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In This Issue...

We deal with two elements, entertainment and delight. The dictionary includes among the current uses of "entertain" these two definitions: "to receive and provide for, esp. ... in one's house; as, to entertain guests," and "to engage the attention of agreeably; to amuse with that which makes the time pass pleasantly; to divert." It is with this second meaning that I am using the word. Most of us know firsthand that liturgical music can divert or, even stronger, seduce an assembly. Thomas Day's book, Why Catholics Can't Sing, hit home in this area with its strong comments about the would-be Caruso cantor and the "Father Hank and Friends" priest. And he is right: musicians easily exaggerate their role into a performance that does not lead beyond itself and calls attention only to itself. Entertainment, in this sense, is always misleading to liturgy and should be stopped.

Entertainment excess in liturgy is present in cathedral "performances" and folk mass "gigs." This musical abuse in the liturgy is not unique to our times; it has been present in the classical, baroque, and romantic periods, and even the adornments of Gregorian chant have not been able to resist its persistence.

But just as the answer to clericalism is not anti-clericalism but a proper respect for the clerical role, so too the answer to the problem of entertainment in liturgy is not dourness, but a proper use of delight. And that is what this issue is about:

Why, when, and—most important to musicians—how do we draw our delight in musical liturgy without falling into an entertainment trap?

There is no easy answer ... because the boundaries between delight and entertainment are narrow; because the assembly is so accustomed to being entertained by its TV experiences; and because those responsible for leadership in worship are so affected by these same cultural influences that we are almost unable to detect when we have gone to excess.

This issue, therefore, takes critical reading. In an exceptionally clear article, Nathan Mitchell reviews the basis of ritual, exemplified in the powerful "civil religion" rituals. Then, delight is examined by John Gallen, Don Saliers, from deep within the United Methodist tradition, recalls the critical importance of delight in worship. Carol Doran clarifies the relation between ritual and delight: we need the arts to keep ritual from collapsing into routine. And then Paul Inwood uses the example of "applause" to highlight the entertainment mentality in our worship. And finally, Howard Hughes brings us right back to the question: "Liturgy is not 'let me entertain you' time ... Certainly there are moments when the arts can shine in all their glory, but one must understand and respect the rite and not let the dazzle take over indiscriminately."

Each pastoral musician is forced to face these issues in a particular parish context, and we all find solutions for our own situations by living on a continuum. At one end there is self-serving entertainment, and at the other end is pure, God-centered delight. Our efforts are to strive toward the "delight" end of the continuum. Many composers and musicians have adopted a symbol from the Jesuits, and we would do well to follow in their footsteps: AMDG, Ad Majorem Dei Gloriam, "All for the greater glory of God."
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Letters

To the . . . Counterpoint

I would like to comment on a letter I read in your February-March 1992 issue, entitled "To the Point: Good Music vs. Bad."

It was very disheartening for me to read yet another letter about the superiority of organists over guitarists. Hasn’t NPM progressed beyond this? We should be working together and not childishy bickering about who is better.

I do agree there are some guitarists who need to develop their skills, but just as many organists must do the same. So to you guitarists who don’t try to learn new chords or have played the same strum pattern for years, find yourself a teacher! The playing methods we used in the beginning don’t cut it anymore. And to you organists who play only the “guitar chords” with your left hand and use the same registration for every piece, you too must find a teacher! “Ball park” organ playing is not prayerful.

The point is: ALL of us can find something to improve upon in our ministry. This is why NPM is so vital to our ministry. There are schools for organists, guitarists, cantors, and many more. I have attended the NPM School for Guitarists twice and found it to be excellent. Friends who have attended the other schools say they are of equal quality. The NPM Schools are a great place to start improving your skills, whether you are a beginner or a “well-educated musician.”

I work as a music director for a parish of 1,630 families . . . While I do have some keyboard skills, my instrument of choice is the guitar, and I am currently studying classical technique. I am also a trained cantor.

