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In This Issue...

We have a double celebration...the National Convention in Pittsburgh and Pastoral Music's 15th Anniversary Issue.

The National Convention this year, for me, was a real turning point in the history of NPM. There was a sense that we (NPM) had come of age. Maybe it was due to the commitment to choral music in the Ferguson Hymn Fest, Nansi Carroll's Credo, the National Shrine Choir's magnificent concert, or, for the DMMD, the serious program led by Dr. Jordan. However, the music making by the participants seemed even more serious, led by Oliver Douberly and Jim Hansen, joined with the St. Benedict the Moor Gospel Choir and the Ephphatha Choir. Maybe it was because we began with the healing service, a "real" sacrament for being church for one another. Maybe it was because Pittsburgh has such a strong NPM Chapter, and the whole meeting was shot through with the wide variety of musicians and repertoire that makes NPM what it is. The "fine art" - "folk art" issue was raised again, but this time in such a way that the answer seemed obvious...pastoral music includes both, but is exclusively neither. Pastoral music is its own art form.

While I listened during the Convention to all of the talks that are re-presented here in written form, in reading them I found even more. Buscemi's metaphor of an adobe church seems perfect to me...a church that needs constant repair by its members. Mitchell's call for a revision of the creation story to include a central role for singing seems to be exactly what NPM's role is in the contemporary church. Ray East's gift of gospel music given to all members of NPM must be received with open arms. Such a gift. Such a treasurer. And George De Costa's call "to do something" about AIDS and other sicknesses of our times keeps NPM from only turning inward. Fragomeni's reminder that we must walk through fire if we are to truly serve seemed a perfect finale to the recommitment of so many pastoral musicians to the service of the church.

For those of you who were not able to attend the Convention these talks will never touch the intensity of the actual event, such as Betsey Beckman's danced Scripture or Ray East's sung homily. But you might want to participate in the final gesture. We asked each musician who wished to recommit themselves to another year of service to their parish as pastoral musicians (i.e., as musicians who were willing to surrender their gift of music to their assembly) to retrace the cross on their forehead, recalling their baptismal marking. Embracing the cross, we find the resurrection.

So as we read the fifteen-year history of Pastoral Music and the Association, I am reminded that it is the effort of so many gifted people surrendering their talent to the service of the assembly that makes pastoral music so unique, so beautiful and indeed so challenging. As the one who has had the privilege of serving you for these fifteen years, I say thanks to each and every one of you, staff, Convention and School planners, participants, pastoral musicians, all, you are terrific. Ad multos annos, NPM.
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Letters

The following letters show clearly that our last two issues have sparked various—sometimes angry—reactions among our readers. Our correspondents have responded not only to what we included in those issues, but also to what we left out. Because those writing about the June-July issue in particular seem to demand some further comment or explanation, I have given them a longer response than is usual in this column.

The Editor

No Mention of Abortion

I recently received your very intriguing magazine dedicated to the subject of "Holocaust Remembering" [June-July 1991]. In examining it, I noticed particularly page 11, which presents "just a few" instances of violence and injustice; instances of genocide, etc.

Much to my surprise, that page omits any mention whatsoever of the ongoing holocaust here in our own country, to say nothing of China, Romania, and other places. I refer to war against unborn babies; the mass slaughter of abortion... And this holocaust enjoys [the] protection of civil law here in the United States—just as the holocaust of 1933–1945 in Europe did. Anyone who cannot see the parallel is either blind or callous...

Was this just oversight on the magazine's part? Or could there be some idea that we must avoid mention of slaughtered babies and brutalized rescuers [i.e., the participants in Operation Rescue]? Maybe mentioning them would be "too controversial"? Maybe someone at your magazine has the notion that women have a moral right to exterminate their babies; that the rescuers deserved what happened to them...

...While I feel there is value in remembering the holocaust of the Jews, I think we'd all better do something about the hidden, secret, antisemitic holocausts going on RIGHT NOW in our midst.

Then on pages 38–41 of the same edition, there is a "Calendar for Zikkor."

It strikes me as important to note that for some reason Bl. Rupert Mayer and Bl. Teresa Benedicta of the Cross [Edith Stein] were omitted. Could the omission... have been motivated by a desire to avoid controversy, as she was a convert from Judaism to Catholicism?... The mention of Maximilian Kolbe was good; only why did you fail to identify him as a canonized saint of the Catholic Church... that is the most important thing to remember about him.

Rev. Robert M. Cox
Garland, TX

Your major concern about the June-July issue of the magazine seems to be the omission of abortion as a crime similar to the crimes of genocide and other crimes against humanity listed on page 11. Quite frankly, we considered mentioning it and including appropriate dates, but it is such a major issue that we did not want simply to shunt it aside by including it as one more element in that awful list.

Further, we feel that it is an issue that requires great pastoral sensitivity, if for no other reason than that the great majority of Catholics and other Christians involved in abortion are not doctors or nurses, but the mothers who undergo abortion because for them it is, according to reports from pastoral counselors, a last-ditch attempt to solve what they see as an unsolvable dilemma. These are not the women who abort a child casually; they find themselves pushed against a wall and act in desperation. Their sin, perhaps, is of the same last-ditch nature as suicide, and we are now permitted to treat suicide as an act made in such emotionally charged circumstances that the ability to sin (i.e., decide rationally to take this step) is reduced to a minimum.

So in placing abortion within the context of the Holocaust, we would be raising several issues, none of which can be ignored. One that is frequently overlooked, for instance, is the kind of "abortive attitude" among parts of the U.S. population that...
helps to force women into abortion decisions because it opposes supportive decisions such as increased child care, aid to single parents, prison reform, reduction of armaments (including the sales of arms overseas), and so on. (Such attitudes are not unlike those of the “good Germans” who permitted the Nazis to act.) In opposition to such views, Cardinal Bernardin and others have stressed the “consistent ethic of life” that appears to be the best (if unfortunately long-term) response to abortion.

Another issue concerns the equation of present abortion practice to the Nazi Holocaust. Who, in this simile, is being compared to the Nazis? While the intent, presumably, is to equate doctors and nurses with those responsible for the death camps, in fact the equation all too often is with the mothers who feel that they have to murder their own children because they don’t know what else to do.

The people mentioned in the “Calendar for Zikkor” in that same issue were individuals who stood up for those who were not of their own religious or ethnic background; they were not merely victims of the Holocaust and other persecutions. So while Bl. Rupert Mayer and Bl. Teresa Benedicta were swept up in the Holocaust, they did not fit the categories of that particular list. We chose not to mention Fr. Maximilian Kolbe’s canonization because several other people in that list are considered “saints” by traditions other than the Roman Catholic Church; they even appear in calendars of “lesser festivals and commemorations.” Among those so listed in the calendar of the Evangelical Lutheran Church in America, for instance, are John and Charles Wesley, Pope John XXIII, and Bartolome de las Casas.

Thanks for your careful reading of the magazine; it’s always good to know that someone pays close attention to what we publish, even when they disagree with it.

Political Propaganda

Your June-July 1991 issue is based on controversial political views of your various editors and writers.

The intimation of the recitation of historical events on page 11 is that an individual is responsible somehow for events before his birth, and also for events during his lifetime over which he has had absolutely no control. The Rev. James Dallen’s article is in this same vein. What nonsense!

I regret the politicization of a professional journal.

Kay S. Batts
Diablo, CA

If the June-July issue of Pastoral Music were only a political statement, it would be truly regrettable. Our intention, however, was to produce an issue of the magazine faithful to Catholic teaching on social morality and sin, one that acknowledges that we are affected by the acts of others, just as our actions affect them. Central to that view are statements such as this from #30 of the Second Vatican Council’s Pastoral Constitution on the Church in the Modern World (Gaudium et Spes): “Profound and rapid changes make it particularly urgent that no one, ignoring the trend of events or drugged by laziness, content themselves with a merely individualistic morality. It grows increasingly true that the obligations of justice and love are fulfilled only if each person, contributing to the common good, according to personal abilities and the needs of others, also promotes and assists the public and private institutions dedicated to bettering the conditions of human life.”

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The Institute of Sacred Music takes great pleasure in announcing the appointment of Victoria Ressmeyer Sirota as Assistant Professor of Church Music at the Institute and Yale Divinity School.

Professor Sirota has taught at Boston University, the Boston University Tanglewood Institute, Northeastern University, the Massachusetts Institute of Technology and Concord Academy. For her doctoral research she was awarded grants and fellowships from the Woodrow Wilson Foundation, Oberlin College and the Deutscher Akademischer Austauschdienst. She was a postdoctoral fellow at Radcliffe’s Bunting Institute. She has appeared as a recitist in the United States and Europe. A past Dean of the Boston Chapter of the American Guild of Organists, she is an active spokesperson for the role of the musician in the spiritual life of the church.

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ANNOUNCING: Pilgrimage in Provence
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We also find these comments from the Order of Penance (#5) instructive, particularly in considering Fr. Dullen’s article:

‘By the hidden and loving mystery of God’s design [people] are joined together in the bonds of supernatural solidarity, so much so that the sin of one harms the others just as the holiness of one benefits the others.’ Penance always entails reconciliation with our brothers and sisters who are always harmed by our sins.

In fact, [people] frequently join together to commit injustice. It is thus only fitting that they should help each other in doing penance so that they who are freed from sin by the grace of Christ may work with all [persons] of good will for justice and peace in the world.

In other words, an incarnate yet transcendent church, preaching an incarnate yet transcendent faith, must take account of the social and political consequences of that faith. If this be nonsense, then we willingly join the company of St. Paul (see 1 Corinthians 1:23-25; 4:10).

Mature, Insightful, Practical

Please accept heartiest congratulations for the August-September 1991 issue of Pastoral Music. I can’t remember an issue so mature, insightful, and practical. It contains the most appropriate response to the poorly concealed insults Thomas Day dumps on the contemporary church and music ministers’ attempts to worship in spirit and truth.

The magazine issue came just in time. The convention attempt to discuss/debate the book in question was a dismal and embarrassing frustration. Wise-cracks, invective and sophomoric posturing of the “defender / respondent” were a disservice to the thousands of parish musicians searching for intelligent theological, aesthetic and spiritual validation and support. This issue of the magazine... is in fact a “vade mecum” for any music minister struggling to make sense of the ministry. It also says: “Welcome to the real world, Prof. Day.” Thanks to all the authors.

Rev. Richard J. Wojcik
Mundelein, IL

Bravo, Thomas Day!

The fact that Pastoral Music felt the need for Day bashing shows that Why Catholics Can’t Sing has struck a very sensitive nerve. The a priori assumption of most clergy and pastoral musicians is that there are no aesthetic absolutes by which music can be evaluated. Everything is simply a matter of taste. Yet a holistic Catholic world view (unless one is a religious schizophrenic) demands the recognition of God-given norms in every area of life, whether morality, ethics, or aesthetics. When we reawaken our belief in musical standards (good, better, best, or bad) broadly applied to genres, and individual pieces, church music will be less mirror and model the erosion of all other standards integral to our faith. Solipsistic narcissism wins. Bravo Thomas Day!

Calvin Johansson
Springfield, MO

Organ v. Guitar: Peace!

...In yet another article by Tom Conry (“We’ve Failed to Tell the Truth,” August-September issue) there is a “cut” on organists. This one punes the A.G.O. (acronym for the) American Guild of Organists. Conry writes (page 40): “I’ve always loved that altogether appropriate acronym.” And so the “war” continues.

One can easily dismiss his comments as residual effects of the ”commune, revolting and rocking ’60s,” but this is not charitable. Hecklers exist on both “sides.” Can we call an end to this insensitive war? Hymns / songs are prayers. What grave injustice is there in deciding how to support the congregation musically? ... More energy should be put to deciding the appropriateness of the texts of the prayer / songs to the particular liturgy.

I have been on both “sides.” I started playing organ for Miraculous Medal Novenas in my Bronx parish [but]... I saw a need and started a “guitar Mass” to supplement the “organ Mass.”... Being a musician sensitive to parish unity, I attempted to incorporate both instruments, but attempts failed due to placement of the organ. The “guitar Mass” fizzled out after I left for the seminary (Cathedral College, Long Island), [where] my ideal was realized. There was musical unity. Liturgy incorporated many different instruments. [But after I moved on to the novitiate,] some of my vocal brother novices deeded the organ an irrelevant instrument. My God-given talent existed, but I was frustrated in using it, and it became battle-scarred by the “war.”

Today’s parish music coordinator usually shapes the music based on resources. Ideally, at one Mass certain prayers can be supported on guitar and others on organ or piano...; there should be no exclusive “guitar” or “organ” Mass... The question should be: How can this prayer be made effective instrumentally? The pew dweller can hopefully come to appreciate... the beauty of each instrument, whether it be organ, guitar, piano, harp, violin...

As a step toward this new union, perhaps editors of liturgical music magazines can be more aware of these “sides” and seek to weed out articles that further the “war.” Here’s to the proposed wedding!

Henry Wrobleswki
Bowie, MD

Letters Welcome

We appreciate letters from our readers, though all letters are subject to editing. Address your thoughts to: Editor, Pastoral Music, 225 Sheridan Street, NW, Washington, DC 20011-1492. Or fax the editor at (202) 723-2262.

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Association News

Convention Report

Convention Receives High Marks

More than 4,000 members and friends met in Pittsburgh for our Fourteenth Annual Convention, and they were well pleased with the proceedings. In fact, 85% of those evaluating the Convention rated it either above average or excellent.

Of the various liturgical celebrations, the anointing of the sick on Tuesday night and the Convention eucharist on Friday were rated highest. The most popular Quartet (Wednesday) was the Hymn Festival (rated 4.7 out of 5), and people really enjoyed the GIA anniversary party (Wednesday night) and the boat trip on the three rivers (Thursday).

Participants gave high to excellent marks to all of the special concentration tracks (cantor, choir director, and clergy institute), especially the DMMD Institute (which earned a 4.9 rating), and many of them encouraged us to offer similar programs in the future.

Despite some problems—sound in the main arena, hotels too far away from the Convention Center, lack of inexpensive eateries nearby, disappointment with some workshops and programs—the participants were genuinely pleased with this Convention, and the comments on their evaluations offered us constructive and useful advice for future planning.

Awards, Awards

A number of people received special honors during the Convention and were presented with commemorative plaques.

John Romeli and the Pittsburgh Core Committee and Volunteers received the 1991 Koinonia Award in recognition of outstanding support for the improvement of pastoral music and liturgy in the United States through preparing and hosting the Fourteenth Annual National Convention.

Dr. C. Alexander Pelouquin was honored as the 1991 Pastoral Musician of the Year for a lifetime of service to pastoral music.

Paul Ziegler and the Scranton NPM Chapter were named the Outstanding Chapter of the Year, and Marie Kremer was honored as the Outstanding DMMD Member of the Year.

Two awards went to people in the music industry. GIA Publications and its president, Edward Harris, received a plaque for fifty years of outstanding service, and Peter Bahou of Peter's Way was named this year's Outstanding Music Industry Member.

Scholarships

Four people received scholarships from NFM this year: the $500 Rene Dosogne Memorial Scholarship and three $1,000 NFM scholarships. We want to thank this year's scholarship committee members, Rosemary Hudcheck and Tom Stehle, for their fine work.

Wendy Barton, a native of Bemidji, MN, was awarded the Rene Dosogne Memorial Scholarship. She received her B.A. in church music from Drake University in Des Moines, IA, and she serves as organist at Temple B'nai Jeshurun in that same city. Wendy is also the organ instructor in the Drake University Community School of Music. She will pursue a master's degree in liturgical music at St. John's University, Collegeville, MN.

Joseph Gaunt was born in Johnstown, PA, in 1957, and began his music training early (at the age of five). After undergraduate studies in piano, music history, and literature at Indiana University of Pennsylvania, he spent three years as organist at Oakland United Methodist Church, Johnstown. In 1983 he took up his present post as director of music ministries at St. Benedict Catholic Church in Johnstown in addition to overseeing the liturgical music program in the parish grade school. Mr. Gaunt began graduate studies in sacred music at Duquesne University in 1990 and is currently studying organ with Dr. Ann Laboumsky.

Tim Huth has been active in liturgical music since he was in the fourth grade in Fostoria, OH. While pursuing a B.A. at St. Meinrad College and Seminary (1980), he studied organ with Dom Columba Kelly, O.S.B., and with Douglas Reed at the University of Evansville. Tim earned his master of musical art degree from the University of Michigan, and he is currently completing his doctorate in organ performance there.
CANTOR BASICS
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Get down to basics, and revitalize your parish! Hansen provides an indispensable tool for parishes with established cantor programs and for those just initiating this ministry. He answers such questions as: why do (or don’t) people sing; how should we choose our cantors; how to teach a song. Practical suggestions and sound advice, presented in an accessible, conversational style. $9.95

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Peter Fink
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Leonel L. Mitchell
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Mr. Huth is minister of music at St. John the Evangelist Catholic Church in Fenton, MI, and he lives in Ann Arbor.

Denise Pyles is twenty-six year old and a native of Louisville, KY. Last year was her first year of studies at the Catholic Theological Union, Chicago. She participated in the school choir and played guitar for weekday liturgies in addition to serving as guitarist and cantor for weekend liturgies at two Newman Centers in the Chicago area. Dr. William Tortolano presented her scholarship check to Denise during the NPM Gregorian Chant School at St. Meinrad.

1992 Scholarships. Because of the generosity of so many Convention participants, six scholarships will be offered next year, including the Rene Dosogne and the Virgil C. Funk Sr. Memorial Scholarships. Rene Dosogne was a noted church musician in the Chicago area and a faculty member at DePaul University School of Music. For information about scholarship application or about establishing a similar memorial, please contact the National Office.

Credo: Thanks

One of the Quartets on Wednesday offered the world premiere of Credo, a work commissioned by NPM. Nansi Carroll composed the music, and Theresa Cotter wrote the text. Oliver Douberly conducted a volunteer choir composed of graduates of the NPM Choir Directors Institute, who were able to assemble for just a few brief rehearsals. Nansi and Theresa asked that we include in this special Convention issue an enthusiastic thank you for the volunteers’ “talented efforts and undaunted dedication to the presentation.” The composers said: “You transformed those many pages of notes into music filling a church with glorious praise to the Trinity. Our anamnesis of Credo overflows with gratitude to you!”

Meetings at the Convention

DMMD

The highlight of the DMMD members’ meeting (Friday, July 12) was the approval of two significant resolutions. The first was on the use of prerecorded music in the liturgy, approved with only two no votes out of 90 members
voting. It said in part that “because the liturgy is an encounter between the God of life and the human beings created in God’s image, its modes of expression ought to be authentic expressions of living persons.” That principle establishes the norm that recorded music should “never be used within the liturgy to replace the congregation, the choir, the organist, or the instrumentalist.” Where live instrumental accompaniment is not available to support the song of the congregation, “the singing of the liturgy should be led by an unaccompanied cantor or group of singers, using the ‘live’ human voice.” While there are some ways that recorded music may be used within the liturgy, the resolution says, “it may never become a substitute for the community’s song.”

