORIDA
WINTER PARK
June 24-28
Annual workshop sponsored by the Florida Chapter of the Fellowship of United Methodists in Worship, Music, and Other Arts. Site: Rollins College. Workshop leaders include Rodney Eichenberger, Charles Callahan, Dan Hermany, Ann Small, Linda Bradberry, and David Brunner. Contact: Jean Bennett, 5723 Parkview Point Drive, Orlando, FL 32821.

GEORGIA
ATLANTA
June 23-27
National Summer Conference of the Association of Lutheran Church Musicians. Theme: People of Promise—People of Vision. Site: Emory University. Featured singers: National Lutheran Choir and the Young Singers of Callanwolde. Main speakers are Paul Westermeyer, Jane Stroh, Don E. Saliers, and Susan Brielh. For more information, contact Mark Glaeser, Christ Lutheran Church, 4519 Providence Road, Charlotte, NC 28226. (704) 366-1595.

ILLINOIS
CHICAGO
June 23-26
1991 Region V AGO Convention. Chicago Chapter. Write: Alice Campion, OSF, 653 West 37th Street, Chicago, IL 60609.

ROCKFORD
July 22-26

INDIANA
BEECH GROVE
June 5-7
Conference on Prophetic Spirituality, featuring Rosemary Haughton. Cosponsored by Ministry to Ministers (Beech Grove) and Earlham School of Religion. Write: Ministry to Ministers, Beech Grove Benedictine Center, 1402 Southern Avenue, Beech Grove, IN 46107. 1 (800) 626-7913.

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Hall of Witness, U.S. Holocaust Memorial Museum (architect's model). At the west end of the Hall is a wall of black slate with a deep symbolic crack.

NOTRE DAME
June 17-20
National Conference on Pastoral Liturgy. Theme: Children of Promise—A Place in the Assembly.
Keynote: Rev. Paul Philibert. Write: Notre Dame Center for Pastoral Liturgy, PO Box 81, Notre Dame, IN 46556. (219) 239-5435.

RENSSELAER
June 17-29

ST. MEINRAD
June 17-21

KENTUCKY
LOUISVILLE
June 13
Concert by Bobby Fisher and the Fountain Square Fools. For information, contact Anita Ghoulson, (513) 421-0823.

LOUISIANA
NEW ORLEANS
July 15-19
NPM School for Organists, featuring Dr. James Kosnik, Sr. Mary Jane Wagner, OSF, Rev. Ronald Brassard, and Dr. Harry McMurray. Write: NPM Schools.
MINNEAPOLIS
June 3-7

NORTHFIELD
July 7-10

NORTHFIELD
July 10-12
Workshops in Hymn Playing (with David Keller, Sue Mitchell-Wallace, and Albert Travis) and Hymn Writing (with William Albright and Carl P. Daw, Jr.). Site: St. Olaf College. For more information, write: The Hymn Society (address above).

ST. PAUL
July 29-August 2
NPM Choir Director Institute, featuring Oliver Doublerly, Dr. Joseph Koester, Sue Seel Martin, Rev. Thomas Boyer. Write: NPM Schools.

MISSOURI
KANSAS CITY
June 9-21
Summer Institute at the Institute for Pastoral Life, two separate offerings. Site: St. John's Diocesan Center. Major presenters for June 9-14 are Brennan Hill (Scripture) and Ann Rehauer, OSF (canon law). Presenters for June 16-21 are William J. Bannon and Suzanne Donovan, SC (parish administration) and Barbara Roy and Joan Scanlon, OP (counseling skills). For more information: Institute for Pastoral Life, 2015 East 72nd Street, Kansas City, MO 64132. (816) 363-6527.