I was hired for my ability to encourage our assembly into sung prayer, liturgical and musical knowledge, my ability to work with others, and my talent. Not my keyboard skills! I think pastors limit possible music director applicants by placing too much emphasis on keyboard skills.

So to you “well-trained organists”: I applaud your hard work, but caution you to keep your attitudes in check. You may be replaced by a cantor with a guitar some day.

Mary T. Seidl
Jefferson City, MO

Mary Seidl is the director of the NPM Chapter in Jefferson City.

More Counterpoint

I am writing in response to a letter by Gabrielle Korndorfer printed in the February-March issue of Pastoral Music . . . As a musician, composer, and guitarist, I feel (as I am sure many others did) personally attacked by her letter . . . I would also like to address the underlying anger and resentment so clearly shown in her letter.

. . . I agree with her overall statement that pastoral musicians should be educated both musically and liturgically, but I disagree with her credential waving . . . There is a difference between insisting on excellence and sheer snobishness—a difference which seems to have eluded Ms Korndorfer.

. . . She brings up another valid point—the issue of good music versus bad—but here again she makes it clear that only those who have attended the appropriate schools should be allowed to write music for worship. Using this logic, the composers . . . of the melodies for “Amazing Grace,” “How Can I Keep from Singing” and many of the most ancient and beautiful hymns in our tradition would have been excluded from our heritage. And as for her worry that the “bad” music will overwhelm us and “become our heritage”—nonsense. Ms Korndorfer. Any student of musical history will tell you that, for every Mozart, there are ten Salieri's—just as, for every Shakespeare or Yeats, there are a hundred hack writers. Inevitably the bad falls by the wayside and the good endures, even when it comes from unexpected and untutored places.

This leads to her . . . most bitting point—her comment that “guitars have not worked as accompaniment for congregational singing.” I can only assume that Ms Korndorfer’s experience with guitars must have been limited to a few bad guitarists. If a guitar is adequately mixed (something ignored in many par-
Don't We Have Enough Standards?

I agree with reader Therese Hammond, whose letter was in the April-May issue, that Thomas Day's book was enjoyable reading, and it certainly has sparked a lively discussion among us. However, I find one of her proposed solutions to the problems of Catholic Church music to be not very helpful.

I interpret her first proposal as a wish to establish a new bureaucracy of sacred music. This body, made up of “the best musicians, performers, composers, historians, and theorists,” would create a set of standards for the rest of us. That would no doubt lead to a list of music approved according to those standards.

Therese, do you really want that? Are you willing to give up the richness, depth, variety, plenitude, and availability of music for worship now circulating in exchange for a set proposed by a committee? What is a committee going to tell an experienced pastoral musician such as yourself anyway? Will you agree with whatever they say? ... Will our best even agree among themselves? I doubt it ... .

As far as standards go, don't we have quite a lot of material already, with things like Music in Catholic Worship, Liturgical Music Today, all the liturgical documents of the Church, and scads of books, including Tom Day’s? It’s all there if we just look. Getting our own education and making informed musical judgments are among our most important jobs—let's not leave it to a committee!

Jeremy Young
Washington, DC

Singing Prefaces... Again

I applaud your April-May issue focusing on the preface! It is important and necessary that we re-address this liturgical moment stressing its intrinsic musical nature.

I would expand on Fr. Empeuer’s conclusions as to why the preface is more often recited than sung. My rather clear recollection of those days just after the liturgical reforms of the mid-’60s is that preface singing was still very common. The 1966 Sacramentary offered two tones, one rather simple, based on a mi-sol-la pattern, and the other an adaptation of the Latin chant. A very high percentage of priests learned one or the other, and most assemblies knew both.

Come 1974, ICEL revised the second setting in the new Sacramentary and eliminated the simple tone. Some priests (those with high musical ability) immediately started using the new tone; most everyone else—including most assemblies—just became confused. There were now not only three tones in use, but also countless permutations growing out of this confusion.