The second resolution, which passed unanimously, was on just compensation. Basing itself on the recent surveys by the Professional Concerns Committee and the National Project on Just Wages and Benefits survey, and recalling the appropriate statements from both the Second Vatican Council and the U.S. pastoral letter Economic Justice for All, the resolution calls on the NCCB Committee on the Liturgy to join the DMMD “in seeking ways of implementing the Church’s social teachings as they relate to the just compensation of pastoral musicians.” In particular, the resolution urges the bishops to “provide for the portability of benefits across diocesan lines, ‘so that those who have served different dioceses may be assured of reasonable retirement benefits.”

In other actions, four at-large members were added to the board at this meeting to serve terms from 1991 to 1995: Patricia McCollam (Fountain Valley, CA), Felip Holbrook (Yakima, WA), Barbara C. Ryan (Dunellen, NJ), and John Kubiniec (Richmond, VA). The members of the DMMD also prayed for and installed the newly-elected board of directors: John Romeri, president; John Kubiniec, vice-president; Sheila Browne, R.S.M., secretary; and Jeffrey A. Honoré, treasurer.

Barbara C. Ryan

Seminary Musicians

The NPM Standing Committee for Seminary Music Educators and Directors met on Tuesday, July 9, at the National Convention. Anthony DiCello, the national committee chairperson, conducted the afternoon meeting.

Participants reviewed progress on the revision of the Program for Priestly Formation and heard about a national meeting for seminary musicians of all denominations sponsored by the AGO seminary relations committee and scheduled for Emory University, Atlanta, in June 1992.

They also discussed ways to strengthen the group and made suggestions about how to change their image from a “standing committee” to a group with more permanent organizational status. They hope to establish more contacts and relationships with other professional organizations, and they plan to include occasional articles in Pastoral Music. Members also agreed to make written contributions to Seminary Music, our quarterly newsletter. Members will prepare and conduct a survey over the next few months in order to update the current profile of seminary music programs.

Plans were finalized for a regional meeting of the seminary musicians in the Midwest to be held October 11–12 in Cincinnati, and the next national meeting will take place next August during the 1992 Regional Convention in Philadelphia. Some workshop topics for that meeting were also suggested.

Anthony DiCello

New Organists Committee

On Thursday afternoon at the National Convention, Dr. Alison Luedecke convened and facilitated a meeting for organists to determine if there was sufficient interest in establishing an NPM Standing Committee to represent their special needs and concerns. There was a very positive response from those present as well as from others who were interested but unable to attend the meeting. A vote of those present yielded unanimous consent to establishing such a committee.

The group identified three main issues that this committee should address. First, there is still a need to promote the position of the liturgical documents that the pipe organ “is to be held in high esteem” in the church (CSL #120). Second, Catholic organists need to develop strong leadership. Third, the growing shortage of musically and liturgically competent organists is being intensified by the small numbers of young people studying the organ, so education of organists at all levels is a primary area of concern.

Participants also surfaced the need to educate the clergy and lay people about the organ’s value. Some people also addressed various areas of professional concern, but the group recommended that we establish various liaisons with other professional organizations in order to avoid duplicating efforts. These other groups would include NPM’s own DMMD, the American Guild of Organists, and the Conference of Roman Catholic Cathedral Musicians.

We formed three subcommittees to address the three areas of immediate need: Continuing Education, chaired by Rev. Ronald Brassard; NPM Organ Schools, chaired by Dr. James Kosnik; and Professional Concerns, chaired by Dr. Ann Labounsky, with liaisons named to the DMMD (Ms Jane Scharding), AGO (Dr. Ann Labounsky), and CRCCM (Mr. Robert Gallagher).

We hope that these steps will establish this group as a solid organization that will surface and address the continuing needs of Catholic organists in America.

Dr. Ross P. Cafaro, Jr.

ILDA

The International Liturgical Dance Association (ILDA) meeting on July 12 was well attended. In fact, at this meeting eighty-two new members joined ILDA. Participants discussed many topics, but here are some of the tasks proposed for future action:

- establish a liturgical dance track for upcoming NPM Conventions—this track would encompass education, information, and satisfy the beginner and the professional dancer;
- establish a board to oversee ILDA activities;
- create local ILDA chapters;
- propose a $5.00 annual dues assessment for a single or church membership;
begin a newsletter edited by a volunteer ILDA member, with dues to cover the mailing costs.

Gloria Weyman

Member News

Regional Conventions 1992

In the December issue of Pastoral Music, look for the initial descriptions of program highlights for next year’s four Regional Conventions. The first Convention will take place in Omaha, NE, July 8-11: “Blessed Are Those Who Gather the Children.” The topic is worship with children, and it will feature a special children’s music program. The end of July will bring our first all-Hispanic Convention, “Cantando, Celebramos La Fe Del Pueblo.” The program book will be bilingual, and presentations will be in English and Spanish. The music repertoire will be Hispanic. It will take place July 22-25 in Albuquerque, NM. “Break Forth: Renew the Renewal” will be our third Regional Convention, set in Philadelphia, PA, August 5-8. And the final Convention will observe the quincentenary of the European discovery of the Americas. “The Cross and the Sword,” September 27-October 1, will bring us outside the U.S., to The Bahamas. One highlight of this program will be a theater piece being authored by Francis Sullivan, SJ, on Columbus, Las Casas, and Christian inculturation.

The Choral Voice

NPM has begun publishing a new resource for choir members, a seasonal newsletter (four times per year) available at a group subscription rate. The Choral Voice, edited by Nancy Chvalta, offers a way to affirm and encourage all those who are the “front line” ministers of music in parishes. Each issue will contain major articles plus regular columns for cantors and for practical application of such techniques as vocal warm-up. Oliver Doubler will bring “Oliver’s Twist” to each issue, and there will be pastoral profiles of parishes around the country. The first issue of The Choral Voice was distributed at the National Convention. Group subscriptions are encouraged (multiples of the group minimum of ten copies), and there are substantial discounts for NPM member parishes. For example, a subscription of ten copies to an NPM
Keep in Mind

Jean Langlais died in Paris during the night of May 8-9. An internationally known organist and composer, he had visited the United States several times on concert tours and for workshops at Boys Town.

Mgr. Robert Hayburn of San Francisco died of a heart attack at the age of 73 on May 18. He had served for many years in the archdiocesan office of Catholic schools and was pastor of several churches in San Francisco. He was the author of the well-known volume Papal Legislation on Sacred Music 5 A.D. to 1777 A.D.

Mary Alice Mitchell, the mother of Dr. Nathan Mitchell, died suddenly of a massive stroke on June 22. Nathan has long been associated with NPM and delivered one of the major addresses at the National Convention (printed in this issue).

Mary Ellen Liebewein, a member of the DMMD board of directors and a strong presence on the pastoral music scene in Chicago, died of cancer on June 27. For twelve years she served as music director at St. Michael's Parish, Orland Park, IL, and since early 1986 she had been a member of the auxiliary music staff for the Chicago Office for Divine Worship.

We share the loss felt by their families and friends, and with them all we trust in God and, as the Order of Christian Funerals encourages us, "we take comfort in the hope that one day we shall see our friends again and enjoy their friendship . . . [for] the mercy of God will gather us together again in the joy of [God's] kingdom."

Making Change

Rev. Dr. J. Michael Joncas successfully defended his doctoral thesis in Rome this June, and this fall he has begun teaching at the University of St. Thomas in St. Paul, MN.

Sr. Linda Gaupin, CDP, who has been director of worship for the Diocese of Wilmington, DE, since 1984, has been named an associate director of the Secretariat for the NCCB Committee on the Liturgy, Washington, DC.

Rev. J. Michael Sparough, SJ, founder of the Fountain Square Fools, has resigned as the Fools’ artistic director after sixteen years in this ministry. After a sabbatical year of prayer, study, and writing, he hopes to begin work in a new Jesuit mission in Kenya or elsewhere in East Africa.

Rev. Kenneth Suibelski has replaced Rev. Peter Scagnelli in the Office of Worship for the Diocese of Providence, RI. Peter is moving to St. Anselm Abbey in Manchester, NH.

From the BCL

Sr. Linda Gaupin, CDP, has become the first woman and the first non-ordained person to be named associate...
director of the Secretariat for the NCCB Committee on the Liturgy. She replaces Rev. Kenneth Jenkins, who has taken another position on the NCCB staff. We welcome Linda, an NPM member, to Washington and wish her well.

What texts shall we use for prayer? That major question dominated the agenda for the June meeting of the National Conference of Catholic Bishops' Committee on the Liturgy. The members favorably reviewed Praying Together, a booklet of slightly revised versions of ecumenical common liturgical texts for the eucharist and the liturgy of the hours proposed by the English Language Liturgical Consultation (ELLC). ICEL is studying these texts for possible inclusion in the revised version of the Roman Missal.

The committee also reviewed the second edition of the Lectionary for Mass, which they sent on for further study, and they approved the new Lectionary for Masses with Children, which will be recommended to the NCCB for canonical approval in November. They also decided to request approval for liturgical use of the proposed new psalter of the New American Bible, the New Revised Standard Version (NRSV), and the American Bible Society's Contemporary English Version of the Bible. (This last translation has been used in the proposed children's lectionary.) And once suggested changes have been made in the revised Grail Psalter (Inclusive Language Version), the committee will recommend this psalter for liturgical use as well.

The Sulzer Legacy


Salomon Sulzer (1804-1890), the world-renowned Oberkantor of the Siebentenstegasse Tempel in Vienna in the nineteenth century, was the single most influential personality in the entire history of Jewish liturgical and sacred music. He was the first composer to synthesize ancient Jewish musical traditions and modal practices with prevailing Western musical standards and craft. His monumental work as composer and cantor set the tone for all synagogue and cantorial music that followed. Sulzer basically created what we know today as the role of the Jewish cantor; he also reorganized and reset the entire Hebrew liturgy in a way that brought it into the modern era while still retaining its ancient roots.

Negro music in New York will examine the influence of the Roman Catholic Church music milieu in Vienna on Sulzer's thought and compositions. There will also be evening concerts that will feature the world premiere of some of Sulzer's works.

For more information, contact: Ida Rae Cahanna, The Jewish Theological Seminary of America, 3080 Broadway, New York, NY 10027-4649. Phone: (212) 678-8800. Fax: (212) 678-8947.

Briefly Noted


Two Becoming One. Westminster Choir College (Princeton, NJ) and Rider College (Lawrenceville, NJ) have entered into an agreement that will lead to their eventual merger. This agreement will allow Westminster to regain its fiscal health while continuing to offer its wide range of programs.

Outstanding Composers, Come Forth. The University of Louisville School of Music has announced the competition for the 1992 University of Louisville Grawemeyer Award for Music Composition ($150,000). This year, the prize will honor a composer of a large musical genre: choral, orchestral, chamber, electronic, song cycle, dance, opera, and so forth. The work must have had its premiere between January 1, 1987, and December 31, 1991. Deadline for receipt of entries is January 24, 1992. For more details, write: Grawemeyer Music Award Committee, School of Music, University of Louisville, Louisville, KY 40292.

Applications now being accepted...

NPM Scholarship

PURPOSE: to assist with the cost of educational formation for members of NPM

SCHOLARSHIP AVAILABILITY: NPM Scholarships at $1,000 each PLUS the Rene Dosogne Memorial Scholarship for $500, and the Virgil C. Funk Sr. Memorial Scholarship for $1,000.

For more information, contact:
The National Association of Pastoral Musicians
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Phone: (202) 723-5800 • Fax: (202) 723-2262

*Application deadline: February 1, 1992
Planning a pilgrimage for your choir? Let us show you the way.

**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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October 1976. The first issue of Pastoral Music announces the formation of the National Association of Pastoral Musicians with 1,700 members. In a welcoming column, Virgil C. Funk writes:

NPM has been founded because there are burning needs in the field of church music today.

On a parish level—the critical level—the question of priorities must be addressed; are we willing to spend the money ... and the time ... to develop quality music within our liturgical celebration? ...

On a diocesan level, the picture is very uneven. The basic needs are training and motivation ... Most dioceses, in fact, do not have adequate diocesan staff to generate support, provide training and give motivation to parish music programs.

On a national level, some very serious problems face the music world: copyright, hymnals, new music, etc. The music publishers and specialists ... have done an outstanding job in a very short period of time in generating a large volume of quality and useful parish music. All of us ... know that much, much more needs to be done ...

This month also sees the first announcement of an NPM Cassette, Music of "Christian Prayer": Morning Prayer, Evening Prayer, Night Prayer ("available November 15"); the first of many articles and addresses by Ralph Keifer; and the first invitation to NPM-sponsored study tours to Europe. Our National Staff consists of five people.

February 1977. Membership tops 3,000. To help solve problems of illegal use of copyrighted material in worship, we offer a program of copyright search and reprint permission for words-only songbooks—the NPM Copyright Clearinghouse. As more publishers offer copyright reprint licenses, however, and parishes lose interest in producing their own hymnals, the program is soon abandoned.

February 1978. NPM publishes its first Church Music Education Directory, a listing of ten schools.

Jane Marie

Sister Jane Marie Perrot, DC, did much to make NPM an organization, first, and then a viable organization. While Father Funk was still executive director of The Liturgical Conference, he had begun to develop plans for an association of musicians. At about that same time, Sister Jane Marie came to ask his advice about the declining membership of the National Catholic Music Educators Association (NCMEA). Eventually the NCMEA board decided to dissolve their organization, and NPM received their office furniture and equipment after promising to fulfill the remaining subscriptions to MusArt, the NCMEA journal, with subscriptions to Pastoral Music.

With the agreement of the Daughters of Charity, Sister Jane Marie served as the first director of advertising and circulation, music consultant, and Hotline coordinator. (She worked without pay for the first six months!) Later she played a major role in Convention planning and operations. Her invaluable service was cut short in 1981, when several serious accidents and subsequent ill health caused her to stop working.

Now retired at the Daughters of Charity Motherhouse in Emmitsburg, MD, Sister Jane Marie still stays in touch with NPM and its operations, and she remains an active member of the Association. She is, in fact, our first life member, having been so honored at the Cincinnati Convention in 1985.


June 1978. First NPM Summer Workshop is held at Georgetown University: "Skills for the Parish Musician: Music, Liturgy, Planning."

August 1978. We offer our members low-cost group term life insurance as a membership benefit.

NPM Board

Before we had direct input from our members at our annual Conventions and in other ways, NPM had a distinguished board of directors to offer Father Funk and the national staff support and direction, to "surface the concerns and point to possible solutions," as their welcome letter put it in the first issue of Pastoral Music. In addition to Father Funk, there were fifteen members on the original board:

Most Rev. Carroll T. Dozier;
Most Rev. Raymond J. Gallagher;
Rev. John Gallen, SJ;
Rev. Lawrence Heiman, C.P.P.S.;
Rev. Aidan Kavanagh, OSB;
Rev. Frederick McManus;
Rev. E. Donald Osuna;
Rev. Giles Pater;
Mr. Alexander Peloquin;
Dr. Elaine Rendler;
Dr. Erik Routley;
Rev. Carl Schalk;
Ms Sue Seid-Martin;
Most Rev. Walter F. Sullivan;
Mr. Joe Wise

The board stayed in existence only long enough to get things going. As they put it in the report of their first board meeting (November 19, 1976): "Methodology must be developed for staying in 'tuning fork' relationship with the membership. Means for members to interact must be found while avoiding excessive headtrip offerings."

The tuning fork they struck then is still vibrating, and it has started others to vibrate: Conventions, Schools, Institutes, Chapters, the DMMD, MIDI Users, Music Educators, ILDA, The Pastoral Press, Pastoral Music, Notebook, Praxis, The Choral Voice, Catholic Music Educator, and all the rest.

Since our founding in 1976, two of those original board members (Carroll Dozier and Erik Routley) have died, and one (Raymond Gallagher) has retired. But all the rest are still active in musical-liturgical ministry, and all are still members of NPM! We appreciate their continued dedication and support.

intensive education programs of consistently superior quality.

Summer 1979. First extensive program of summer schools and institutes offers a program of renewal in music, liturgy, and leadership and career development seminars.

April-October 1980. Our first Regional Conventions (12 of them!) provide a forum for addressing parish-level problems and exchanging solutions. At each meeting, NPM staff members propose the formation of diocesan Chapters. Several of the Conventions address the musical / liturgical needs of the Hispanic American church.

December 1979. First appearance in Pastoral Music of the "Roundelay" column by Dr. Fred Moleck, which eventually offers us a regular chance to smile at ourselves.
February 1980. The NPM National Office moves to its present headquarters at 225 Sheridan Street, NW.


August 1980. A new membership service offers a “20-20 Discount” on purchases of music from selected publishers. Members receive a 20% discount on the retail price, and they are promised the material within 20 days of ordering. (With the development of choral and preview packets by the publishers, this service is terminated.)

October 1980. The total number of members and subscribers tops 7,000.

December 1980. The first two temporary NPM Chapters are chartered in Orlando, FL, and Galveston-Houston, TX. A total of twenty-one dioceses are in the process of Chapter formation. Our new Western Office in Portland, OR, is directed by Nancy Chvatal, who also becomes advertising manager for NPM and its publications.

April 1981. The Fourth National Convention features a special liturgical arts exhibition and an architecture award offered in conjunction with the Interfaith Forum on Religion, Art and Architecture (IFRAA) for the building most conducive to supporting the musical arts. The familiar blue-enamel NPM pins are offered for sale. The Orlando, FL, Chapter becomes the first permanent NPM Chapter.

July 1981. NPM offers a Ministry Retreat at the Franciscan Retreat House in Prior Lake, MN.

September 1981. For the first time since our inception, we increase membership and subscription rates. Regular (two-part) membership is $42 per year.

December 1981. A new membership promotion. The person who sponsors the most new members between December 1981 and August 1982 wins a free trip to the Regional Convention in August 1983. NPM opens a Southern Regional Office in Fort Worth, TX, staffed by Arlene Anderson. She also assumes responsibility for Chapter development and workshop and Schools coordination.

October 1984. The number of members and subscribers reaches 7,800. The first NPM Scholarship is established with money collected at that year’s six Regional Conventions. Coordination of Chapters moves to the National Office with the appointment of Tom Wilson as Chapter Coordinator.

June 1985. At the Eighth Annual National Convention (Cincinnati, OH), a meeting of full-time directors of the ministries of pastoral music gives initial shape to the Director of Music Ministries Division (DMMD). This is our first National Convention offering spouse activities and child care. During the Convention, Omer Westendorf, founder of the World Library of Sacred Music (now World Library Publications) is honored with a special NPM Award of Merit. A group called “Friends of Chant” (chaired by Dr. Thomas Day) discusses the need to preserve the heritage of Gregorian chant and use it in worship, and music students meet as a special group.

July 1985. The first Master Cantor Institute is held in St. Paul, MN, for those who have already attended an NPM Cantor School.
October 1985. The total number of members and subscribers tops 8,000.

March 1986. The first activity of the new Director of Music Ministries Division is an enrichment seminar, “Window on Christology.” In that same month, the organizational meeting for the NPM Chapter in St. Catharines, Ontario, takes place.

July 1986. The Regional Convention in New Orleans features a special track for Vietnamese musicians and liturgists. At the Sacramento Convention later that month, eighty members of the Malia Puka O Kalani community in Hilo, HI, present a workshop on inculturation and lead the community in morning prayer.