KANSAS CITY
June 24-28

NEW HAMPSHIRE
HANOVER
July 13-20
Third Annual Workshop in Choral-Orchestral Conducting, featuring Thomas Dunn, Jan Harrington, Melinda O'Neal. Repertoire: Brahms' Requiem, Berlioz's L'Enfance du Christ. Sponsored by Dartmouth Conducting Institute. Write: Melinda O'Neal, Dartmouth Conducting Institute, Department of Music, Hopkins Center, Dartmouth College, Hanover, NH 03755. (603) 646-2530.

NEW JERSEY
PRINCETON
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UPPER SADDLE RIVER
August 5-9
NPM School for Cantors and Lectors, featuring James Hansen, Tom Conry, Gretchen Steiner, Paulette Labarre, Lucinda Thayer. Write: NPM Schools.

NEW YORK
BUFFALO
August 4-9
Institute on the Christian Initiation of Children under the direction of Christiane Brusselma. Contact: Rev. Joseph Bading, 795 Main Street, Buffalo, NY 14203-1250. (716) 847-5548.

ROCHESTER
June 24-July 5
Eighth Annual Choral Workshop, featuring Donald Neuen, Alfred Mann, Seth McCoy, Ellen Rathjen, Marcia Baldwin, others. Write: University of Rochester, Eastman School of Music, 26 Gibbs Street, Rochester, NY 14604.

NORTH CAROLINA
LAKE JUNALUSKA
July 14-19
National Convocation Junaluska '91, A Celebration of the Environment: Our Native American Heritage. Sponsored by the Fellowship of United Methodists in Worship, Music and Other Arts and the Section on Worship, General Board of Discipleship, The United Methodist Church. For more information call 1 (800) 222-4930.
OHIO
DAYTON
June 17-21
NPM School of Music Theory & Composition, featuring Elaine Rendler, Frank Brownstead, Christopher Walker, Bernadette Farrell, Paul Covino. Write: NPM Schools.

ONTARIO
OTTAWA
July 2-12 and 15-26
Summer Institutes in Pastoral Liturgy: Nondegree “practical” sessions. Place: St. Paul University, 223 Main Street, Ottawa, Ontario K1S 1C4. Contact: William Marrvee at (613) 236-1393.

TORONTO
August 5-9

OREGON
PORTLAND
June 24-August 1
Church Music—Past and Present, featuring Michael Connolly. Site: University of Portland. For more information, contact Michael Connolly at (503) 283-7335.

PENNSYLVANIA
PITTSBURGH
July 9-13

VIRGINIA
ARLINGTON
June 16-21

WASHINGTON
SPOKANE
July 1-5
The Liturgical Institute, featuring Fred Moleck. Site: Gonzaga University. Contact: Dr. Edward Schaeffer, (509) 328-4220.

WISCONSIN
GREEN BAY
July 7-12

LA CROSSE
July 28-August 2
Institute for the Christian Initiation of Adults: Beginnings and Beyond. Cosponsored by the LaCrosse Office of Sacred Worship and other organizations. Place: Viterbo College. Contact: Office of Sacred Worship, PO Box 4004, LaCrosse, WI 54602-4004. (608) 788-1770.

MADISON
July 16-18

BELGIUM
LEUVEN
August 19-23
International Conference on Psalmody. Sponsor: International Fellowship for Research in Hymnology. Focus: theological, literary, and musical aspects of the psalter and its reception in various traditions. Conference languages are English and German. This conference is part of the 1991 Hymn Society Tour of The Netherlands and Belgium (August 8-24). For more details, contact: Dr. Emily R. Brink, Tour Coordinator, 81 Maryland NE, Grand Rapids, MI 49503. Phone: (616) 451-8834. Fax: (616) 246-0834.

Please send information for Calendar to: Rev. Lawrence Heiman, C.P.P.S., Director: Rensselaer Program of Church Music & Liturgy, PO Box 815, Rensselaer, IN 47978.
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This service is provided by the membership department at the National Office. The Hotline phone number is (202) 723-5800 and the FAX number is (202) 723-2262. Please ask for Joyce Kister; if she is unavailable, leave your name and phone number and she will return your call. Mail your ad (include payment, please) to: Hotline Ads, 225 Sheridan Street, NW, Washington, DC 20011-1492.