At diocesan events, conventions, episcopal parish visitsations, etc., an attempt at singing the preface dialogue usually resulted in a cacophonous response. It simply became risky to intone “The Lord be with you,” and the preface dialogue increasingly became recited.

That’s the history of it, and for this, we can only point to ICEL’s unfortunate decision to introduce the 1974 tone, which has not in any way proven itself to be better than the earlier version. Now, nearly twenty years later, I hope that efforts such as yours will be instrumental in continuing to slowly reverse the regrettable trend toward spoken prefaces.

Finally, given the far-reaching negative effect of such a simple decision, I can only hope that ICEL will be much more careful in preparing the Sacramentary scheduled for release sometime in the future.

Robert J. Batastini
Chicago, IL

Robert Batastini is the senior editor at GIA Publications in Chicago.

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

Members Update

Bahamas Reminder

Join NPM as it meets with the members of the Greater Antilles Episcopal Conference in the Caribbean for this year's final NPM Convention at Nassau in the Bahamas, September 27-October 1, 1992. Remember that the Advanced Registration discount ends August 21, 1992.

Tenebrae for the Indies has been completed, with introductory program notes to assist in following the historical story line. The original music, composed by the South American musical group Andonza, utilizes a highly percussive sound (rather than a strong melodic form), one faithful to the sound made by the instruments available to the native peoples, mixed with the sounds of sixteenth-century Spanish music. Music historians will be delighted.

Bartolomé de las Casas, the narrator of this piece, was nine years old when Columbus returned triumphantly from his first voyage in 1494. He saw the lands discovered by Columbus when he went himself as land owner, Dominican priest-bishop, and eventually converted canon lawyer, advocate for the native peoples in the Spanish courts. Through it all, he was a journalist who recorded the stories of the native peoples, both their joy and their horror, and those are the stories retold in Tenebrae for the Indies.

If you are interested in performing this powerful work in celebration of the Quincentennial, contact the National Office.

Here are a couple of other reminders about the last Convention in our 1992 series, for those members who have not yet made their travel or hotel arrangements.

Travel. By special arrangement with American Airlines, participants in the NPM Convention in the Bahamas can get a discount of 35% off the regular coach fare or 5% off any of American's other published fares. To receive this discount, you must 1) make travel arrangements through Friendly Travel—1 (800) 526-6608; ask for Jane Alexander and identify yourself as an NPM Conventioneer; and 2) travel sometime between September 25 and October 3.

Housing. Paradise Island Resort & Casino requires a one-night deposit with all housing reservations. Credit card payments (Mastercard, Visa, or American Express only) must belong to the person traveling to the Convention, and charges will be applied on receipt of the reservation. No phone reservations for housing will be accepted. All housing requests must be made by August 21.

NPM Time Management Program

"I'm too busy! I'm doing two jobs and I can't keep everything straight. I'm tired of working seventy hours a week!" Complaints like this from our members reach the National Office every week.

Now you can do something about it. NPM is offering for the first time ever a five-day Time Management program that is bound to change your life. Personal planning skills. Management skills. And practical tools to go with them.

The dates are January 4-8, 1993, and the site is the San Pedro Center, Winter Park, Florida. The price, $495 for members, includes housing, food, and registration fee. Attendance will be limited, so register early!

For details, contact the National Office.

World Youth Day Congress

The Fifth International Congress for World Youth Day will be held in Denver, Colorado, August 11-15, 1993. World Youth Day is a time for international youth to meet one another while participating in discussions and exchanges about their faith and the world.

Joe Mattingly, campus minister at Iowa State University, has been appointed the NPM representative on the National Program Planning Committee. An NPM Judging Committee has assisted in selecting the World Youth Day Song. NPM would like to use the occasion of World Youth Day to get in touch with all the young pastoral musicians (ages 13-22) in every parish.