August 1986. Mr. Lawrence J. Johnson becomes the first full-time director and editor for The Pastoral Press.

October 1986. We celebrate our tenth anniversary with a special issue of Pastoral Music.

December 1986. The first regular MIDI column appears as part of Music Industry News.

February 1987. We assign our 20,000th membership number. But many more than 20,000 clergy and musicians have been members and subscribers, since “regular membership” includes two members under one number. And many parishes have multi-person memberships, with three or more members sharing the same number.

June 1987. The Tenth Annual Convention (Minneapolis-St. Paul, MN) features an Industry Expo Day, the first programs for the DMMD, and a special program for Lutherans. The foundational meeting for the Seminary Music Educators Standing Committee takes place, chaired by Mr. Anthony DiCello. And the DMMD elects its first board of directors, with Dr. J. Michael McMahon as president.

August 1987. First NPM Convention for musicians who work with children ("Blessed Are Those Who Gather the Children") is held at the site of our first National Convention, Marywood College in Scranton. NPM Publications offers its first videocassette, “Sights and Sounds of the 10th Annual Convention” (running time: ten minutes).

October 1987. The total number of members and subscribers tops 8,500. The first Rene Dosogne Memorial Scholarship is offered to members. We mourn the passing of Ralph Keifer (who died on July 5, 1987) with a bibliography of his writings and testimony from several friends. John Foley, SJ, writes: “Ralph had a special task. It was done before we knew. May loving hands hold him fast.”

March 1988. The NPM Church Music Education Directory grows so large that it is printed as a separate special issue of Pastoral Music.

April 1988. We form the MIDI Users Special Interest Group (MUSIG), later renamed the MIDI Users Support and Information Group, for “those musicians who work with synthesizers, synthesized sound, MIDI [Musical Instrument Digital Interface], and any other related performance and accompaniment electronics.”

June 1988. NPM announces its affiliation as an auxiliary organization with the Music Educators National Conference (MENC).

November 1988. The first issue of Praxis, the DMMD newsletter, is distributed to members of that Division.

June 1989. For the first time, we hold our National Convention on the West Coast, in Long Beach, CA.

December 1989. The total number of members and subscribers approaches 9,000.

June 1990. “Everything old is new again.” We celebrate the fiftieth anniversary of the first North American Liturgical Week at our Regional Convention in Chicago, IL. Also this month, the first complete listing of NPM Chapters in Pastoral Music shows that we have sixty-five Chapters, including one each in Europe, Canada, and The Bahamas.

July 1990. “Everything old is new again”—part two. NPM’s first Gregorian Chant School takes place in Winona, VT.

August 1990. At the Washington, DC, Regional Convention, music educators meet to form a standing committee, chaired by Dr. Paul Skevington.

December 1990. There are more than 9,000 members and subscribers. The first NPM Chapters celebrate their tenth anniversary, and the total number of DMMD members tops 350.

July 1991. We are now old enough to begin mourning the death of our members. The NPM Book of Remembrance, inaugurated at the National Convention in Pittsburgh, is a continuing memorial to all deceased NPM members and church musicians. At that same Convention, the Association celebrates the anointing of the sick for its members; several première performances include Credo, commissioned by NPM.

October 1991. We celebrate our fifteenth birthday. Next: Sweet Sixteen!
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## WORKSHOPS

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Singing a New Church: National Convention 1991
Finding an Ecclesiology in the Visual

BY JOHN BUSCEMI

S

ometimes we are better able to appreciate our own art form and find greater clarity in our own vision if we can look at things through a different artistic filter. Sometimes, then, a change of perspective is the best way to simplify a world that is already overly complex. We begin that change—and we reverence the artist in each one of us—by asking the “what if” question.

If we are going to “sing a new church,” for instance, we might ask: What if we develop a view of the church through the arts, rather than through juridical abstraction or institutional pragmatism or even doctrinal precision? What if we shape an ecclesiology based on intuition, creativity, right-brain expression, one rooted in rhythm, sound, harmony, form, line, color, texture, the body, gesture, dance, movement, mime, and storytelling? To “sing a new church” implies a new ecclesiology. “New church,” after all, can only occur if someone asks the “what if” questions. What if this or that were to happen; what if our brokenness were really our strength?

Revolutions start when someone asks the “what if” questions. In this last decade of this millennium, we are seeing amazing revolutions throughout the world: some peaceful, some dramatic, some violent, some misguided, some naive. Who can forget that wonderful Christmas present of seeing the Berlin Wall being dismantled in a festival of the spirit? I would like to believe that over thirty years ago another revolution began, when Pope John XXIII asked the prophetic “what if” question: What if we opened the windows around here? What if we had a new vision?

“What if,” of course, suggests that there are many voices asking many different sets of “what if” questions. The conversation—or debate—among these sets can be life-giving, because it acts like a prism, opening up all the colors of the spectrum or the rainbow. All the colors of the palette are necessary, and we as church have been monochromatic for too long. We don’t need closure on all the issues; we do not need to be definitive. So let’s bring together some of these conversational voices by asking: What if artists framed our ecclesiology? What if architects constructed a new possibility for church? What would be our methodology? And what could we learn?

Our methodology would begin with this thesis: We find wisdom in the margins. In graphics the margins on a page are called "white space." It’s the space in which we doodle. In medieval times it was the place of illumination. A page from the Book of Kells, for instance, contains in orthodox precision the words of the Gospel, but in the margins there are all the collective references to an ancient way of believing, still connected to mystery, rhythm, and wonder. One finds the heart and soul of the people who made this book in the margins. St. Patrick may have driven all the snakes from Ireland, but their memory—and hence their power—lives on in the margins of this sacred text.

Our liturgical documents articulate principles of cultural adaptation and vernacular worship, but our fear of these is still strong. Much of the creative and renewing spirit of the church is still found in the margins, as those who are creative struggle to have a voice. For the institutional church to seek wisdom, however, it must listen to those who minister, as those ministers in turn get in touch with their margin places, those spaces within ourselves that we have yet to discover, those places that contain our own primal, ancient longings.

The second part of a method for articulating a view of the church through the arts is the ready acceptance of paradox. A full understanding of paradox may demand that someone is in a world-class midlife crisis, but in brief, paradox tells us that most often the seeds of one’s healing are in one’s pain. Here the witness of Scripture is also clear; for the Scriptures show us, in example after example, that God’s best work and most pervasive use of power is through human brokenness. What we perceive as strength is often weakness, and what we see as power is often fear masked as the need to control. With St. Paul, then, the artist needs to say, “In weakness, power reaches perfection” (see 2 Corinthians 12:10). Oftentimes in

John Buscemi

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our lives, the paradoxes also give us the healing. The church needs to hear this.

Added to our methodology of margins and paradox, we look to see what principles architecture can provide. We begin with another “what if” question: What if buildings have feelings? If you call a building ugly, does it shed a tear somewhere in its inner spaces? In this age of process, do all the buildings on the same block, late at night, tack up newsprint and break into small groups for discussion? In other words, do buildings respond and react?

Buildings and their methods of construction certainly help us to understand the forces of nature. In some ways, buildings are like people. If in their construction we ignore the forces and tensions of nature, buildings collapse; just so, if we people ignore the forces and tensions in our lives, we too will collapse. Buildings teach us, then, that our lives and our ecclesiology must be consistent with and respectful of nature’s forces.

*What It Feels Like to Be a Building* is a wonderful book by the National Trust for Historic Preservation that explains this principle of architecture, but it can also serve as a parable for postconciliar ministry. The elements common to most church buildings, for instance, are columns, walls, and arches. What would you feel like as one of these elements? It feels like squash to be a column. Long, thin columns bend; short, squat columns shatter. Walls do the same things as columns: they are squashed, but only more so. If you felt like a Greek temple, you might feel very important, but you would also feel squashed, bent, and inclined to butt. It feels like squash or squeeze to be an arch, because an arch is all squeeze with push, and no pull at all. Domes are like circles of arches and feel like a multiple squeeze, because they push in from all directions.

But besides squash and squeeze as feelings that describe ministry today, this book also offers other parables that buildings offer for contemporary ministry: droop, tug, sag, brace, and of course the feeling of being caught in a situation with no support at all, in need of a flying buttress.

The first is that this is not a great age for art in the church because it is a time of transition and because our energy has shifted elsewhere. In our culture, the great American energy of building is in skyscrapers: we as a people are still fascinated by building a ladder to the sky. So the energies and resources once reserved for cathedral building now go into skyscrapers, followed right away by shopping malls and sports arenas.

To compare our present building choices to those of the past is not entirely fair, and as for the future, one can only hope that the seeds are being sown for a whole different way of articulating spiritual values. It is a myth of the present, however, to believe that the money that is not put into church buildings is going to the poor: it is simply not. It goes elsewhere, and to trace its path is to discover our real values. This is the point: In this context, lengthy discussions about what constitutes good or bad art for the church—or good or bad church music, for that matter—is an intermural sport played on a very small court, with little or no general audience. My hunch is that this conclusion also applies to the music of many parish liturgies: the collective energy is found elsewhere.

So our ecclesiology begins here: No longer can we presume that everyone is in the church or at worship by obligation. It is probably a fact that on any given weekend there are more registered parishioners out to brunch and at recreation than are present at the Sunday liturgies, to say nothing of those who are not registered. Our new ecclesiology, then, must start with invitation and welcome, no longer presuming that all will come because we say they must. A new image of church looks to Abraham, serving at table with Sarah, welcoming the guests.

A second point offers enough saving grace to offset the pessimism of that first point. This is an age of transition, new beginnings and new strivings, rather than full flowering. In this age, we see that architecture for worship spaces is beginning to take the first tentative steps toward what will eventually become a significant breakthrough. Its full flowering, however, will take several generations. For now it is barely discernable, but the seeds have been planted. Those seeds are a shift in focus from temple images to images of the home.

At a more critical level, this is a shift of emphasis from symbol as object to symbol as action. This is not a new insight in our theological or liturgical documents, but we are now beginning to see it expressed artistically. The Greek temple, for instance, was a place where the image of the god was housed, where an object was enshrined. All the ritual—the liturgy—happened out in the porch in front of the temple. By contrast, the worship of the early Christians was meal-centered, domestic in scale, and highly relational. But over the course of a few centuries, Christians slowly shifted into an object-focused ritual. To see the bread from a distance was just as important as sharing in the communion rite.

Architecture also made this shift, enshrining large objects rather than focusing on the relationship of the community. The tabernacle shrine became more important than the altar; images like the crucifix became the way for organizing the whole space. In some ways, we do little service to our ecclesiology by replacing the crucifix with an image of the risen Christ: worship is still object-dominated.

We need to rediscover the meaning of the ancient Christian model by reorganizing our spaces into arrangements that are more relational than object-focused; a new visual parable is needed to shift to the emphasis on "surround"—center, table—and away from a focus on the bread as the only "body of Christ" to seeing the assembly also as the body of Christ.

A third point is this: Probably the only appropriate metaphor for a church and for people in transition is the desert. I believe that Joseph Campbell is right when he says that geography produces its own spirituality. And one of the problems in our search for authentic worship in this country today is that we have not come to our own geography. As an immigrant church, we brought with us many of the forms from the old country and imposed them on a new land. They were valid and rich forms, but they prevented the church in this country in many ways from seeing its own spirituality that comes from this earth.

A holy land for me, as for many, is the southwest part of this country: a desert land, a land of ancient peoples, one with much wisdom to share with those who will linger there long enough to touch it. When we go to the desert, however, we must go there fully. We cannot go expecting to check into the local Holiday Inn, with its enclosed swimming
pool, and with our greatest inconvenience being having to go down the hall for the ice cubes. The desert is the desert, and it has its own beauty.

Part of that great beauty is adobe. There is something wonderful about the way adobe houses are made: the earth comes up and forms the enclosure. Adobe is not something imposed on the land. Adobe bricks are made by whole families and communities. The great churches of the Southwest are excellent examples of people's tenacity in making wonderful forms from adobe. Some of those churches are three hundred years old. While the Pilgrims were still tripping over Plymouth Rock, there was a rich, full culture thriving in the desert.

The interesting thing about adobe is that if it gets wet, it melts—it goes away. The church at Rancho de Taos, near Santa Fe, is a couple of hundred years old, made famous in many of Georgia O'Keefe's paintings. A number of years ago, its well-meaning pastor and building committee, with efficiency in mind, said: "Let's plaster over the adobe. Adobe takes too much maintenance; it's too much work; we can't keep replacing it." So they covered the whole building with cement plaster. But in this ancient building, whose roots are in the ground, moisture started coming up through the center of the walls, and the building began to crumble. So in the end the parish had to peel off all the plaster and abandon all their schemes of energy efficiency. Now, every two years, they have a giant fiesta. The people get together, they make mud, and they re-adobe the whole church. They have gone from a preoccupation with low-maintenance high efficiency to celebrating the fact that they all need to keep working at something.

If the adobe churches of the Southwest get wet, they will crumble in two years. But many of them have stood for three hundred years because their communities have been constantly attentive to the maintenance of these spaces. The architectural model of the church building in many other parts of the country is one built of stone, a model imported from Europe. It images a church that, once built, is designed to last forever. The adobe churches of the Southwest provide another model of church for us to embrace, one that needs constant maintenance.

Too often, our ecclesiology suggests that we buy the line of aluminum siding salesmen: you can solve all the problems of an old house, if you just put
aluminum siding over it. In our church there are groups and individuals in need of great maintenance and caring, yet our approach to ministry has treated them as part of a stone building that needs little or no attention.

If we are looking for a new model of church, we need to remember the lesson: geography produces its own spirituality. Our geography has given rise to a spirituality of high touch, high maintenance, high caring. This method builds a church that will endure. The adobe churches teach us that architecture is a profound force in shaping us, and the land holds the key.

Architecture has taught us what it could. Now we have to move away from it, to touch something deeper. The land holds the key for helping us understand two other important things: idolatry and addiction. These are the forces that prevent us from making the transition from object to relationship, but a reconnecting to the earth can give us wisdom and heal our woundedness.

The story of Moses and the burning bush is helpful in understanding our idolatry, for it shows us a God who desires a relationship and a covenant of love, but it also shows us a God reluctant, despite Moses’ hard bargaining, to be defined or contained by anything, even by a name. God is hesitant to state a name, because that will limit the limitless God. So there is a compromise: God will give Moses a name, but it doesn’t have any vowels in it, so it cannot be pronounced.

Now suppose we come as liturgists and musicians to encounter the burning bush. Forget about asking a name from God; in this day and age we should settle for a workable pronoun. But the lesson is still the same for us as for Moses: God will be defined by relationship only, not by an ark of the covenant or a temple, not by a statue or any other object. The Hebrew Bible even shows a reluctance on God’s part to be identified too closely with a king, prophet, or judge. Not until Jesus does God speak a full name, and this name is known only in relationship to the whole marvelous array of broken humanity that reveals who this Christ of God really is. The point is clear: Any attempt to housebreak God, to give a specific name or gender, to limit God to the Republicans or Democrats, liberals or conservatives, to identify God with any object places us, somehow, at the edge of idolatry.

Today, idolatry surrounds us. More sophisticated societies just make more sophisticated idols, whether the idol is a weapon, a specific program, a certain way an institution must always be, or a required discipline, like celibacy or exclusively male presidency at worship. These can all be idols, if they try to define God. Racism, sexism, homophobia are all forms of idolatry, because they make the assumption that God has favorites and despises other parts of creation, created in just as much love. Golden calves take many forms, worshiped with the desperate hope that the object of one’s obsession will fill the void.

Of course, the truth is that only relationship will fill the void. In his book Ecstasy, Robert Johnson gives us a chilling assessment. When the history of this age is written, he says, we will be known as a people of addictive behaviors, a people of compulsions. I find it ironic that, in a tradition of faith that has put at its center bread and wine, we live in a society plagued by so much alcoholism and so many eating disorders. The symbol of the eucharist has not transformed us in the way that it can.

Robert Johnson also helps us to focus on the other side of the coin by pointing out that addiction is but the negative side of spiritual searching. Often addiction is a spiritual longing that has gotten sidetracked. This has helped me to understand, perhaps with more compassion, why there are so many in ministry today and so many concerned about the spirit who are also struggling to face down their own addictions and compulsive behaviors, whether alcoholism, substance abuse, eating disorders, sexual addiction, workaholism, perfectionism, or codependency.

The struggle in the new ecclesiology is to embrace the spirit, but often that embrace raises up our deepest shadows, and there the desert is alive. In the face of idolatry and addiction we must embrace the challenge for healing. Often a child in response to abuse (emotional, physical, or sexual) will numb all feelings and sensations as a way to survive. So many of us, in the face of a society that is violent or that has dehumanized us by technology or architecture, have chosen numbness. In response to a liturgy that is often overly cerebral, nonrelational, minimal in its symbolic expression, we have become numb to the promptings of the spirit.

This numbness can only be broken by touching and anointing ourselves with a hope strong enough to break the lethargy of the spirit. Numbness is broken by reconnecting to creation. I am convinced that Sam Keen is right. In his book Fire in the Belly, he says that the paradigm for the future lies in a new human vocation to heal the earth. As ministers of the gospel and people who love the church, maybe our new vocation is to heal the church. Sam Keen says: If the new human vocation is to heal the earth, we can only heal what we love, we can only love what we know, and we can only know what we can touch.

We need to touch the earth once again, and we can learn a couple of things about how to do that. The view of the earth that the astronauts provided for us from space offers us a self-portrait to teach us, finally, that as earth and as church, we need a Copernican revolution: we are not the center of the universe, but a small planet in a galaxy far from that center, drifting in space. But if we are truly to see ourselves, we must see ourselves as deeply interconnected. In the spring of 1990, when the upheavals throughout the world were just beginning, Lufthansa Airlines offered in its in-flight magazine a map of the earth’s surface without national borders, but with this caption: “The maps are designed to give only a rough outline of the earth’s surface and vegetation zones. They have no political significance. The exclusion of all political boundaries is intentional.”

The implication for an ecclesiology is clear: We live in one world. No political boundaries are visible from space. Our eucharist is our sign of unity, and the closer we get to the table, the less need there is for division.

We are also capable of learning something else from the land, a lesson learned from the people of Hawai‘i in their worship of the goddess Pele: the earth is always capable of making new land, renewing itself. The erupting volcano Kilauea may look like a place of fear, of great fire and destruction, but in the minds of Hawaiians, it is Pele at work making new land on a small island in a vast sea. Where the water and the fire meet in cataclysmic encounter, new land is born. Just when we have decided, in our ecclesiology, that these are our fixed borders, a new ecclesiology suggests that the power of God will erupt to create new land, and we need to be ready for that.
When Pele is at work, the new land covers part of the old land; it destroys it and takes over with a vengeance. This new land is not fruitful; it has to lie fallow, but soon the forces of earth, air, fire, and water will work on it, and the land will be rich again. An ecclesiology for this age says: Listen to the spirit of Pele. She will make new land in the church. The making of that land is catastrophic, yet great richness will follow.