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Minister of Music / Worship. Full-time. Member of pastoral staff. Responsibilities include directing choirs, training cantors, planning and playing four weekend liturgies, coordinating parish liturgical prayer. Must have keyboard, choral, and liturgical competence. Salary commensurate with experience. Send résumé to: Music / Worship Search Committee, St. Mary Church, 9505 Gayton Road, Richmond, VA 23229. HLP-4059.

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Organist / Accompanist. Progressive university-affiliated parish. Work with director of music ministry toward an eclectic program from chant to gospel. Versatility, flexibility, strong musicianship, and liturgical knowledge required. Duties include three weekend liturgies, weddings, funerals, and special parish events. Total potential earnings of $18,000 to $20,000. Send résumé to: Music Director, 28 Commonwealth Avenue, Chestnut Hill, MA 02167. HLP-4063.

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Liturgist / Music Minister. 1,080-family parish. Responsibilities: continuing development of parish liturgical life; principal musician and director of two choirs (adult); resource to liturgy committee; development and formation of liturgical ministries; work with RCIA team. Requirements: background, training in liturgy, music, and pastoral ministry. Résumé / references: Search Committee, St. Columbkille's Church, 1240 Rush Street, Dubuque, IA 52001. HLP-4065.

Director of Liturgy / Music. Full-time position in growing Vatican II parish. Team ministry. Coordinate liturgies, music groups, liturgy committee, weddings, children's choir, develop liturgical / music programs. Vocal, instrumental, & liturgical experience necessary. Salary competitive. Send résumés, references, and narrative explaining personal experience: Liturgy Committee, Holy Infant Church, 5000 Massey Road, Durham, NC 27713. HLP-4066.

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What can we Christians hope for at the present time? Once again any worldly hopes we might have cherished have been shattered. A short while ago, it looked as if we were going to be able to celebrate 1990 as an annum mirabilis. We watched breathlessly the dismantling of the Berlin Wall, the unification of Germany, the freeing of the countries of Eastern Europe from Communist domination, and the reforms of Gorbachev in the Soviet Union: in brief, the ending of the era of the Cold War and what seemed to be the beginnings of a new world order.

But these hopes have not been fulfilled. The Soviet Union has returned to a policy of oppression; perestroika is dead. Changes in Eastern Europe have revealed problems rather than solved them. Worst of all, the cessation of the armed stand-off between the two superpowers has opened the way to the Gulf War.

The thought of that should give us nightmares. War has been released. Who can tell when and how it will end? It is a feature of physical violence that once invoked there is no intrinsic limit to its use, so that an ever greater degree of violence is used until victory or exhaustion is reached. Though it seems as if the immediate Gulf War has been brought to an easy and
speedy end, we may well fear the continuation of military confrontation in that region. What we have reason to dread is a progression from conventional weapons to chemical weapons to nuclear weapons. If that occurs, the human situation will have been radically changed for the worse. The threshold protecting us from nuclear destruction will have been passed. Even if only “tactical” nuclear weapons are used, the removal of the moral barrier or check against using nuclear weapons will be an irreversible disaster for humanity.

Faced with the threat of catastrophe heaped on catastrophe, what do we Christians hope for? And what justifies our hope and distinguishes it from wishful thinking? Before answering those questions, I must remove some misunderstandings about hope.

First, hope is not knowledge. We make no claim to have esoteric knowledge about the future. We do not know what is going to happen to the human race. We do not know what happens to each individual after death. Death is a fact we all know, and we have the promise that death will not have the final victory. That promise grounds the hope that death will be overcome.