We invite every member (musician, pastor, or parishioner delegated to do it) to complete the form found on the opposite page for the young musicians of your parish and return it as soon as you can to the National Office.

Clergy Update

NPM is dedicated to serving both musician and clergy because we believe that if the music program of a parish is to be successful, it must have the active cooperation and support of the parish clergy. Over 2,000 clergy are members of NPM.

In May of this year we began to distribute Clergy Update, a newsletter for clergy about music and liturgy, free of charge to our clergy members. Check and see if your parish clergy have been receiving it. In November, we will begin charging $8 per year for NPM clergy members to continue to receive it. NPM musician members should encourage their parish clergy to subscribe in November.

And speaking of clergy, Rev. John Galleri, SJ, has resigned as editor of Modern Liturgy; Rev. Walter Burghardt, SJ, and Rev. Raymond Kemp (Archdiocese of Washington) have begun a group called Preaching the Just Word.
Please help us identify our younger NPM members (ages 13-22) so that we can share information about the Fifth International World Youth Day Congress with them. Please fill out this form—or give it to the young people you work with in music ministry. Feel free to make as many copies as you need for the music ministers in your community.

Please return completed form to:
NPM/World Youth Day, 225 Sheridan Street, NW, Washington, DC 20011-1492.

Name ________________________________

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City ____________________________ State/Province __________ Zip/Postal Code __________

Name/location of your parish: ____________________________
Are you or your parish a member of NPM?  □ Yes  □ No  □ Don't Know

What form of music ministry do you perform?
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□ Chair  □ Contemporary Ensemble  □ Cantor
□ Instrumental (name of instrument) ____________________________
□ Other (specify) ____________________________

Would you like information about the 1993 World Youth Day Congress?  □ Yes  □ No

Would you like information about the preparation programs for the Congress? (Check those that interest you)
□ Evangelization  □ Outreach  □ Catechists  □ Prayer
The success of the NPM Choral Voice is outstanding. Over 7,000 choir members are receiving this publication in its first year! If your choir or music group members are not subscribing, don't pass up this opportunity to make them part of NPM through this helpful and inexpensive resource for education. Choir Directors like it because it helps them do their job!

For subscription information and prices, call the NPM Western Office at (503) 297-1212.

Surveys

The National Office thanks those cantors in the state of Massachusetts who responded to our cantor survey and the members of our Chapters who are responding to the survey on congregational singing. If you have not yet responded, please do so.

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Meetings and Reports

International Choir Contest:
Rome

The Fifth World Congress of Choir Masters in Rome next year (February 4-11) will feature the First International Choir Contest for adult cathedral and church choirs, to draw attention to the high standards and great diversity of ecclesiastical choir work. Choirs will be judged by a distinguished jury on technical and artistic performance qualities. Twelve choirs are already scheduled to attend, including two from the United States. Sites of liturgies, presentations, and concerts in Rome will include St. Peter’s, the Papal Institute Augustinianum, and the Lateran Basilica. Closing date to enter the contest is August 31, 1992. A special package tour for choir directors is being planned, with a cost of about $875. For more information about the contest and the world congress, contact: Peter’s Way, 270 Main Street, Port Washington, NY 11050. Phone (outside New York State): 1 (800) 225-7662; inside New York: (516) 944-3055; Fax: (516) 767-7094.

Psalter Project on Schedule;
Revised Marriage RIte
Coming

The International Commission on English in the Liturgy (ICEL) has been working since 1978 on a translation of the psalter for liturgical use, and its work is nearing completion. NPM shared some of the first fruits of that project with its members by publishing settings of the seasonal psalms in 1987 (Psalms for All Seasons [NPM Publications]). By mid-1991 translations of all the psalms for morning prayer, evening prayer, and night prayer in the liturgy of the hours had been completed, as well as texts of several canticles used in the Lectionary for Mass. The rest of the project is scheduled for completion this year. (Watch for an article on this psalter project by Mary Collins, O.S.B., in our December-January issue.)