So the desert speaks to us; the volcano tells us who we are. A vocation to heal the earth is our vocation to heal the church, so that one day all will blend in harmony. In our brokenness we may begin to see our own healing, a new ecclesiology. Annie Dillard has a wonderful thing to say about the liturgy, her dismay and her hope:

A high school play is more polished than this service that we have been rehearsing since the year one. In two thousand years, we have not worked out the kinks. We positively glorify them. Week after week we witness the same miracle: that God is so mighty, he can stifle his own laughter. Week after week, Christ washes the disciples’ dirty feet, handles their very toes, and repeats, “It is all right, believe it or not, to be people.” Who can believe it?

So singing a new church starts with “what if,” explores the margins and hears the refrains of those who have been marginalized, welcoming paradox, and seeing the chaos of life as creative rather than destructive. Here the impure poetry of creation, the cacophony of our struggles, is always a prelude to a richly textured chord of exquisite harmony. Singing a new church means raising a chorus of welcome, singing new songs of homecoming, of water, oil, and healing. Singing a new church requires full voices singing in many parts to tell of the desert, knowing that even in that place there will be enough to satisfy ancient longings and bring soothing to our addictions. Singing a new church raises an anthem to the Jesus of footwashing and table fellowship, where all are welcome, sinners and saints, seekers and sages. Above all, singing a new church means singing about a new world and a new vocation, in which nature is revered as a good teacher, where borders are fluid because burdens are shared, and where God can be praised with gratitude.
Can Catholics Sing?

By Thomas Day and Elaine Rendler

In 1963 the Second Vatican Council called for a renewal of worship, especially of the musical elements of the rites. Its Constitution on the Sacred Liturgy called for the congregation’s participation in acclamations, responses, psalmody, antiphons, and songs. The years since 1963 have witnessed many efforts in working toward the Council’s goal of a singing assembly. There have been at least three generations of hymnals and service books. Choirs have died and risen again. New types of choral and instrumental ensembles have taken their place at the liturgy, and cantors occupy a prominent place among music ministries. There’s even a National Association of Pastoral Musicians, people concerned with the song of God’s people. Despite all these efforts, however, a question remains: Can Catholics sing?

Day: Books in Print, a reference source, lists dozens of book titles that begin with the word “why,” among them, Why Johnny Can’t Read, Why Good Parents Have Bad Children, and Why Frogs Are Wet.

We all understand that titles like these are abbreviations, shorthand for a larger concept. The topic under consideration here, in an unabbreviated form, could be phrased thus: Why is it that, by and large, in the majority of cases, Roman Catholics in the United States don’t sing, won’t sing, in church? There are all kinds of reasons, but for this discussion, let us look at a few (a very few) of the important ones.

1. Reason Number One: Colossal Ambitions. Consider that some parishes have four, five, six, or more normative sung liturgies per weekend. Multiply that by four hymns, songs, psalms, or “music moments,” plus and/or multiplied by a large assortment of itty-bitty musical responses, times fifty-two weekends a year, plus holy days, confirmations, and the like. Calculate that total, and the number will knock you over. What is the private, behind-the-scenes result of such colossal ambitions? An exhausted parish clergy and music staff just struggling to survive the ordeal. What is the public result? Music that looks like confetti: something cheap and plentiful.

2. Reason Number Two: The Excitement Syndrome. Liturgical renewal is now interpreted to mean remaking people—all of them—every time they step foot into church, energizing them and challenging them by forcing them to sing exciting music in quick little jolts. Nice idea, a shame it doesn’t work. A brief, unpretentious setting of the Our Father in unaccompanied chant holds up very well for decades. But week after week, an exciting, thunderous setting of, let us say, the Great Amen or Sanctus or whatever (even if it’s good music) wears out faster than a pair of cheap sneakers.

3. Reason Number Three: Lousy Music. There is a lot of lousy music out there—inane, badly constructed. Lousy music is very hard to sing.

4. Reason Number Four: The Charming Fable. It goes something like this: Catholics today are modern people, I mean modern people, and they respond primarily to modern music, the music of our century, our time. That is what they want—relevance. Only contemporary music relates to what is meaningful in their lives here, now, today. So goes the fable, fairy tale, or maybe big lie. It has created havoc. Beware of people who believe the charming fable, the gross oversimplification: they can be quite vicious.

Now let us switch gears and ask: Where does congregational singing make sense? Where does it sound right and proper and prayerful? In those places that have kept the following principle in mind: “The purpose of sacred music... is the glory of God and the sanctification of the faithful.” Notice what is first: the glory of God, then in second place, the sanctification of the faithful. That’s the right order. This reactionary quotation comes from the Second Vatican Council’s Constitution on the Sacred Liturgy (#112).

Rendler: I would like to respond, first of all, to the issue of The Book [Why Catholics Can’t Sing]. It is a good book in that it has made us face who we are and where we’re going; it raises legitimate concerns. But the book is successful, I believe, because theologians, laypersons, and people who do not read the professional journals in liturgy and pastoral and musical issues get hold of it and said, “Oh, yes, someone understands the problems!” But we know the problems in the book already; that’s why we pastoral musicians are here.

Second, the book passes itself off as research. I don’t know exegesis from eisegesis from cometojesus, but I know there are some major holes in the research in this book, particularly liturgical history.

Third, this assembly takes offense because many of us have been named as culprits, and Thomas Day assigns blame in the wrong places. I believe that his experiences are similar to mine and yours in many parishes that do not share NPM’s vision of the future. It is those who are not with us who are creating the problem. Dr. Day is not one of those people: he is one of us, and we would like to have a family conversation. We need his research and input; we need him to help us shape the future by helping us remember the past.

Truitt: If the ancient belief is true, that the way we worship establishes or expresses the way we believe, then from your own ex-
perience, what do U.S. Catholics believe these days, according to the way we worship?

Rendler: From what I see, going around the country, we’ve come a long way in the last ten years. We’re starting to get a grip on what we’re doing. I think we’re starting to appreciate the Roman Rite more, but I think we’ve lost some sense of ceremony and of the sacred in our worship. In many places we have not restored the incarnational God, and in many places we have lost a sense of the transcendent God. The challenge is to integrate and balance those two.

We’re also coming to the point of recognizing that liturgy is a “right-brain” formational process. They don’t go home humming the homilies, but a hundred years from now they will remember the songs we taught and the images we put before them. We must take our ministry seriously: our people are starving.

Kremer: The U.S. Bishops’ statement Music in Catholic Worship calls for a threefold judgment about music used in our worship: liturgical, musical, and pastoral. One of the theses of Why Catholics Can’t Sing seems to be that too often we use music that we judge to be liturgically and pastorally good, but we lack in judging musical quality. What are some objective criteria that you would offer to pastoral musicians in making valid judgments about good-quality music?

Day: I am in no position to be the kind of guru expert who passes judgment on what is acceptable pastoral music. I can only return to that quotation that I cited from the Constitution on the Sacred Liturgy. It raises the issue of priorities, and one of the things I brought up in my book is that, in many places, the number one priority is Mr. or Ms Big—the ham actor cantor, priest, or pastoral musician who has directed all of the attention to himself or herself. This is extremely common in Catholic worship today, and if you ask such people why they do this, they will respond, “Well, I’m following the Constitution on the Sacred Liturgy. Get that spotlight a little closer to me, will you? Okay, that’s beautiful.” The theological way to start is: God first, us next.

Rendler: One thing that’s finally happening is that the musicians are beginning to make the musical decisions. For fifteen years, in a lot of places, we have been told what to sing by committees and other people. Now we are realizing that there is a particular skill involved in selecting music that is quality music—a judgment that has to do with things like musical and poetic forms. (We’ve never been short on good melodic ideas, we’ve just had too many of them in our short songs.)

There is such a thing as bad music, but the question of the text is also very important. What I think is bad on Sunday is an imbalance in the images used in our songs. Music may be good music, but the way we use the various pieces is the question, and that issue takes a particular kind of person to deal with it. That is what a pastoral musician is about. (Please don’t lump “church” musicians and “pastoral” musicians together: we are not all the same.)

Kremer: Last year, at our meeting in Chicago, Eugenio Costa of Universa Laus said we need to develop music that fits the liturgy “like a glove fits the hand.” Do you see any signs of progress toward the development of such music, which is as great in quality as the music of the past?

Day: The great Nadia Boulanger, a distinguished teacher in France, taught many Americans who came over to study with her. When she was in her nineties, falling fast, a few years ago, she sat in her chair for hours each day, blind, saying nothing. One by one her old students came to visit her, among them Leonard Bernstein. He shook her hand and asked, “Mademoiselle Boulanger, do you remember me?” She responded, “Yes, yes, M. Bernstein.” That was about all you could get from her, so Bernstein started to walk away. But then, boldly, he went back and asked, “Mademoiselle, what music are you listening to?” She said, “I am listening to the music without beginning and without end.”

That kind of music is missing in Catholic worship today. We have sud-
den spastic moments of musical sound, but little of our music today has a simple melodic line, without beginning or end, music that you feel you can slide into or out of. Most people here have never heard that kind of Gregorian sound, or Russian or Greek Orthodox church sound, where the sound is almost continuous, and you can come in or go out. You can do that with Taizé and with all kinds of music, but it’s an unknown quantity in most places.

Rendler: I don’t know why music without beginning or end is a value for what we do in church. If you want to talk about music that has no pulse, fine, we’ll talk about chant, but we have lots of things without pulse. One of the exciting things about some new music is its pulse and its sense of rhythm. If you want to talk about modal music, we have plenty of modal music. But if your concern is what you call “sweet” music, music that teaches sentiment and emotion, then chant music is teaching us an emotion: it’s teaching us that God is “out there.” Baroque music teaches us about triumphalism.

I’m not sure why chant is being lifted up as the greatest of all forms. It works in some instances because it does not distract from the text. But my first decision would be liturgical: it works in this instance. We’re not dealing with aesthetics here; we’re dealing with fashioning a people. That can be done with good aesthetics—and we’re on our way! It took the Baroque era two hundred years to form; I think we’ve done pretty well in the first twenty-five years of this postconciliar time.

Truitt: Many of us are agreed that people will sing if the church gives us something to sing about. What has the church given us to sing about lately?

Rendler: What is still missing is the reason Vatican II was called: we’ve taken the people’s part away from them. I’m not there to make people feel good: whether you feel like singing is not the question. If you want to be transformed, you submit yourself to what the ritual asks of you. You go out of yourself. I don’t have to tease you into singing.

But we have spent twenty-five years trying to use a theater model for worship, in which the ministers have tried to make people feel good as they watched us. We still do that when we say, “Please join in our song.” We are saying, “We can do it without you, assembly.” And now a generation has been raised expecting that the music ministers will try to make them sing—“Make my day!” Kierkegaard said that the problem is that they think that the ministers are the actors, the people are the audience, and God is the reason we came. It’s never going to change until somebody says: The assembly are the actors, the ministers are the prompters, and God is the audience. That’s the information that’s missing!

Day: We don’t realize what it means to be “the people.” Ever since Christianity emerged from the catacombs and became a state religion, worship was always a case of a clergy up front and a mob of humanity out there, in the nave of the church (without pews). Today people want the Roman Catholic Church to be their spokesman for their issues of the moment, whether the issue is high church aesthetics or feminism or the masculine movement. And they want the music to echo their vision of what the church is.

The history of worship has been for a long time that all of these groups would come together in one room or one place in faith, and it was not always the case that the music was going to echo the issues of the moment or the prevailing worldview.

Kremer: Many participation and planning aids seem to be pushing us toward what Tom Day calls the “reformed folk” style of music. Don’t we need to look at a wider picture than that? Is there room for other musical styles and for the “great music” of the past? How do we combine these things?

Rendler: Worship aids at least help people who are not part of mainstream liturgical reform make some decent decisions, but the difficulty comes in choosing who will make the decisions. We should be doing eclectic things, but it is the musician who has to make the artistic decision about what “colors” we’re going to paint with. There is an art and a skill involved in putting a Sunday or seasonal program together; it begins with an overview of the entire year.

All kinds of music can be used, but the “great music” in which I have been formed and educated most often gets filtered through me when I create. I have difficulty finding a place in worship for the organ music that I had to study, but I can write a better musical “sentence” because I have studied the language of the masters.

There is another issue involved in using these great choral pieces. Why do we try to stuff everything into Mass? We have lost much in trying to do this. We have beautiful old spaces and beautiful new spaces. Why won’t our people come together to hear beautiful music? There are moments at Mass when we can use great music, but on the whole, no, we shouldn’t use it this way.

We do have to move to eclectic planning. I think we are finally finding something we can call “church music.” Some is clearly “down home,” some is clearly “high church,” but in the middle there is emerging the song that we sing. It is fresh, distilled from our past, pointing toward our future.

Day: There is something at work which is not polite to mention these days: Tyranny. A gentleman was telling me about a seminary in a major archdiocese in which the students became interested in singing plainchant in English and Latin. They explored polyphony and old chorales, and they began to get a sense of where they exist in the universe. But then some members of the faculty came down hard on this development and decreed the restoration of the “charming fable”—the one and only style permitted. Tune your guitars accordingly.

This form of tyranny exists more than the other form, in which they only sing from the Liber Usualis and nothing else is permitted. In fact, this form is very widespread, and it is reprehensible. Lift up your hearts in more than one way: let in the competition. There are places that are trying to reconcile the various options, and I applaud that development.

In Hong Kong, I’m told, those putting up a new building bring in professional wizards who feel the space and look for this spirit and that spirit, and they decide that the building will be tilted this way or that way. Now I know that such wizardry is not in our religious tradition (in spite of what’s happened in the past twenty-five years), but I believe that there is something very unexplainable about space and the kind of music that works in certain spaces. In some spaces, in some cases, it does make sense to do a lovely motet by Josquin Des Prez; in other spaces and other churches, stay away from it—don’t fool around with that stuff at all. It’s a big country. I don’t see why some parishes
at some times cannot use exclusively a traditional repertoire. If they want to do that—if that's their ministry at one time—fine. But let in the competition.

Truitt: *In your book, you have some very complimentary things to say about NPM, and in her opening remarks, Elaine welcomed you as one of us. As one of us, what specific suggestions can you make to help us clean up our act?*

Day: We're all in this together. To quote Father Damien: "Fellow lepers." One review of my book mentioned that this has been a pretty rough twenty years for "trained musicians," because "they" haven't been a very big part of the liturgy. We have to stop such divisions. I remember reading a story about a top-notch organist who said that the most impressive Catholic service he attended recently was in a very poor downtown parish. The organ was up front and the organist, an elderly lady, came in, sat down, and took off her shoes (she played barefoot). Then she took out her teeth and put them on the organ console. Yet he said that this was one of the most profoundly moving services—a funeral—that he had ever attended. He remarked on the simplicity, and I would guess that everyone kept in mind that quote from Vatican II: the purpose of sacred music is the glory of God first, then the sanctification of the people.

Rendler: It has indeed been a rough twenty years for the trained musician, if the trained musician will not let go. In this gathering are some of the finest organists in the country. It is a very exciting time to be part of the church. On the one side, we have to hold the hands of the dying, as Mother Teresa does; and on the other side, we have to die to ourselves, so that we might rise again. All our training is so that we can produce something that says to the future: Jesus Christ was alive in the twentieth century in the United States. That is going to come from the trained musician, but there is a new breed of trained musician, and I would invite you not to lament so much. Let the dead bury the dead: let the music of the last twenty-five years that has served its purpose fade away, just as so much of the music from the sixteenth to the nineteenth centuries has faded away. We'll keep the gems, and we will sing them into the future. The doors are open. Let's keep the conversation open.
One of the things I like best about people who work in the fields of liturgy and liturgical music is their abundant supply of folklore. The stories we tell—the true stories—would put Johnny Carson’s and Jay Leno’s writers to shame. The important thing, of course, is that however sad or funny they may be, stories spell our names, reveal our identities, define our relationships, create our worlds, and determine our destinies.

We not only tell stories, we live in them. Through stories we open up space—in ourselves, in our communities—that permits something “strange” and “other” to make its presence known. By welcoming the stranger into our midst and by creating a hospitable habitat for its presence, we come to know the Divine One who underwrites all our stories. So every story we tell, every story we inhabit, becomes an implicit quest for the Holy One, a search for God in time and memory. Every story signals transcendence. When persons or peoples forget their stories, they not only suffer loss of identity, they lose their vital link with God.

I mention these aspects of story and story-telling because I find it significant that in our biblical and liturgical traditions we have few (if any) stories that identify us as a singing church, as an assembly of singers. The stories of creation in the Hebrew Bible, for instance, focus on the emergence of a visual world, a world perceived, named, and interpreted by the eye’s acuity.

Vision dominates the foundational stories of the Christian Scriptures as well. The most primitive witness to Jesus’ resurrection is visual (i.e., transmitted in the metaphors of vision): “The Lord has truly been raised and has appeared to Simon” (Luke 24:34). In a word, the images and icons that define us Christians as a people are not acoustical and musical, but visual and kinetic. We are defined by what we see, not by what we sing.

With rare exceptions, the church’s attitude toward musicians has been cautiously guarded, openly hostile, or just plain stingy. Think of Mozart’s relationship with Archbishop Colloredo of Salzburg, or recall, since Catholic liturgics have not had a monopoly on poor judgment about musicians, that the officials of the Thomaskirche in Leipzig put Johann Sebastian Bach at the bottom of their list of candidates when the position of cantor became available.

And remember, finally, that at the Council of Trent one party of bishops wanted to suppress music in the church’s services altogether, while another group hoped to restrict music to chant (thereby excluding polyphony).

I mention these examples simply to underscore my point that as a people we lack stories, icons, and images of ourselves as a singing people. The artistic energies of our community, historically, have been heavily invested in the visual, the architectural, the kinesthetic. Music—even when promoted by the church’s authorities—has usually been treated either as a harmless, inessential intruder or as a potentially disruptive distraction that must be strictly controlled lest it upset the privileged pattern of visual icons and kinetic gestures that comprise the liturgy.

In short, after nearly two millennia, we have still not discovered a convincing myth of ourselves as a singing church. We can imagine ourselves as formed into being the way a potter forms clay; we can imagine ourselves as called into being, as a shepherd calls together a flock; but we are unable to imagine ourselves as having been sung into being.

I would argue that the problems we experience today with musical participation in the liturgy do not result primarily from the “wrong” kind of music or pastoral musicians or presiders and ministers or the “wrong” kind of instruments and instrumentalists, but they result rather from something far more fundamental: our lack of a cogent myth, a convincing story of ourselves as a people “sung” into being. We are unable to imagine God as Singer or ourselves (and all creation) as God’s song. Somehow we are able to believe

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that by enacting the liturgy’s ritual gestures we enact and experience God’s presence and grace, but we are unable to extend this belief to our musical participation.

What we need, perhaps even more than new music (or “new solutions” using old music!), is a theology of creation that makes music essential to human identity, to the human experience of God, and to the destiny of men and women sung into being—and sung into grace—by God’s voice. We need the kind of myth that opens J. R. R. Tolkien’s collection of tales about the “first age of the world,” The Silmarillion. The first tale in that collection describes how creation was sung into being. Here is a passage from that story (slightly altered for the sake of clarity and inclusive language):

[God] made first the Ainur, the Holy Ones, . . . and they were with him before aught else was made. And [God] spoke to them, propounding to them themes of music; and they sang before [God, who] was glad . . .