We are like children surrounded by darkness, who put their hands in the hand of father or mother and gain from the touch the confidence to walk forward into the dark.

and all will at last be well. But we do not know how or in what form. The images of eternal life and the doctrines that the images give rise to are the expressions of hope, not knowledge. Nor do we know whether the human race will destroy itself or what will follow such an event.

Because hope is not knowledge, the hopeful refuse to be locked into the alternatives of optimism or pessimism. Both optimists and pessimists at least implicitly claim to have the certitude of knowledge, whether of the good or the evil to come.

Our Christian hope is based on the promises of God. It is those promises that give us the assurance we need to confront an unknown and threatening future with trust. We are like children surrounded by darkness, who put their hands in the hand of father or mother and gain from the touch the confidence to walk forward into the dark.

Where are those promises to be found? It is not enough to refer to the Scriptures, where the promises are articulated into images and beliefs. Of themselves, the texts would not withstand the hope-destroying impact of the Holocaust or, in general, of the barbarities of our twentieth century. For the promises to be effectual, so that they overcome despair and create an attitude of trust, they must be rooted in our past experience.

A promise is an anticipation. God’s promises are the experiences we have had in our own lives and in those of our community of the unconquerable power of goodness, experiences that anticipate our final salvation. To put it another way: God as savior comes, as it were, as an event that occurs within us. Once we have experienced that event, once God has become present within us as gift or grace, we have a firm assurance that love will prevail, despite the nearly overwhelming power of evil. There is a quality of goodness, particularly in its supreme form as love, that gives it an undeniable reality. It is the reality of our present and past experiences of the good that forms the basis on which we can turn to the future with hope.

Hope will elude us, however, if we try to subordinate the giving of God to our human measure of quid pro quo. God is not a God of compensation, but of compassion. Let me explain. We should not look to God to compensate us for the evils we have undergone. The Christian God does not promise to make up to us for what we have suffered and to measure out our future glory to compensate for the measure of our pain. Instead—and this is the meaning of the incarnation—God has made himself one with us, so that he shares in our suffering. God does not offer us compensation, but compassion; God shares our hope. The teaching on the second coming means that Jesus himself waits with us for the fulfillment of God’s promises. The risen Christ is present among us as the justification and foundation of our hope.

A final point: Hope demands a free agent. Without freedom there can be no hope. Hope concerns our basic attitude to reality. How are we going to live out our lives? In an attitude of basic trust in reality, despite the many negatives of human existence? To have that trust is to have hope. But other attitudes are possible. We may regard ourselves as in a universe of unresolved meaninglessness. No logically compelling argument will determine what should be our fundamental stance or attitude when confronted with the ambiguous reality of our finite existence.

We have to choose. Our choice will be confirmed, but not beyond question, by our experience of the good that lies present in the midst of evil. The Scholastic theologians called the object of hope a bonum arduum or difficult good. In other words, the obstacles in the way of reaching that good are so great that its attainment is put in question. Truly, peace as a future good is a bonum arduum. But we must choose to hope, confident that if we do so, we shall be rescued from despair by our experience of the promises of God.
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Choong Hyun Presbyterian Church in Seoul, Korea, is one of the world's largest churches. The congregation numbers approximately 24,000. There are four services each Sunday, and many more during the week. The church has seven choirs, each with its own director and organist. Music is a vital part of its ministry. In the early 1980s, Choong Hyun broke ground on a magnificent new building. In the fall of 1983, the congregation purchased a large two-manual Allen Organ for its recently completed 2,000-seat chapel, where services were held as construction continued. In 1986, the congregation moved into its new sanctuary of more than 5,000 seats; and the search began for a large pipe organ. Representatives of the church and their consultants traveled around the world auditioning organs of many builders. The church was prepared to commit whatever resources were necessary to get the best organ available. After three years of travel and evaluation, the search came down to one choice. The people of Choong Hyun purchased a second Allen Organ — a four-manual instrument of 107 stops. People who own Allens buy Allens. There is no higher endorsement for an organ.

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