We commented on the Latin text of the revised (1990) Order for Celebrating Marriage in the December-January 1992 issue of Pastoral Music. ICEL plans to provide an English translation of this revised Latin edition for the bishops of its member and associate member con-
The Survey Says: Canned Music Is Dying at Expositions

For several years now, the major music licensing organizations have been targeting various industries that play recorded music as a regular part of their business without first obtaining a copyright license. Funeral homes were hit a year ago; now the "target" is trade shows and other expositions at which music is played, usually as background, in the exhibit areas and other parts of the building. A recent survey by the National Association of Exposition Managers indicates that their members are simply "pulling the plug" on music at their shows. A blanket licensing agreement worked out with the music licensing organizations is not working for many show managers, so they have decided to ban the playing of any form of music at their shows or permit it only if the exhibitors purchase a license from the appropriate organization.

Concordia Composers Competition

Concordia, the chamber orchestra founded and led by Martin Alsop, is accepting entries for the 1992–1993 Concordia American Composers Awards, sponsored by the American Express Company. The deadline for submissions is September 15, 1992. The awards are intended to encourage competitions for chamber ensembles. First place includes a cash award of $2,500 and a New York concert premiere of the work at Lincoln Center's Alice Tully Hall on March 12, 1993. For more information, contact Concordia, 330 Seventh Avenue, New York, NY 10001. Phone: (212) 967-1290; Fax: (212) 629-0508.

NPM-ME News

Information about the leadership board of directors for NPM-ME (the Music Educators division of NPM), which was formed at the Omaha Convention, will appear in the next issue of Pastoral Music. In future issues of the magazine there will be a regular feature for news about NPM-ME of interest to all our members, as a service to this division's members, in addition to our regular publication of the Catholic Music Educator (five issues per year: NPM members' price is $18 per year). NPM-ME is a division of NPM, but it is an activity supported as well by the Music Educators National Conference (MENC). Membership in either organization provides a discounted membership rate in the NPM-ME division. Here's some information about the way this division is developing already.

Membership: There are over 9,500 Catholic schools in the United States, 8,000 grade schools and 1,500 Catholic high schools. Of these, over 95% offer some type of music education program. NPM-ME is directed to assist these Catholic Music Educators with education, networking, and self-identity. Catholic Music Education holds the future of our entire music program, and the Catholic educational system must serve as a leader in the arts.

NCEA and NPM-ME. The National Catholic Education Association, elementary division, has invited NPM-ME to plan a series of workshops for the Catholic Music Educators who will be attending the NCEA annual convention in New Orleans, April 12–15, 1993. Twenty-five Catholic Music Educators in the state of New Orleans have been contacted to assist in the planning and program. In addition, a special program for professional development has been planned to provide information about the latest trends in the field for Catholic Music Educators. Mark your calendars now.

Louisiana CME. In conjunction with the NCEA convention, a statewide CME organization for Louisiana is being considered. Any Catholic Music Educator in the state of Louisiana is invited to participate.

California CME. Barbara Barrett, one of our members, has made contact with the MENC state conference and will assist in planning three sessions for the MENC state conference to be held March 25–27, 1993, in Fresno. She will be contacting local California CME members for their support and participation.

Your State? We ask those Catholic Music Educators who might want to hold an informal gathering of Catholic Music Educators in their state to please contact the National Office.
Entertainment in Worship:
The Role of "Delight"
Ritual Is Alive and Well in the U.S.A.! The Bad News Is . . .