Then [God] said to them: “Of the theme that I have declared to you, I will now that ye make in harmony together a Great Music. And since I have kindled you with the Flame Imperishable, ye shall show forth your powers in adorning this theme . . . but I will sit and hearken, and be glad that through you great beauty has been awakened into song.”

Then the voices of the [Holy Ones], like unto harps and lutes, and pipes and trumpets, and viols and organs, and like unto countless choirs singing with words, began to fashion the theme of [God] to a great music; and a sound arose of endless interchanging melodies woven in harmony that passed beyond hearing into the depths and into the heights, and the places of the dwelling of [God] were filled to overflowing, and the music and the echo of the music went out into the Void, and it was not void [any longer]. Never since have the [Holy Ones] made any music like this music, though it has been said that a great [music] still shall be made before God by the choirs of the [Holy Ones] and the Children of [God] after the end of days . . .

In this potent story, Tolkien shows us a singing God and a world of creatures whose relationship is defined by music, by great beauty awakened into song. I don’t believe our goal of full, active, and conscious musical participation in the liturgy can be achieved unless and until we recognize ourselves—our own names and faces—in such stories. To accomplish such recognition we need three things: 1) To explore briefly the origins of this whole notion of “full, conscious, and active participation.” Where did it come from, and when? 2) To sketch the outlines of a theology of creation that places our experiences of music at the center of our experience of God. 3) To raise some questions about the way that “full, conscious, and active participation” is being understood in our parishes today.

The History of an Idea

Very often we assume that the idea of full, conscious, and active participation in the liturgy is a notion that first gained notoriety at the time of the Second Vatican Council, or perhaps in the earlier decades of this century among advocates of the “liturgical movement.” It may come as a surprise that the issue of active participation has been kicked around, off and on, for the last 450 years.

Even at the Council of Trent, in the mid-sixteenth century, efforts were made in the working drafts of the documents drawn up to discuss liturgical reform and to promote clarity and intelligibility in the celebration of Mass. Priests, for example, were warned not to rush through the texts, but “to pronounce the words fittingly, distinctly, and gravely, so that simultaneously the words may be understood and the listeners aroused to piety.” The whole plan of singing in musical modes should be constituted . . . in such a way that words may be clearly understood by all . . .

It may seem fairly clear from a text like this one that the Council of Trent did not intend to create a style of liturgy that was silent, unintelligible, and devoid of the people’s participation. Indeed, the opposite intention seems evident. Trent envisioned a liturgy that was “clearly and easily understood,” intelligible and conducive to devout attention (which means internal participation). Ironically, one reason we needed a Vatican II was because the reforms (liturgical and otherwise) mandated by Trent were in fact never carried out. The silent, mumbled, unintelligible, musically kitschy liturgies that developed in the post-Tridentine period, which came to be regarded as “legitimate,” “normal,” and “acceptable,” were in fact profoundly contrary to Trent, the church’s tradition, and the explicit teaching of the papacy and the episcopal magisterium. The people who were—and are—faithful to Trent are precisely those people who promoted the liturgical reforms of Vatican II and have continued working hard to implement them in our parishes.

So the notion of active liturgical participation is not the twentieth century invention of some group of ecclesiastical egomaniacs. Participation, already being promoted at Trent, continued to be a papal priority over the next several centuries.

In the United States, the goal of congregational participation (especially in singing) was being insisted on and promoted throughout much of the nineteenth century. At the Second Plenary Council of Baltimore (1866), the country’s bishops proposed that the basics of Gregorian chant be taught in all parish schools so that “the people should, following the fashion of the Primitive Church—which still exists in some places—learn to sing Vespers and [other liturgies] together with the ministers and the choir.” At a more popular level, the hymnals and quasiofficial “manuals of prayer” published for use by the laity between 1787 and 1884 (date of the Third Plenary Council of Baltimore) reveal a great and consistent concern for inviting the people to participate by singing their parts in Latin at Mass and Vespers—or by singing vernacular hymns at “low Mass.” In fact, as Father Alfred Young astutely pointed out in an 1887 article entitled “Shall the People Sing?,” the practice of having a “choir” (suspended, usually, in a loft at the back of church) sing the responses and ordinary at Mass while the rest of the congregation remained silent never did have any rubrical sanction whatsoever. Indeed, such arrangements had been repeatedly condemned after Trent by the Congregation of Rites. The choir (actually “chorus in choro”) mentioned in the old rubrics as singing responses and the like was actually viewed, in the church’s documents, as leading, not replacing, the congregation’s participation.

The whole discussion of congregational participation in the liturgy reached a zenith in this century with a series of papal and conciliar decrees: Pius X’s motu proprio of 1903, which insisted that the people take “an active
part in the sacred mysteries and in the solemn public prayers of the church”; Pius XI’s apostolic constitution on sacred music (Divini cultus sanctitatem, 1928); Pius XII’s 1947 encyclical letter on the liturgy (Meditor Dei); and finally Vatican II’s 1963 Constitution on the Sacred Liturgy.

In other words, the topic of “full, active, and conscious participation” did not suddenly appear out of nowhere in the middle of the twentieth century; it has been on the front page of the church’s official teaching and pastoral instructions for the past four hundred years. Never once, during that time, did the church officially sanction the exclusion of the people from participation in congregational singing and responses, despite overwhelming pastoral practice to the contrary. In a very real sense, Vatican II’s call was a repetition of convictions confirmed at Trent and repeated for centuries by popes, papal commissions, curial congregations, provincial councils, and synods of bishops all over the world: the liturgy must be open to ready understanding and participation by the people; the people must be given the instruction and resources necessary for fulfilling their role as a liturgical assembly; singable music is essential to the people’s experience of God in worship; and a faith that does not or cannot enact itself as worship is suspect and probably bogus.

But if all this is the case, why is the level of participation (especially musical participation) among our people so uneven? Why don’t more people participate more visibly and vigorously? Why don’t our churches roar with song every Sunday morning? Is it because we have no talent? Is it because all our music is abysmally ugly or preternaturally dull? Is it because our presiders and ministers are so crippled by ego-renewal that they can no longer serve? Is it because our teenagers sometimes wear Jane’s Addiction T-shirts or five earrings or watch Madonna videos? No.

I don’t think the problem is with our music or our ministers. We have skilled and competent people working hard in our parishes; we have an abundance of good musical material to choose from (even if in practice we sometimes make poor choices). The problem, I think, is that we’re still working with a model of “participation” that accurately reflects the first period of conciliar reform—the mid-1960s, with its energy, exuberance, hope, and enthusiasm—but no longer reflects our community’s evolution at this point in history, a generation after Vatican II.

The great blessing of church reform in the 1960s was that it gave us a pragmatics, a logistics, of participation: a map, a compass, and the impulse to dream impossible dreams. Now, a generation later, we need a poetics of participation, a theology that significantly widens and deepens our categories of how people experience God in worship. In the 1960s, necessarily and blessedly, participation meant getting people to do things; today it may mean getting people not to do things. The agenda of the 1960s has been largely realized: We’ve won! Let’s quit fighting! Within a single generation, the growth of ministry and participation in the church’s mission has been prodigious. It’s time, then, to turn our attention away from the pragmatics and logistics of participation and toward a poetics of participation.

The Language of the Heart

When I speak of a “poetics” or “theology” of participation, I simply mean a way of reflecting on our experience that shows how participation, particularly musical participation, enacts and defines our relations with God and one another. A poetics of participation speaks the language of the heart, the (perhaps) forgotten language of childlike wonder, the lost language of emeralds singing in the grass, the language of the raw wound inside our ribs. A poetics of participation invites us to explore the geography of emotion, the wisdom of the body, the cobbled terrain of desire and surrender.

Four points are foundational for a theology or poetics of musical participation.

First: The ability to make or invent music is definitional for us. Music is an essential, defining quality of what it means to be human. Claude Levi-Strauss, the renowned contemporary French anthropologist, has argued that “the invention of melody is the supreme mystery” of the human species. What he means is that there are truths about human life, necessities of ordered feeling and emotion, that are accessible to us only through musical experience. These truths and emotions are not irrational, but they are irreducible to reason or pragmatic reckoning.

This irreducibility makes music unique (and uniquely defining) among human experiences. Even language (for we humans are also “beings possessed by the word”) can, under pressure, allow substitutions: when push comes to shove we can substitute visual graphics for verbal explanations. But because of its peculiar “otherness,” music cannot be defined or explained in any other terms, in any other code beyond its own. When Robert Schumann was asked to “explain” a difficult piano etude he had composed, he simply sat down and played it again. When Martha Graham was asked what one of her dances meant, she replied, “Darling, if I had known what it meant, I wouldn’t have danced it.”

No paraphrase can substitute for music; in producing it, we can only let ourselves be possessed by it. In actual performance, music redefines us—we don’t define it. Music tells us who we are by rearranging our emotions, subverting our perceptions of seriousness and humor, and reinventing our relation to the cosmos. That is why so often we come away from music with the inexplicable feeling that we have been renewed, restored, refigured—indeed, reborn. And perhaps that is why the philosopher Schopenhauer remarked that “music exhibits itself as the metaphysical to everything physical in the world. . . . We might . . . just as well call the world embodied music as embodied will.”

Music’s irreducible, defining character as a human experience makes it a potent symbol of God’s own irreducible otherness. Just as music creates a world and insists that we deal with that world on its own terms, so does God. Because God is the irreducible “Other” at the core of every human experience, we can affirm God’s presence throughout the length and breadth of creation. As the poet Edith Sitwell wrote:

God is everything!
The grass within the grass, the angel
in the angel, flame
Within the flame, and [God] is the green shade that came
To be the heart of shade . . .
. . . God is the stone in the still stone, the silence laid
In the heart of silence . . .
[God] is the sea of ripeness and the sweet apple’s emerald lore . . .

In a word, music opens us to categories of intelligibility and experience that can only be thought and lived musically. This ability to invent music—yet then to be utterly possessed and defined by
it—is a capacity that distinguishes our species from the rest of creation. It is also the capacity that enables us to come to terms with God’s strangeness, otherness—for God is precisely that One among us who is possessed only when we surrender, known only when we become ignorant, heard only when words fail, found only when everything else has been lost.

Second: Music enacts itself in human life as surrender, as boundless possibility, and so signals both the human potential for self-transcendence and the real presence of God. Someone once asked Martha Graham where dance comes from. Her answer was that dance comes from desire—from the desire, first, to turn, to turn around, to move the body through space. "And what is desire for most of us," she asked, "but that which resides between the legs?"

What Martha Graham said of dance could be said of music as well: music’s roots are physical, bodily, sexual. The human body is a landscape of desire, but it is more than that. Our bodies are not simply a tool, boundary, and limit, but the space through which we become personally present to ourselves and the world. Our bodies are the space that embodies our capacity to invite the presence of another (most evidently and most fully in the intimacy of sexual encounter).

In short, the body of the human person is the source of wisdom for how we are to be in the world. Or to put it another way, our body is the primary way we know ourselves, our world, and our God. As Karl Rahner once wrote, "The more I become my body the more I become spirit; the more I become spirit, the more I become my body." In the words of a Jewish morning prayer:

The limbs of which you formed us,
The spirit which you have breathed
into us,
The tongue you have placed in our mouth;
These sanctify and acknowledge
... your presence.
Every mouth shall adore then,
And every tongue shall give you voice.
Every knee shall bend in thought of you...
Every heart shall open to receive and thank you.
And even the invisible elements of our bodies shall sing psalms unto your name.
As it is written: All my bones shall say, "O everlasting One, who like You?"
In a real and profound sense, the human body is God's text, God's script through which the presence and history of the Divine is revealed. So my argument here is that music is the "first language," the first speech, the first text of the body—and thus music anchors our knowledge and experience of God in the body's life. Music is our first (and bodily) response to God's self-disclosure (a point made very beautifully in the passage from Tolkien's Silmarillion quoted above). Contrary to the tradition that views the body with fear and loathing, I'm suggesting that the body's desire (including its sexual desire) is a fundamental key to our existence as self-transcending, spiritual beings. Desire is not a temptation to self-indulgence, but an invitation to self-surrender, a signal that our body is a field of dreams that carries us past the stars toward an infinite expanse of Mystery. Music, the body's first speech, teaches us that we can never reach the end of our longing. Perhaps that is why great music always leaves us feeling not only exhilarated but wounded by a terrible beauty.

So music enacts itself in human life as desire that arises from within the gift of sexuality, draws us toward self-surrender, and delivers us, newborn and salted, into the hands of God. That is why music is inescapably bound to earth and flesh and at the same time supremely spiritual. Because it is the one, it must also be the other. No life is human that disregards or disparages the urgent desire that beckons the flesh to turn—and thus to dance. No life is human that disregards or disparages the restless reaching out of our spirit as it seeks to touch the heart of God. In music, these two ineradicable human impulses meet and are forever reconciled.

Third: Music accounts for both the "yes" and the "no" of creation, since throughout creation there exists not only beauty but ashes, not only light but darkness, not only being but nothingness. The great Protestant theologian Karl Barth used to begin each day by playing some of Mozart's music, a habit that had a decisive impact on Barth's theology of creation. He was convinced that no account of creation is authentically Christian unless it can embrace and name as "good" both the positive and the negative, beauty and ashes, light and darkness, growth and decay, opulence and destitution. As Barth wrote in his Church Dogmatics:

For all we know, creatures may praise God more fervently in lowliness than in grandeur, in poverty than in plenty, in fear than in joy, on the frontiers of nothingness than in certain precincts of God's presence. For all we know, we ourselves may praise God more purely on our bad days than on our good ones, more surely in our sorrow than in our joy, more truly when we backslide than when we make progress... Indeed, God may also be praised from the abyss, from the night, from misfortune—perhaps even from the deepest abyss, the blackest night, the most monumental misfortune...

For Barth, all of creation—its "yes" and its "no"—is God's good creation. Nowhere was this theology more perfectly expressed, Barth believed, than in the music of Mozart. Barth wrote:

One may call Mozart a theologian because he understood something crucial about creation which neither the church fathers nor the reformers... understood... For [Mozart] had heard [and causes those who have ears to hear even today]... the whole symphony of God's creative purpose. In the light of this "eschatological perspective," Mozart had heard the whole harmony of creation—a harmony that includes shadows, though the shadows are not darkness, the flaws are not failures, sorrow cannot become despair, trouble cannot degenerate into tragedy, and unending sadness does not have to be the last word on life.

In a word, Mozart was able to hear creation completely on its own terms. He did not find it necessary to project his own personality into his musical art. Instead, he was able to let the music of creation itself shine and sound in his compositions. To quote Barth once more:

Mozart listened to creation impartially, without resentment. What he brought forth was not so much "his own" music, but the music of creation itself in its twofold, harmonious praise of God. He neither needed nor wanted to "express himself" in music—or to reproduce his own energy, sorrow, piety or program. He was astonishingly free of the compulsion for self-expression. He simply offered himself as the "agent" (so to speak) through which bits of animal skin, metal and catgut could become the voices of creation... Somewhere among them was the human voice, claiming no special prominence and thus prominent for that very reason... From them all Mozart drew music, expressing human emotions only in the service of this music—and not the other way around.

Great musical art celebrates not self-expression but self-surrender. What we touch in great music is not the composer's personality or attitudes or genius, but the alive, quivering breath of creation itself, as it takes possession of our hearts and leads them, rejoicing, into God's presence. Music's spiritual power thus arises not from some cult of personality, but from what some have called its "anonymity." What I hear in the solemn Kyrie from Mozart's Mass in C Minor is not Mozart, but creation itself in all its beauty and ashes, its yes and no. Music truly becomes great—its sounds truly serve creation and creation's God—only when it no longer makes any difference who wrote it.

Fourth: Because it excludes no emotion, because it disqualifies no sinner, because it creates a hospitable space that says, "You are always welcome here," music provides the most inclusive way for humans to participate in what Karl Rahner called "the liturgy of the world." Twenty years ago Rahner wrote an essay on the "role of the human person in the sacraments," in which he called for a new model for sacramental theology and the theology of creation. The older model tended to regard the world as fundamentally hostile to God's presence and action, a purely "secular" sphere devoid of theological meaning, value, or grace.

The newer model proposed by Rahner is rooted in a renewed recognition that the world and all it contains is permeated by God's presence (i.e., by God's grace and self-bestowal). So charged is this world with the grandeur of God that, in Rahner's words, it is "constantly and ceaselessly possessed by grace from its innermost roots, from the innermost personal center" of our human lives. From the first instant of creation, Rahner argued, grace has taken possession of the world's heart. So grace is not something that happens apart from the rest of human life; it is, rather, the ultimate depths, the radical dimension, of that life, of everything we spiritual creatures experience in our loving, living, and dying, all that moves
us to laughter and tears, every event that calls us to take responsibility or confronts us with the "terrible doubt of appearances."

This grace is not something that we have to struggle to prove ourselves "worthy" of. Rather, this grace embraces us whenever we keep faith with truth, break through egotism in our relationships, refuse to be embittered or cynical about the folly and madness of everyday life, whenever we hold fast to silence and in that silence surrender the hatred we harbor against others, whenever we see a friend dying of AIDS or a child's life cut down by poverty and hunger—whenever any of this happens, we lay hold of the grace that has laid hold of the world, fully and forever.

Grace of this magnitude—limitless, everlasting—is what the liturgy of the world celebrates. That liturgy affirms the ferment of God's presence within the confused impurity of the human condition. As the late Chilean poet Pablo Neruda once suggested, it is precisely this abiding presence of the human, in all its chaotic color and helpless infirmity, that signals God's abiding presence. If, Neruda argued, we are looking for the poetry of God's life in our world, we must look for it in the "impure poetry" of the human condition, in the used surfaces of things, our soup-stained bodies, the "mandates of touch, smell, taste, sight, hearing, the passion for justice, sexual desire, the sea sounding ... a consummate poetry soiled by the pigeon's claw ... "

Theologian Rahner and poet Neruda are saying that our participation in the church's liturgy has neither value nor significance unless we are participating fully in the liturgy of the world "which God celebrates and causes to be celebrated in and through human history in its freedom." As important as it is, the church's liturgy is but a humble landmark, a small sign that points to the world itself as the place of God's presence, action, and self-bestowal. In a word, our liturgy is witness to a world saturated by grace, a world breathing death and sacrifice, a creation that God wills to save in all its heights and depths, tacockiness and grandeur, alluring beauty and desperate ugliness. This is the creation that sounds and shines in Mozart's music, the creation that beckons our bodies to turn, to dance, to desire what T. S. Eliot called "the music heard so deeply that it is not heard at all." This creation defines what it means to be human and makes the invention of
Poetic Consequences

By way of conclusion, I will simply list some consequences of what I have proposed for understanding participation in the liturgy generally and musical participation specifically.

1. Participation in the liturgy is for the sake of self-surrender, not self-expression. We don't "own" the liturgical process in the way, say, that we "own" the electoral process. The liturgy's meanings and values have been encoded by Someone other than ourselves, that Someone being the God revealed in the life, death, and resurrection of Jesus of Nazareth.

2. What is required for "full, active, conscious participation" is:
   - the willingness to surrender oneself to the collective action of an assembly (and hence, the willingness to stop acting as an isolated individual);
   - the willingness to become "anonymous" (i.e., the willingness to let go of one's ego and abandon one's insistence on controlling the liturgy's ritual process);
   - the willingness to "surrender to the rite" the way one surrenders to a great work of art—a poem, a play, a painting, a piece of music.

3. Increased participation in the liturgy results not from more talk, more song, more volume, more noise, but from a contemplative awareness that makes it possible for us to open ourselves to the presence of Another.

4. "Active" participation means we discover who we are by what we do in the acts of charging our lives (conversion), coming to believe (creed), and assembling for worship (communion). These actions of conversion, creed, and community tell us who we are.

5. "Conscious" participation does not mean "self-conscious" participation. It means, rather, that the consciousness of the self in the liturgy has been displaced by consciousness of the power, presence, grace, and action of God in the celebrating assembly.

6. The greatest enemies of "full" participation in the assembly are not silence or solemnity but a musical or ministerial style that seeks to change the basic format of the liturgy from that of common ritual prayer to that of entertaining talk show.

7. Participation in the liturgy requires that we distinguish ritual music from other forms of musical art that may—or may not—serve the assembly's worship. Ritual music is music that enacts what it signifies; indeed, it enacts as it signifies. For example, a robust "Amen!" sung by the assembly at the end of the eucharistic prayer ritually enacts the prayer's conclusion and ratifies its contents and effects. The "Great Amen" is thus performative, ritual music; it is not some other form of musical art that incidentally embellishes or accompanies or acoustically "elevates" a liturgical word or gesture (as, e.g., in the motet sung by the choir after communion during the "quiet time" or an instrumental piece that accompanies the bringing of the gifts to the altar).

8. Finally, if participation is to flourish, speech must learn to welcome silence, and explanation must surrender to the ambiguity of symbol. As Melissa Kay wrote a number of years ago:

   "We are not a people at ease with mystery. We like to keep things clear and straight... We mistake certainty for truth.

   That is why we are not very good at liturgy; we are too much concerned about "getting it right." We explain too much. We repeat too little... But feelings and imagination need time and repetition, familiarity and profundity. It is in the domain of feelings and imagination that we experience the sacred mysteries..."

Paradoxically, participation flourishes only when we "let go," when we forget about "getting it right" and learn the holy wisdom of letting God do for us what we can never do for ourselves. In the words of an ancient Celtic blessing:

May the King shield you in the valleys,

May Christ aid you on the mountains,

May Spirit bathe you on the slopes,

In hollow, on hill, on plain,

Mountain, valley, and plain. Amen"²⁴

Notes

1. Indeed, scholars today argue that these resurrection appearances stories are part of the earliest Christian traditions about Jesus, earlier even than the stories of the empty tomb. See Edward Schillebeeckx, Jesus: An Experiment in Christology, trans. Hubert Heskins (New York: Seabury Press, 1979); also Pheme Perkins, Resurrection: New Testament Witness and Contemporary Reflection (Garden City, NY: Doubleday & Co., 1984).

2. This is the same Colloredo, by the way, who had the reputation of being a progressive, enlightened leader with excellent ideas about education, literature, and church reform; the same Colloredo who promoted a simple Christianity purified of incidents and external accretions!

3. The officials preferred Telemann.


6. See the full text in Hayburn 27.

7. Ironically, those today who call for restoration of the so-called "Tridentine Mass" are—if they truly knew the conciliar tradition—calling for many of the things legislated four hundred years after Trent at Vatican II viz., a liturgy characterized by clarity of content, style, and structure; a liturgy both intelligible and singable; a liturgy of participants celebrating with a full complement of ministers.

8. The Third Plenary Council of Baltimore reiterated this position in 1884.

9. The publication date of the earliest U.S. Catholic hymnal, John Aitken's Compilation of the Litanies and Vespers... as They Are Sung in the Catholic Church.

10. In 1884, for example, Jesuit Father J. B. Young published The Roman Hymnal, which contained (in modern notation) Gregorian chants for the people's responses at sung Masses, as well as chants for what we used to call the "ordinary" of the Mass (Kyrie, Gloria, Sanctus, Benedictus, Agnus Dei). At the same time, in church journals like The American Ecclesiastical Review and Catholic World, writers were publishing pastoral articles on congregational singing and liturgical participation.

11. See A. Young, "Shall the People Sing?" Catholic World 45 (July 1887): 444–53.

12. Even in the sleepiest, most inert parishes, the degree of real participation in the church's life as it assembles to worship is astonishing. People are reading at Mass, being eucharistic ministers, welcoming neighbors at the church door, leading the assembly in song, inviting others to the
mysteries of word and sacrament in the RCIA.

14. See ibid.
15. See ibid.
18. Jorge Luis Borges wrote in one of his short stories: “Throughout the earth there are ancient forms, forms incorruptible and eternal… A mountain could be the speech of God, or a river… Perhaps the magic would be written on my face; perhaps I myself was the end of my search.” Cited in David M. Levin, The Body’s Recollection of Being (London: Routledge and Kegan Paul, 1985) 193.
19. Karl Barth, Die kirkliche Dogmatik III/3 (Zurich, 1950) 336; translation is mine.
21. In "Toward an Impure Poetry," Neruda wrote that we must look for God in such odd places:

The used surfaces of things, the wear that the hands give to things… all lend a curious attractiveness to the reality of the world that should not be underprized.
In them one sees the confused impurity of the human condition… the abiding presence of the human engulfing all artifacts.
Let that be the poetry we search for… steeped in sweat and in smoke, smelling of lilies and urine…
A poetry impure as the clothing we wear, or our bodies, soup-stained, soiled with our shameful behavior, our wrinkles and vigils and dreams… [our] declarations of loathing and love… [our] denials and doubts…
the mandates of touch, smell, taste, sight, hearing, the passion for justice, sexual desire, the sea sounding… the deep penetration of things in the transports of love, a consummate poetry soiled by the pigeon’s claw, ice-marked and tooth-marked, bitten delicately with our sweatdrops and usage.

Desert Storm. Saddam Hussein. Scud missiles. George Bush. We all remember these, don’t we? And I am certain that most of us also remember how many millions of tax dollars were spent to make sure that we came out of the crisis in the Persian Gulf with the least number of casualties. And that’s honorable, I’m sure. But, oh, how I pray that we could spend as many tax dollars to make sure that diseases such as cancer, the AIDS virus, and muscular dystrophy (to mention just a few) could be touched in our own lifetime.

The reality of sickness in our lives is truly another desert storm. Isaiah spoke of that desert: Yes, the desert will bloom with abundant flowers and rejoice with joyful song, and they will see the glory of the Lord and the splendor of our God. But how? When you and I come together, as we have here, to support those who suffer with our love, our prayers, and our presence, then some of that glory of the Lord is present: we make it so. Therefore some of the desert flowers begin to grow and bloom.

But that’s not enough. We have to go beyond these prayerful moments and make our voices heard in public, in the streets and the marketplaces, to our legislators. In whatever way possible, we need to say very clearly that we want more of our tax dollars spent on finding cures for diseases than on wars. In this way our God will come with vindication, as Isaiah says, and God will come with divine recompense to save us. Then, too, will the eyes of the blind be opened and the ears of the deaf be cleared. Then will streams burst forth in the desert and rivers in the steppes.

But, sad to say, there are still too many of our people (some in our own families) more interested in spending millions on events like Operation Desert Storm than on the desert-like conditions created by sickness and disease. Perhaps that is so because too many of our people fail to see that they are truly part of those who suffer. They fail to recognize how intimately connected they are to all who struggle in the desert conditions of the AIDS virus, for example.

Now you know why we need to hear Paul say to us that we have to become part of each other, each member of the body a part of the whole (see 1 Corinthians 12:12–22, 24b–27). All the members of the body have to be concerned for one another; if one member suffers, all suffer. We are here tonight suffering with those among us who have come to be anointed. We are aware of your struggle, and we sense your loneliness. We join you in prayer for strength and perseverance.

That is also why we sang and danced the gospel message of the beatitudes with you. “Blessed are the poor in spirit”: we know your spirits are crushed many times. We know that a great majority of our own people are not supportive of your needs. That’s why we sang and danced with you, “Blessed, too, are the sorrowing.” We know your sorrow; we know your pain; we know your loneliness and your rejection. That’s why we sang and danced with you tonight, “Blessed are you when they insult you and persecute you and utter every kind of slander against you.” We sang and danced with you tonight because we want you to know that there are some who are trying to be present to your pain, trying to be present to your needs and your loneliness, trying also to influence our government for a better defense plan against the ravages wrought in the AIDS war and the cancer war.

May the God who promised that the desert’s burning sands would become pools of cool, clear water bring you some of that coolness here, tonight. And may the Lord who drew all to himself as he was lifted up on the cross make us aware that, many though we are, we are one body, with each other. And may God bless all of us who are here for each other. Amen.

Rev. George De Costa is pastor of Malia Puka O Kalani Parish in Hilo (Kekaha), Hawaii. This homily was delivered during the anointing service on the first night of the National Convention.

Anointing of the Sick: Rev. George De Costa
"We Give You Our Song. Take It! Sing It!"

BY RAYMOND EAST

Church, we’ve got a little bit of work to do. We’ve got to sing a new song unto the Lord, and it’s got to be a new song for a new church. My temptation right here and now, knowing that Sunday is coming and I have to go back to the same old same old (I know you know what I’m talking about), is to put up a stadium (or at least a tent) and stay right here, up on this mountaintop. I want things to be perfect, where we don’t have to talk about unity in diversity, where we don’t have to work hard and smell bad, and get poorly paid and even less recognized for what we’re doing. I want to stay in the wonderful place of love and affirmation that we’ve been experiencing, yet we must go forth to build a new church with Jesus, to sing a new song.

On Tuesday night we began our gathering in a new way because there needs to be a new balm in Gilead: we Part of the body of Christ is wounded; part of the body of Christ is dying.

Rev. Raymond East

that the saints who are sick and need a healing touch can turn to us. It needs to burn in the tabernacle of your heart so brightly that folks come to you and ask you to lay hands on them.

But our work isn’t done then, because we need to sing a new song for a new church. Why?

Because the old church is sick, not just from physical illness, but from the wall of division that separates people in this church. There’s a great, gigantic wall that keeps us from claiming Jesus’ last will and testament that we heard in John 17. Jesus wants us to be one: that was his last prayer on the planet, “Father, that they might be one.”

Think for a moment about who is missing from this NPM Convention. Part of the body of Christ is not here with us because they don’t feel comfortable singing their song in a “foreign land.” We talk about inclusivity on Sunday, yet from Monday to Friday we act as if the wall is still there. We are so exclusive that the word hasn’t gotten out that we firmly believe that Jesus is coming back, not just for fifty-two million Catholics, but for the whole planet. Jesus is coming back for the whole bride of Christ, and not for a dirty bride either, Church.

So we’ve got to work on the dark side of ourselves as the body of Christ, as the church. That’s what Paul was talking about to the Ephesians (2:13-22). That’s the wonderful message: Jesus came to break down the wall that keeps us apart. Now, I’m not talking about political walls, or gender walls only, or age walls, or ethnic and race walls. I’m
talking about that wall of apartness that keeps us singing the song to ourselves and keeps the song from being a new song instead of just the same old song.

I have a passion and concern for that part of the body of Christ that is Hispanic and Latino. Fifty-two million strong, and we are constituted more and more every year by that part of the body of Christ that speaks Spanish. We're singing, but they can't hear our voice. We're not singing in a language they can understand!

We've got to sing much more clearly and beautifully, patiently listening to the word of God from one another, as we did when the first reading was proclaimed in multiple languages. Whether we understand the words or not, the heart understands the word of God. And the song must be sung—in a different tongue, in many tongues. And we must listen patiently with our hearts, not just our ears, while that song is being sung in many tongues and even with our hands (in American Sign Language) to the Lord.

In times like this, I think we need someone like Sister Thea Bowman. I've been praying in these days for a double portion of her spirit, not just for myself, but for all of us. She taught us even in the midst of our suffering and imperfection, in the midst of our woundedness, to admit our need for healing before the Lord and then to start out in hope of the resurrection.

There's an old spiritual that talks about the alienated, the sinners, about those whom Sister Thea would tell us we ought to love. “Round about the Mountain” says that God is coming back not just for the cleaned-up part of the body, but for the sinner, the ninety-nine, those who are outside the walls. “The Lord loves the sinner, the Lord loves the sinner, and she'll rise in that morn.”

My heart is a little burdened because I think that the song we sing—the one we sing to ourselves, maybe, so we'll get it right—that song needs to be sung outside the wall that divides us, to those whom we call “sinners.” We're singing to ourselves because most of our people Catholic and our people Christian don't join us on Sunday. Where is our passion for them? Where is the heart of the Good Shepherd that wants to go out and get the ninety-nine to bring them with us to break open the bread of life?

Where is that open heart of acceptance that takes everybody as they are, on their own grounds? Who is outside the wall? Who do we say is outside the wall? I think of women, who in this church are very much outside the wall, but singing their own song. While the bishops were in Washington, DC, for a meeting, I watched women gather outside that male-dominated conference, and they formed a circle, and they sang. In November cold they sang, and they sang, and they sang again—a new song. Women are singing outside the walls of the church. Can we hear their voice? Can we join them?

I listened and watched and noticed while some of the saints, who have a different way of looking, another kind of love, met and assembled and reminded us that part of the body of Christ is lesbian and gay. Saints, the walls that divide us must be taken down, so that Jesus can make the whole family one. Everybody's part of somebody's family—that's what they say in Africa—everybody's somebody's daughter, son, sister, brother. The body of Christ must be put back together again, for we are weaker and poorer when we are apart. So I've listened, and around the country, gay and lesbian choruses are springing up. They are going beyond rhetoric in every city; they're singing a new song. Can we listen to the song?

I could speak about my own people, who came from Africa to this country, maybe not like your foremothers and forefathers looking for opportunity. We came against our will; we came to this country as strangers in a foreign land, shackled, and most of us died on the way here. But we had a song to sing. And now, I say with all sincerity, it's time to make peace. I have stopped calling this the white man's and white woman's church, because we are all the body of Christ, and if you look at our complexion, it's changing to a golden brown—real fast!

We've got to sing a new song; therefore we give our song to you. Sing it! Take it! Make it your own. Our song helped my forefathers and foremothers go from slavery to freedom and helped them hold out in a weary land. It helped us when the sun was up in the sky and the slaver's whip was on our back. And whether we were singing “Oh, Freedom” or “Let Us Break Bread Together” (which described the escape route from slavery “with my face to the rising sun”), when we sang the songs of liberation, we survived because God put a new song in our hearts in English, not in our tribal languages. And we give that English song of our spirituals, gospels, anthems, hymns, and chants freely to you. Use them, so that when we hear them coming out of the stained-glass, segregated churches on Sunday morning (and most of our churches are still segregated), we might recognize something. And maybe we'll say, “Oh, that must be a Catholic church. Plenty good room where that song is sung.”

Young people need our song. I've watched how NPM courageously gathers the children, and we need to continue to gather them. Other churches, mosques, synagogues teach the children their song. But where are the children who know the Catholic song by heart? And so they choose their own song, their own music, and they divide themselves by the music. Rappers over here; hip-hop over there; rockers over here; heavy-metal (“metalheads”) over there. They divide their lives, and the song constitutes a barrier between them. Who will sing a new song for our young people? What can we give them? Sing to the Lord a new song, one that helps young people and women in this church, a song that helps lesbian and
gay people, poor people, one that helps Latinos and Asians and Native Americans, and all of those who come to our shores as recent arrivals, especially from Eastern Europe. What song do we have that will help these members of the church feel that they are strangers and aliens no longer? What song can we sing over the wall?

Sing God a simple song. I'm going to make that decision in my life, and I'm going to sing it laudabiliter, praisefully, because the Lord inhabits the praises of the Lord's people. I'm going to sing it amabiliter, with great love and passion. I will sing it humiliiter: I have decided to sing whatever song the Lord gives us in a humble way, docens breviter, teaching a little bit, because we haven't taught enough. I have decided to sing a song that will help someone follow Jesus, and in the singing of that song, there's going to be no turning back. "The cross before me, the world behind me, no turning back, Lord, no turning back."

Coda: A new song for a new church? The body of Christ eagerly awaits the melody that might come, because beyond all of our rhetoric about unity, beyond all of the talk and the hard work, the sweat equity of building an inclusive church that speaks to the alienated and the unchurched, even to those who are sick and tired and don't want to hear the words "Catholic" and "Christian" and "God" anymore because they found the song in some other place, we have a need. We have to take the time to listen before we sing. And we have to go deep and admit before God our need for healing, saying, "Yes, Lord, we know we're dysfunctional, but we're surrendering. We're giving you control: we are the instruments, you are the song. Your word is the lyric that we sing." If we take that first step and admit that we're out of control and that God is in control, then there will be a new Pentecost. And there will be saints to break the bread.

The waters of baptism don't allow us to stay on the holy mountain. Let the waters flow; let the rivers run, because they come from the very heart of God. Let them take us to China, to Hawaii, to Eastern Europe, the Middle East, Africa, Latin America, the Caribbean. Let them take us to every continent. Let the rivers run, and let justice and peace with them roll like a mighty river. We have a story to sing, I know, we have a story to tell. We've come to tell it; we've come to sing our song. Let these healing rivers flow, so that the song might be sung.
A Mystagogical Journey in Four Movements

by Richard Fragomeni

We have collected a quartet of awesome and wondrous symbols that call us together and send us forth: water, word, assembly, and fire. They keep us listening to who we are becoming as we are sung anew into the church of Jesus Christ.

Water

Water sings us into being, calls us into church. Water and its sound echo and roar our identity as a new creation. In its power water has a message for us, one captured in an experience I had a few years ago, when I had an opportunity to visit Hawaii.

I was invited by some friends to do body surfing. I'm not a great swimmer,

We are called, not just to walk through the fire, but to be fire.

but I enjoy the water. They said, "Here's what to do, Richard. Don't walk, run into a big wave. And when you run into the wave, let it take you over." Ah, I said, in theory that sounds great.

So I ran into the first wave that came across the Pacific to that shore. I ran into it, and this wave indeed took me over with sounds and crashes that deafened my ears as water filled me and surrounded me. And I panicked! The silence was deafening; the roar was excruciating. I began to squirm and kick and try to hold on to the water. Realizing I was getting nowhere that way, I let go. And then the water did to me what it wished. It tumbled me, tossed me, harmonized with me, rang with me, battered me, and carried me, and drowned me until, at last, in letting go in the water, I found myself sung back to shore with a harmonious splashing of the waves on my wet and awakened body.

The water invites us to listen to the music of surrender. It invites us, in its wave and power and roar, to let go of all control and power, if we wish to live in the water. It invites us to be sung as a community that has surrendered itself and has learned, as Tertullian taught us in the second century, in his wonderful treatise on baptism, that we must swim in the waters as fish following the great Ichthus, Christ. We must learn to survive in the water by surrendering all apparent power and control, by breathing that which is foreign to us. In breathing the water, Tertullian said, we know that we are a new creation.

Everybody should try body surfing before we dare think we can build a
new church: everyone must be caught up in the baptism of living under the water. The power of the water and the spirit alone can give us the power to be sung anew as the people of God.

Word

Only when we have been begotten in water and the sound of its waves do we know that water cleanses us. Only by surrendering to its power and allowing ourselves to be taken over by a power greater than ourselves will we ever be sung into a new church. Only then will we learn water’s refreshing quality, the sound of it that refreshes, cleanses, nourishes, destroys, rebuilds, and brings us peace as its sound centers us deeper in our true selves.

Only those who have surrendered in the water can hear the word proclaimed. In the beginning that word spoke over the water; it erupted out of the silent music of God to speak over the water and create out of the water all living creatures. Out of that word in the beginning has come all that is—a word of covenant and promise to those who have surrendered, a word of hope to the hopeless, liberty to captives, freedom to those in prison, joy to those who know sorrow.

Only those who have surrendered in the water can hear this word spoken, though it is a mighty sound. It has echoed through the centuries in covenant and promise to people of generations past. It has sung a community of faith; it has sung a family of believers. This word resounds to the ends of the earth and shakes the foundations of humanity.

This word becomes incarnate God, for the word becomes flesh in Jesus, the living word. In parable, story, poetry, and example, this living word subverted those who were afraid of the water. His parables turned the tide of human history. Those parables, words, and examples and that life continued to echo, changing the waters into wine, bread and wine into the presence of God’s communion with us. That word changes all reality into the hope and promise of all we can be.

The word calls us in, through, and out of the water. It calls us to remember the song, so we can teach it to our children. The word we sing echoes from the mouth at the center of the cross, the word of the one who knows us in all our suffering, pain, and becoming: “Eli, Eli,
lama sabachthani!” From the wound in his side, he draws all of creation into his very body, so that in his pouring out blood and water, all might know life in that word: “Abba!”

The word that invites us into the memory of the crucified one alone can sing us into being a new church. We cannot be a new church if we forget the death of the Lord, nor can we be a new church if we continue to crucify those we call “the old church.” If we forget the cross, we have only ourselves to sing about. If we forget the cross, we forget the word spoken there in its premiere utterance: “Into your hands I commend my spirit.”

But how do we remember the word of the cross, so that we can hear it singing us into being? This is more than historical recollection; remembering comes in those who are unafraid of surrendering in the water. Such remembering means to keep on jumping into the pool, embracing the crucified one now, being sung into a community of compassion. Only the community of compassion can continue the song of the crucified one. Without our compassion, the memory of Jesus is a glbt recollection of a past event, a faint echo of a song sung in Palestine, rather than the living song of praise in a compassionate church, divinity displayed in human love.

Assembly

We gather as an assembly, not as strangers and aliens, but as friends, to proclaim the word of memory of the one whose magnitude of love echoes still from the bolt of the cross. We gather as a community surrendering always under the water, knowing that our identity comes not of our own power, nor of human willing it, not from carnal desire or blood. Our identity is sung into being only by the spirit of God.

Our assembly is sung into being by all those who join in the hymn of creation, a vast throng of creatures: fish, birds, butterflies, and yeasties. We gather with all created orders, with the sun and the moon, the planets and constellations, with black holes and extraterrestrials. Our assembly is sung in being by generations of gene pools that have made us what we are. We come into being as an assembly sung by the spirit into a communion of saints with prophets, martyrs, and witnesses of all kinds, joining with the dead in a communion of memory.

Who we are as an assembly is not limited by numbers; it is joined by word, water, and spirit into a vast throng of witnesses too numerous to count, who sing the word of creation in their every fiber, even to the vibration of light itself. In the very depths of our being, we are an assembly, undivided, stranger to no one and to nothing, because we vibrate in our being with the echo of the cross.

We are a symbol of the living God, being sung into a church anew and afresh, one that knows no barriers, walls, strangers, or aliens. This new church allows itself to be in vast array, in harmony and disharmony, in cacophony and sound, even in sounds that our ears cannot register. We are called to be larger than we think we are, beyond all the dimensions we can dream and imagine, when we allow ourselves to be sung into church. Unless we allow ourselves such vastness and such harmony, the new church that we sing into being will be as narrow as the old one that had been sung before it.

The only assembly that can think in such vast dimensions is the one that remembers the magnitude of love that has become flesh in us. This assembly professes Christ who, on the cross, in the echo of his passion, fills the universe in all its parts. This community knows the echo of the cross and, unafraid, proclaims in that death the hope of all creation, for it has itself surrendered in the water, baptized into his death, so that we might share in his resurrection and the resurrection of all creation in the love of this God who sings us into the body of Christ.

Fire

Sung by the water, caught up in the promise of the word from the bolt of the cross, we as an assembly renewed in our ministry of compassion are called into light, called to be light, the fire and passion of light. We are called by the cries of the blue flame that invites us to be its echo as living flames of love.

Quenched by the water, nourished by the word, and alive with one another: now fire calls us into church. As The Magic Flute reminds us at its very close, Tamino and Sarasvati walked through the flames into the new reality of their love. We are called, however, not just to walk through the fire, but to be fire, the fire of passion that sings in our marrow. We must be that fire sung by the passion of Christ, the passion of water, the passion of all creation. Passionate in our imaginations, on fire with our desire to serve and our hope that we will be sung into a new church, we bring that fire into our voices that sing of this new church.

Denise Levertov has a poem that she calls “I Learned That Her Name Was Proverb.” She writes:

I learned that her name was “Proverb,”
and the secret names of all we meet
who lead us deeper into our own
labyrinth
of valleys and mountains,
twisting valleys and steeper moun-
tains,
their hidden names are always like
“Proverb” and “Promises,”
“Rune,” “Omen,” “Fable,” “Par-
able”—
those we meet for only one crucial
moment gaze to gaze,
or for years know and don’t recog-
nize,
but of whom, later, a word sings back
to us
as if from high among leaves,
still near, but beyond sight,
drawing us from tree to tree
toward the time and the unknown
place
where we will know what it is to
arrive.

We end with the hope of fire, the hope
that it will continue to burn until we do
arrive, when all creation once again
discovers the fullness of the spirit, the
echo of the word, and the fulfillment of
the cross of Christ. We sing a church
and are sung as a church in hope and
promise and prayer.
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The Collegeville Hymnal


The Collegeville Hymnal is the seventh edition in a line of vernacular hymnals that The Liturgical Press began in 1959 with its successful Our Parish Prays and Sings. Arriving some thirty years after its oldest predecessor, this latest edition has been newly engraved and exhaustively updated, making it the most significant and thorough revision in the series to date. It contains nearly five hundred hymns as well as responsorial psalms and service music ranging in Fr. McKenna’s words, from the “best of classical Christian hymnody” to “music and texts of notable merit gleaned from the work of contemporary composers and writers.”

Mass prayers and readings are not included, but the Order of Mass (with a thoughtfully didactic narration) precedes the first portion of the hymnal devoted to eleven complete settings of the English ordinary. What is most striking about this segment of the hymnal is the wealth of attractive and singable settings that are new or perhaps unfamiliar, by contemporary composers such as Eugene Engleit, William Ferris, Robert Kreutz, Fintan O’Carroll, and Stephen Somerville. Two “tried and true” settings include Becket Sencer’s Trinity Mass and the Danish Amen Mass by Charles Frischmann and David Kraehenbuhl. McKenna’s own settings of the first and second eucharistic prayers for Masses with children are also noteworthy. The hymnal provides three settings of the Latin text of the ordinary, but these are curiously separated from the settings for the vernacular, appearing at the end of the hymnal. To stress musical unity, each setting is presented contiguously in its entirety.

The second major portion of the hymnal contains common responsorial psalms organized according to the various seasons of the liturgical year. Most settings feature very durable refrains with verses set to simple intonation formulas; many include alternate refrains; and several psalms are presented in multiple settings (for example, there are four settings of Psalm 145). Though these compositions are generally appealing, there is a sameness of musical structure and style that seems inconsistent with both the rich textual diversity of the psalter and the generally eclectic vision and scope of the hymnal. By choosing to include only common responsorial psalms, the hymnal omits many psalm texts that are by now important to communal and private prayer in most parishes. (Where, for instance, is Psalm 16 or Psalm 139?) This section concludes with a brief selection of gospel acclamations (four alleluias and five Lenten acclamations) and instructions that show how to point gospel verses for use with simplified Gregorian chant formulas.

The work’s most extensive segment encompasses hymnody organized into four broad categories: Hymns for the Church Year (eleven subheadings include four seasons, four major feasts, Holy Week, Mary, and the saints); Hymns for the Rites of the Church (twelve subheadings include the seven sacraments, the RCIA, funerals, blessings, litanies, and eucharistic worship outside of Mass); Hymns for the Liturgy of the Hours (morning prayer and evening prayer); and Hymns for General Use (with thirteen subheadings). Information concerning authors, composers, meter, common title, sources, and copyright ownership appears clearly but inconspicuously beneath each hymn along with very useful cross-referencing of alternate texts, tunes, keys, arrangements, or harmonizations. A brief description of the structure and order of prayers and psalms for morning and evening prayer precedes the hymnody for the hours.

Each of the four major units of hymnody is remarkable for its comprehensiveness, diversity, and balance. Nearly every traditional Gregorian chant that would be known to an average congregation is included in modern non-metered notation, as are traditional folk songs from an international array of cultures. Contemporary texts include works by Thomas Troeger, James Quinn, and Brian Wren; contemporary music is represented by such composers as Gerre Hancock, Carol Doran, Carl Schalk, and Erik Routley. All of the standard texts and tunes are present, along with a peppering of works that have endured the tumultuous times of the “folk Mass,” including pieces by Lucien Deiss, Sebastian Temple, and Gregory Norbert.

Hymns are presented in various formats. Many appear only with a melody line, while others are given with SATB voice parts. Harmonizations for familiar hymn tunes appear to be standard and conventional. The information following the actual hymn sometimes makes reference to instrumental or vocal descants, but these are evidently available only in the supplementary organ accompaniment.

Texts generally have been selected to eliminate noninclusive and archaic language, but the editor does acknowledge that poetic importance sometimes precedes change. (It is difficult, for instance, to arrive at a sensible and artistic textual variant for “Faith of Our Fathers.”) Approved ICEL texts from the Sacramentary, the Lectionary for Mass, and other sources have been retained for the service music. Maternal or feminine imagery will be too sparse for some tastes, but the editors have taken a sensible approach and avoided the often trivial and awkward dual-genre texts of recent years.

The Collegeville Hymnal is a complete worship aid that has been compiled with a great deal of thought and care. Typography throughout is clear and easy to read, and the sturdy, handsome binding should both foster and endure years of use. Fr. McKenna and his consultants have created a fine work that does much to achieve their goal of “providing the Sunday assembly with a liturgically alive and comprehensive hymnbook that invites and encourages congregational song in typical parish settings, without neglecting the choral and cantorial music recommended by the Constitution on Sacred Liturgy and the statements of the American hierarchy.”

Rudy T. Marcozzi

Worship Third Edition:
Liturgy of the Hours—Leader’s Edition

This volume is among the many books published under the heading "Worship Third Edition." Its appearance clearly signals the fact that GIA takes seriously the importance of the liturgy of the hours. The beauty and quality of the materials used, particularly in the hardbound edition, make it worthy of the liturgy. A spiral bound edition is also available for the convenience of the accompanist.

The Leader's Edition is designed as a companion volume to the third edition of Worship and is intended for use by the presiding minister, assistant, cantor, reader, and organist. Each of these ministers, however, with the possible exception of the reader, will need to use the pew edition of the hymnal as well as this book, since the antiphons are in the Leader's Edition, while the psalms and canticles are found in the full hymnal. This can make the rendering of the music cumbersome, especially for the organist and cantor, who must work with both books.

Perhaps by not including in this Leader's Edition the as-yet-unrevised psalmody found in the hymnal, GIA is allowing for the possibility of publishing a supplement when the new ICEL translations of the psalms and canticles are finally approved. But if that is the case, the publisher's concern for inclusive language does not seem to extend to the intercessions: the texts for these are all as they appear in Christian Prayer without adjustments for inclusive language. A final textual observation: The readings are offered in The Jerusalem Bible translation (1966 version), rather than in the more familiar New American Bible translation. This choice offers a convenient alternative to the familiar texts in the more widely used versions of Christian Prayer.

The foreword is well worth the time it takes to read. Simply and briefly it presents valuable information and suggestions concerning the roles of ministers, the use of symbols, gestures, and methods for singing the psalms. It also strongly encourages the reading of the General Instruction of the Liturgy of the Hours by all those who are introducing the prayer of the hours to a parish community for the first time.

The book is organized according to the liturgical calendar, but because of space limitations, it does not include settings for the entire church year. There are musical settings for all the antiphons of the psalms and canticles of morning prayer and evening prayer II for all Sundays of the year as well as all solemnities, feasts of the Lord, and the office of the dead. Night prayer is also included, but since the musical settings have already been published in the hymnal, this edition includes only references. Ten seasonal settings are offered for the optional thanksgiving for evening prayer, each following the same melodic formula in a way similar to the preface settings in the Sacramentary. This notation is easier to follow, however, since the pitches for each syllable are notated rather than being included in reciting tones.

Twenty-nine composers, all conforming their compositions to the monosyllabic plainsong style, have contributed to the volume. The antiphons work very well with the psalm tones and the Gelineau settings of the psalms and canticles published in Worship. GIA's choice of this style will undoubtedly contribute to reinvigorating a long tradition of the sung office as well as

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enabling unaccompanied singing as a viable option, for the settings are singable whether accompanied or unaccompanied. They generally possess a beauty and simplicity of line that allows for a clear rendering of the text. Although there is a uniformity of style, the variety of composers and their sensitivity to the spirit of the seasons—as well as the tones and rhythms of the various texts—provide ample variety in the music.

The Liturgy of the Hours—Leader’s Edition has much to recommend it, despite the inconvenience of having to use a second book. The volume provides quality music for those interested in working with the structured setting of the official rite while still allowing for both creativity and variety.

Judith Marie Kubicki

Choral

The Advent of Our God


This service consists of an overture for solo piano called the “Carolling Introit,” twelve carols and psalms, and five spoken birth legends that have been adapted from Genesis, Judges, Samuel, and Luke. The overall concept of this work is excellent, and it clearly fulfills a need for music during the season of Advent. The words are fresh, and the use of Spanish, French, and Flemish carols will bring these tunes from the periphery of the repertoire to a deserved place nearer the center.

Perhaps the work’s greatest strength lies in its flexibility. Without harming the overall structure, it is possible to substitute other music and provide different readings. The music may be sung with various combinations of cantor, choir, soloists, and assembly. It can be accompanied by piano or organ with the addition of numerous other instruments. In other words, there is a substantial skeleton on which local forces can be brought into play as needed.

In addition the author states: “In all of these arrangements the first objective has been to provide music that is accessible to average non-professional choral singers.” This objective has been achieved by, among other things, limiting the arrangements to SAB. Those who customarily work with SATB arrangements will nevertheless be rewarded by needing less rehearsal time to produce a satisfying result.

Rehearsals may be frustrating, however, because the instrumental parts do not contain rehearsal numbers, and neither does the choral edition, which is printed with page numbers that differ from the director’s edition. Starting at a place that everyone can find readily is quite difficult in many instances. Also, proofreading could have been better.

All the keyboard arrangements are excellent. The piano seems to be the preferred instrument, and a piece such as “Masters in This Hall” clearly has a piano “feel” to it. But a piece such as “Song of High Revolt” may present some problems if it is accompanied by the piano. If the assembly sings with vigor, and the room is quite large, a piano will have difficulty providing sufficient sound and leadership. In any case, the range of the keyboard arrangements does not exceed that of the organ.

All of the traditional melodies used in this work are strong and individual. There is the dancelike “Herald in the Desert,” the charming “Flemish Prophet Carol,” and the tender “There Grows a Tree in Jesse’s Dwelling” (“Es ist ein Ros’”), to name a few. The metrical setting of “O Come, Emmanuel” makes this chant rather static and somewhat inert. Both the “Magnificat” and “Kingdom Come!” are less interesting, although the latter has a certain power when the refrain is sung with commitment.

Mention must also be made of the excellent background notes given for each carol and the extensive performance notes, which encourage conductors to be inventive in the use of their forces. And finally, but not least, the beauty of the cover art and graphic design makes this an inviting publication.

James Callahan

Books

Not unlike a visitor to the exhibit hall at the NPM Convention, a book review editor has the pleasure of seeing the many new books that are published each year in liturgy and related areas. Perhaps my greatest frustration in the face of such riches is knowing that the space for this column and for “Footnotes” in Notebook is never enough to review many of these books. So in the fashion of a “Books Received” column in other periodicals, this issue’s column will briefly describe some
of the books that have been piling up in this book review editor’s office for a couple of years!

Paul Covino

The 1990 Michael Mathis Award from the Notre Dame Center for Pastoral Liturgy justifiably recognized the tremendous contribution that Liturgy Training Publications has made “by placing in our churches and our households a treasury of resources that reflect with beauty, style and grace the Mystery we celebrate.” Recent publications from LTP include Words Around the Fire (1990, 77 pages, $6.95) and Words Around the Table (1991, 122 pages, $8.95), meditations by Gail Ramshaw on the Scriptures and prayer texts of the Easter Vigil and the Sunday eucharist respectively. The two-volume Lent Sourcebook (1990, 232/229 pages, $12.95 each, both volumes for $23.95) joins the previous collections of seasonal prayers, Scripture, poetry, and hymn texts. This new collection offers a veritable feast for the season of fasting.

Also from LTP comes The Church Speaks about Sacraments with Children (1990, 66 pages, $4.50), containing pertinent church documentation and commentary by Mark Searle about infant baptism, initiation of children of catechetical age, first confession, confirmation, and first communion. Those who minister to the sick will want to read A Companion to Pastoral Care of the Sick (1990, 46 pages, $4.50) by Michael Ahlstrom, Peter Gilmour, and Robert Tuzik. This short book offers advice for tapping the pastoral riches of the 1983 rite. Prayerbook for Engaged Couples (1990, 85 pages, $5.95) by Austin Fleming invites engaged couples to pray with and through the scriptural and prayer texts of the Rite of Marriage. This is a fine resource to give to couples preparing for marriage in your community.

Twenty-Third Publications has recently published two new titles by the well-known pastor William Bausch. Timely Homilies (1990, 166 pages, $9.95) is a collection of twenty-nine homilies based on the gospel pericopes for various occasions throughout the liturgical year. And The Hands-On Parish (1989, 219 pages, $9.95) draws on the experience of Bausch’s New Jersey parish to illustrate the attitudes and practices that foster healthy, life-giving communities of faith.

The newsletter that accompanied Dramas for Worship (1989, 261 pages, $11.95) declared that “using drama in worship is easy!” This reviewer’s experience suggests that the opposite is more often true and that truly effective and appropriate drama, like any art form used for worship, takes a good deal of talent and liturgical sensitivity. Communities blessed with such talent, however, may find some good pieces among Karen Patiucchi’s seventy-two brief dramas in this book as well as among the somewhat lengthier dramas in Worship Dramas for Children and Adults (1988, 180 pages, $11.95) by Cathy Lee and Chris Uhlmann. From the same publisher comes Breakthrough: Stories of Conversion (1988, 139 pages, $7.95) by Andre Papineau. It provides sixteen stories and reflections on conversion based on the Scriptures. This is good supplementary reading for those involved in RCIA ministry and the various twelve-step programs.

NPM’s own Pastoral Press has added two more titles to its “Pastoral Music in Practice” series. The articles in these books are drawn from the pages of this magazine, with each volume focusing on a particular topic or family of topics. Initiation and its Seasons (1990, 143 pages, $9.95) offers three articles on the rites of initiation (one each on infant baptism, the RCIA, and confirmation); seven articles on Lent, the Triduum, and Easter; and four on music for the rites and the Triduum. Weddings, Funerals, Liturgy of the Hours (1990, 128 pages, $9.95) reprints six, five, and four articles respectively on the three topics in its title. Joining the Pastoral Press’s “Basics” series is Cantor Basics (1991, 122 pages, $9.95) by James Hansen. Drawing on his experience as coordinator of NPM’s Cantor Schools, Hansen gives answers to ninety-nine commonly asked questions about the ministry of cantors and ends with a list of recommended readings.

The still unfolding question of leadership and ministry in Catholic parishes is addressed in three recent publications from Sheed and Ward. Dean Hoge, Jackson Carroll, and Francis Sheets are the authors of Patterns of Parish Leadership (1988, 203 pages, $14.95). It examines parish leadership in four denominations (Roman Catholic, Lutheran, United Methodist, Episcopalian) from the viewpoints of trends made evident in research, the cost of professional parish leadership, and the attitudes of lay leaders about the effectiveness of such professional leadership. Staffing Tomorrow’s Parishes (84 pages, $5.95) presents three keynote addresses and data on parish staffing from a 1989 symposium sponsored by the Institute for Pastoral Life. Charles Gusmer’s address on sacramental theology in light of the diminishing number of priests is particularly worthwhile reading for NPM members. A 1989 gathering of ministers from small, rural communities led to the publication of Ministry in the Small Church (1988, 120 pages, $8.95) edited by David Andrews. The seven articles discuss various pastoral issues in small churches, including an article by Michael Kwaterski on liturgy and prayer.

Scripture scholar Raymond Brown has added another title to his series of essays on the seasonal gospel readings published by The Liturgical Press. A Risen Christ in Easter-time (1991, 95 pages, $4.95) discusses how the resurrection narrative in each of the four gospels fits that gospel’s plan and theology. As usual with Brown, this book is full of exegetical insights for the preacher, liturgist, and musician. From the same publisher comes The Liturgical Environment: What the Documents Say (1990, 176 pages, $9.95) by Mark Boyer. He discusses ten major areas of the worship environment, summarizes pertinent church documents, and offers a commentary on the theology and practice implied in the documents.

Three additional titles in The Liturgical Press’s “American Essays in Liturgy” series are worth looking into. In Holy Week in the Parish (1991, 56 pages, $3.95), Don Neumann offers historical background and sage advice for the ritual celebration of the Holy Week liturgies. Richard Rutherford adds to his considerable body of fine commentary on the funeral rites in The Order of Christian Funerals: An Invitation to Pastoral Care (1990, 55 pages, $3.95). The active participation in liturgy that the Second Vatican Council posted as the primary aim of liturgical renewal is the subject of Liturgical Participation: An Ongoing Assessment (1988, 44 pages, $3.95). Frederick McManus brings to this brief volume the advantage of his personal involvement in the Council’s preparatory liturgical commission as well as numerous postconciliar roles in liturgical leadership. He addresses the context and status of liturgical participation as well as the critiques that have been made of the emphasis on verbal modes of participation.

Do you find yourself with no time to
read, but lots of time behind the wheel of a car? Then make those long drives an educational experience with audio cassettes. St. Anthony Messenger Press has produced four sets of tapes on issues of concern to liturgists and pastoral musicians. *The Body at Eucharist: Gesture and Posture* (1990, 3 tapes, $27.95), by J. Michael Sparough, Betsey Beckman, and Bobby Fisher, invites the listener to experience the liturgy of word and eucharist through movement. (A warning to drivers: Hold off on the gestures until you’re out of the car!) A companion set of tapes is by the same trio. *The Body at Eucharist: Senses and Symbols* (1990, 2 tapes, $19.95) offers guided imagery meditations on the central liturgical symbols. Richard Fragomeni is the speaker on *Celebrating the Rites of the Catechumenate* (1990, 2 tapes, $18.95) and *Liturgal Catechesis for Children* (1991, 4 tapes, $32.95). The first set is concerned with the rites of the catechumenate period, from the rite of acceptance through sending catechumens to the rite of election, while the second set discusses liturgy with children and the emerging issues of liturgical catechesis.

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Wicks Organ Tour

On Friday, July 12, the Wicks Organ Company sponsored a trip to St. Albert the Great Parish that featured the brand-new Wicks pipe organ installed there (opus 6206, 12 ranks, 2 manuals). The instrument was designed in coordination with Rev. James Chepponis to lead congregational singing and to accompany the choir.

Over two hundred people took advantage of the opportunity to hear this new instrument. Father Chepponis gave the participants some background on the church design and how the pipe organ was incorporated into it, then he played a hymn to demonstrate the instrument’s ability to lead congregational singing. John Walsh, the organist and choir master of St. Gabriel’s Roman Catholic Church in St. Louis, MO, continued the program with a variety of literature to illustrate the organ’s versatility. At the end of the program, participants shared a lunch provided by the Wicks Organ Company and then returned to the Convention Center.

CLEF Releases Album

The Concert and Liturgy Enrichment Foundation for Church and Synagogue (CLEF) has released a new digital cassette album, *The Sacred to the Sassy*, that features performances by an NPM member, Ken Mervine, and his wife Barbara. The recording also showcases the newly enlarged 1935 Aeolian Skinner and Hildebrandt organs of Bristol Chapel at the Westminster Choir College, Princeton, NJ. The cost of the recording is $11.00 (postpaid). CLEF

Each day was filled with wonderful workshops and exciting new ideas and hopes.

A Convention Participant

was established as a forum for ecumenism through common worship and unity through music. To order the recording, or for more information on CLEF’s program, write: CLEF, 149 Maple Street, Bridgewater, NJ 08807.

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Peter’s Way has brought more than 250 choirs to Europe and the Holy Land on successful choir tours over the past six years. One of the great benefits of working with this travel agency is that they offer choir directors an opportunity to preview the sites and accommodations before their choir goes on tour. These ”fam” (familiarization) tours offer choir directors this opportunity at a fraction of the regular cost, and the cost is fully refundable if the choir later arranges a tour through Peter’s Way.

Fam tours offered this year include a trip to Germany and Austria (November 11–18, 1991); France (January 13–20, 1992); the Holy Land (January 15–24, 1992); the Fifth World Congress of Choir Directors in Rome, Assisi, and Vatican City (February 6–13, 1992); Spain (February 20–27, 1992), and Ireland for St. Patrick’s Day (March 16–23, 1992). For more information on these tours, contact: Peter’s Way, 270 Main Street, Port Washington, NY 11050. Toll-free phone outside New York State: 1 (800) 225-7662. Fax: (516) 767-7094.

Inculcation Reborn

One important voice of Christian inculturation has been still, another is taking its place. After five years, the magazine *Inculcation* has ceased publication with the Summer 1991 issue. It was sponsored by the Columban Fathers to encourage reflection on the interaction between Christianity and Korean culture. Sean Dwan, its editor, is taking up an assignment in Ireland.

The Columban Fathers do not want to terminate the dialogue, however, so they will begin a quarterly newsletter titled *Inculcation Korea*. This new publication will present examples of how...
Christianity is taking shape in Korea and will encourage reflection on issues of inculturation. Those interested in examining the newsletter may write to Inculturation: Korea Newsletter, C.P.O. Box 1167, Seoul, Korea 100-611.

New Publications

Several associations and publishers have announced new and useful books and videos.

The Christmas Cycle is an ecumenical resource book for congregational planning of Advent, Christmas, and Epiphany that comes from The Liturgical Conference. This 100-page book, part of the Liturgy series, contains seasonal materials and ideas for worship, education, lectionary study, music, celebrations in the home, and ecumenical events. Suggestions are aimed at integrating church, home, and community in a coordinated celebration of the cycle of Christmas feasts. Cost is $10.95 per copy, plus $1.00 postage (quantity discounts are available). Order from: The Liturgical Conference, 1017 Twelfth Street, NW, Washington, DC 20005.

Phone: 1 (800) 394-0885.

Worship & Ministry is a handsome new quarterly publication from the Office of Liturgy in the Diocese of Orlando, FL. Each issue of twenty or more pages will contain items of useful information, support, encouragement, and challenge prepared by local writers, photographers, and poets, supplemented with articles reprinted from international and national liturgy publications. The subscription rate is $40 for ten issues. Contact: Office of Liturgy, Diocese of Orlando, PO Box 1800, Orlando, FL 32802. Phone: (407) 425-3556.

Preparing Funeral Liturgies: A Liturgical Handbook for Bereavement Committees comes from the Worship Office in the Archdiocese of Cincinnati. It provides liturgical guidance to members of parish bereavement committees who help members of their community prepare the funeral liturgies. The cost is $7.00 per copy, postpaid. Order from: Worship Office, Archdiocese of Cincinnati, 100 E. Eighth Street, Cincinnati, OH 45202. Phone: (513) 421-3131, ext. 220.

Multicultural Music Education is the topic of four new videos and a book from the Music Educators National Conference (MENC). Each video, made during the 1990 Symposium on Multicultural Approaches to Music Education, explores the history and philosophy of music from a different cultural group and offers practical teaching ideas and examples of music, dance, instruments, and songs for classroom use. The price of each video is $39.50 ($31.60 for MENC members). The titles are: Teaching the Music of African Americans (stock #3070); Teaching the Music of Asian Americans (#3073); Teaching the Music of Hispanic Americans (#3071); and Teaching the Music of the American Indian (#3072). An accompanying book, Teaching Music with a Multicultural Approach (stock #1048) features music examples, lesson plans, and resource lists for all the cultures presented in the videos. Compiled by William M. Anderson, this book costs $14.50 ($11.60 for MENC members). The complete package of book and four videos (#3074) is available at a special price of $146.50 ($117.20 for MENC members). Order from: MENC Publications Sales, 1902 Association Drive, Reston, VA 22091. Phone toll-free: 1 (800) 828-0229.

A full tuition scholarship, renewable on a yearly basis, is available to a qualified student organist to attend the College of the Holy Cross, a four-year Jesuit liberal arts college located in Worcester, Massachusetts, beginning September 1992. The recipient of this scholarship will have at his/her disposition the 1985 four manual, fifty stop mechanical action organ built by Taylor & Boody Organbuilders located in the beautiful Saint Joseph Memorial Chapel. It is expected that the awardee will assist the College Organist in all aspects of the chapel music programs. The awardee will also be expected to major in music, study organ privately for four years and have a career goal in church music and/or organ. Applicants for the scholarship should have experience in Church music and a strong background in keyboard studies and sightreading.

A detailed resume of the applicant’s studies in music and musical experience, as well as a list of his/her organ repertoire, are to be sent to Professor James David Christie, Department of Music, College of the Holy Cross, Worcester, MA 01610. Deadline for submission of scholarship application is February 15, 1992.
MIDI Users

A new look at the MUSIG mission statement; a new packet to introduce NPM members to MIDI profiles of successful MIDI users; a new Steering Committee—these were the highlights of this year's national meeting of NPM's MIDI Users Support and Information Group (MUSIG).

About forty-five people attended that meeting in Pittsburgh on Friday, July 12, during the National Convention week. Three of the appointed Steering Committee members were there, and Joseph Koestner of St. Louis, MO, began the initial discussion. He also announced the resignation of the former MUSIG chairperson, Charles Andersen of Anaheim, CA, though Chuck has agreed to continue to serve in the advisory group. Nancy Chvatal of the NPM Western Office reported on the current status of the MIDI Users list and the National Office's plans for continued service to MIDI Users.

The group's Preliminary Mission Statement, developed out of a previous meeting at the 1989 NPM National Convention in Long Beach, CA, became the next topic for the participants. Copies of the statement were distributed along with blank forms for new members to submit MIDI Profiles for the national files. Those present made additional recommendations on a membership directory, a newsletter, seminars and workshops, and Chapter support.

New business discussion produced some very interesting ideas for the incoming Steering Committee to use as directives. Participants made a strong recommendation for the creation of an "Introduction to MIDI" packet, to be made available to all NPM members on request. They listed proposed contents for this packet. Once the materials are assembled, we will announce the packet's availability in this column in a

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future issue of Pastoral Music. This MUSIG column will also become the place for profiles of successful MIDI Users and their parish practice. Watch for the first of these profiles in the December-January issue.

Those at the Pittsburgh meeting asked the National Office to approach publishers to educate MIDI users on the permissions needed for sequencing copyrighted music for parish use. The group requested that NPM suggest to publishers that sequencing permission be automatically included in blanket reprint licenses and that sequencing permissions be no more expensive than one-time reprint fees.

The new MUSIG Steering Committee includes: Charles Andersen, Anaheim, CA; Kevin Keil, Garfield Heights, OH; Art McGervay, Pittsburgh, PA; Joe Petrono, Phoenix, AZ; J. W. Snyder, Miami, FL; Ron Appel, Largo, FL; Joe Gagliano, Hicksville, NY; Diane Hennessey, Colombia, MO. A chairperson will be chosen from this group.

Participants responded enthusiastically to the idea of having the next MUSIG meeting in the Bahamas, at the 1992 NPM Regional Convention there. More than half the attendees raised their hands in semicommittment to attend such a meeting! The Steering Committee members who were present wondered aloud whether a pre-meeting consultation might not be necessary to check out the site this winter! They were disappointed to learn that there was no NPM budget for such a meeting.

Watch this column in future issues for further MUSIG announcements and for the first of a series of pastoral practice profiles of NPM MIDI users. For further information or to add your name to the MUSIG list, contact: NPM Western Office, 1513 S.W. Marlow, Portland, OR 97225. Phone: (503) 297-1212. Fax: (503) 297-2412.

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Maranatha. Publication is a 24-page booklet (8¼ x 5¼). Contains dialogue prayers and intercessions, canticles, prophecies, music for the O Antiphons and other Advent hymns. Order from: St. Mary's Press, 204 N. Main Street, O'Fallon, MO 63366. 1 copy $0.50; 50 or more copies $0.40 each. Music for prophecies $0.50. Organ accompaniment $3.50. Handling & shipping charges added. HLP–4114.

Miscellaneous

The major benefit I received from this Convention is exposure to NPM and its philosophy as a new member ... exposure to superb liturgies ... good balance of styles at morning prayer ... inspiration ... reinforcement (affirmation) ... refreshment ... healing ... unity ... sharing with others ... a chance to be away from the usual routine ... community tolerance ... feeling like a member of the body of Christ ... making new friends ... a spiritual boost for my music ministry ... a new and clearer focus on my ministry ... the tremendous support that comes from sharing prayer, ideas, and ideals ... inspiration to continue with church music work ... knowing that the church is still alive elsewhere ... inspiration combined with practical help ... the combination of profound, practical, and humorous aspects ... outstanding keynote speakers and workshop leaders ... a healthy dose of enthusiasm ... new music, new ideas ... the DMMD Institute—a real gem ... the variety of workshops and showcases ... excellent skills enhancement ... opportunity to gain graduate credit ... a better understanding of the RCIA process ... a cross-cultural mix of music ... hearing good music again ... a greater focus on more substantial choral music ... a recognition that all the things we're doing, we're doing right ... a rethinking of the way I do things ... a recognition of how important the knowledge of Scripture is ... learning how to integrate the presider and the congregation in prayer ... challenging questions ... learning as much from the speakers' example and presence as from their information ... meeting the "great composers" ... experiencing new music resources to take home ... meeting musicians of all ages ... insight into what is and is not good liturgy ... a variety of topical interests ... participating in Credo ... NPM/ME ... time for eating and sleeping ... being able to buy music at a good discount ... reassurance that my little parish is on the right path ... going forth with a unified direction and goal ... vision ... hope for the future ... singing a new song, communally.
At future Conventions we should have more experiences like the healing service to bring us together ... congregational singing ... balance ... synthesis ... good classical works ... inclusiveness in music and ministries ... women leading prayer ... pioneers and ground breakers ... multicultural music ... Black and Hispanic music ... music for those working in religious education programs ... music for people aged 16 to 25 ... eucharistic liturgies ... formal evening or night prayer ... forms of liturgy adaptable to the run-of-the-mill parish ... times for prayer ... respect for the people who are praying when services begin ... vibrant major addresses ... public discussions and debates ... open question and answer sessions ... critiques of church music by contemporary composers ... emphasis on pipe organs ... general showcases ... tickets for quartets and other performances ... roomier spaces for workshops ... advanced workshops ... advanced handbell workshops ... repeated workshops ... workshops for campus ministers ... workshops on including the handicapped ... workshops on small base communities ... workshops for parishes with low budgets ... learning "tracks" ... sessions that demonstrate good liturgical music and good principles ... sessions on musician burnout ... sessions for guitarists ... sessions for organists ... interpretation and study sessions ... sessions on combining the roles of liturgy coordinator and music director in one person ... sessions on seasonal liturgy planning ... sessions on technology ... sessions on American folk roots ... skill sessions ... hands-on learning ... twelve-step meetings ... recognition of how dysfunctional we are ... general information booths ... parties like the GIA celebration ... free time between events and sessions ... evening exhibit time ... social time with colleagues ... time to eat ... expo time ... time off ... time ... discounts on music ... freebies at the exhibits ... exhibits ... local clergy in attendance ... inspiring and awesome jam sessions ... pre-Convention enrichment opportunities ... basic courtesy ... concession stands on site ... reasonably priced restaurants nearby ... boat trips ... reasonably priced housing ... tapes of all the sessions ... room for comments on the evaluation sheet ... shuttles ... doughnuts ... ice cream ... of

and less (fewer) troublesome sound systems ... overproduced liturgies ... music in the liturgies ... performance music at the expense of the rite ... dramatics ... bass ... gathering spaces set up like "traditional" churches with the stage in front ... overcrowded sessions ... singing of the Word of God ... emphasis on cantors ... organ music ... hymns ... debates ... false advertising ... dancing and other things happening on floor level, out of sight of large parts of the congregation ... bad liturgical dancing ... noise overflow from other workshops ... talk ... rushing around ... hawking of materials ... overly long liturgies ... overlong concerts in hot cathedrals ... walking ... piffle ... complaining ... just less.
For a church piano, it's not so much a life of inspiration as it is a life at hard labor.

At choir practices, church services, ceremonies and recreational programs, a piano is expected to perform without fail at a moments notice. And Young Chang pianos are built to provide that kind of outstanding performance year after year under the most demanding conditions.

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