BY NATHAN D. MITCHELL

It's that time of year again. Back-to-school! All across the United States, relieved parents and cranky children crowd the aisles of Wal-Mart, K-Mart and Target to examine Ninja Turtle lunch boxes or dinosaur-decorated notebooks. The Bic-pen-makers beam; the backpack-manufacturers preen; the paper-conservationists preach recycling; and the plastic-wrap and sandwich-bag industries rejoice and exult. Back-to-school! It does the economy more good than the president's much publicized Yuletide visit to a sporting goods shop! And speaking of sports: this is the season when footballs fly again, when the Gipper's ghost troubles the dreams of buffalo-sized youngsters at Notre Dame, and a "tailgater" no longer means "that jerk on the interstate whose front bumper is making love to the trunk of your car." Rather, the word in this season signifies "a liquor-laced, cholesterol-laden feast held at the rear of an RV."

It all seems a far cry from Walt Whitman's rhapsodic celebration of autumn, "The season of thanks and the voice of full-yielding. / The chant of joy and power for boundless fertility. / . . . where the Mother of All / With full-spanning eye gazes forth . . . / And counts the varied gathering of the products."

But is there really that much difference between Whitman's rites of ingathering and today's rituals of autumn? One often hears it argued that America's transformation after World War II from a rural-agrarian to an urban-industrial society spelled the death of those powerful and cyclical rituals of life, such as the rites of planting, harvesting, mating, and birthing, which marked the shifts of seasons in tradition-directed cultures. It is also heard, with some justification, that family rituals, especially those of the dinner table and the shared meal, are dead, having been replaced by ubiquitous fast foods, pizza deliveries, or meals "nuked" in the microwave. The conclusion reached—for instance, in the widely viewed PBS series of interviews between Bill Moyers and the late "mythographer" Joseph Campbell—is that Americans are estranged from myths: that we no longer have any "rites of passage" to help youngsters find their way to adulthood; that the breakdown and polarization of American society results from our lack of any symbols whose meaning and value we can all accept.

Aspects of Ritual

The view just outlined is, perhaps, the majority view among professional liturgists in the United States. It is a view that I myself have often espoused in writing and lecturing. But lately I've begun to wonder if its assumptions and conclusions are entirely warranted. How, after all, do we recognize rituals in the first place? What are they made of? Without going into all the technical debates that rage among anthropologists, sociologists, neurophysiologists, psychologists, theologians, and semioticians who study ritual, some rather obvious aspects of it can be identified. Here's an annotated list of seven such aspects.

1. Ritual is a conventional, formal, conscious, and deliberate pattern of actions whose purpose is neither pragmatic nor "efficient," but is symbolic. A familiar task is illustrative. Moving in line toward the check-out counter at K-Mart is not a ritual, but it is a social routine whose purpose is purely pragmatic: to pay for the goods as quickly as possible and to get out of the store! On the other hand, moving deliberately and slowly in procession toward an elevated platform where high-school graduation ceremonies are to take place is a ritual laden with symbolic messages about goals and achievements, newly acquired status, and about changing relationships with home and family as well as about access to young adulthood.

2. Rituals take us out of the "everyday," and they imbue times and places with heightened—even "sac-
cred”—significance. Weddings, for instance, not only create a new social reality in the unity of the married couple, but also the very extravagance of weddings in matters of dress, food, and drink radically distinguishes them from the quotidian.

3. Rituals are marked by distinctive—and instinctive—“codes” of speech, food and drink, clothing and behavior. Another example: Dressed in ritual robes prescribed by both immemorial custom and written regulation, a college faculty formally “confers degrees” on each student who ascends the steps of the dais to receive a diploma. Following commencement, parties erupt all over the campus and graduates are ritually toasted with rounds of drinks. No one has to “explain” these rites. Everyone knows instinctively how they’re done and what they mean.

4. Rituals link past to present and present to future through the use of invariable gestures and words whose patterns were established long ago and whose meanings were encoded by legendary “others”—the “ancestors,” the “founders,” God. The invariability of ritual patterns legitimizes traditional social arrangements—for example, male-female relations in marriage—and overcomes the need to “reinvent the wheel” every time changes in individual status or group membership occur. In our national life, for instance, our invariable, repeatable rites of presidential inauguration keep us from having to redefine what “chief executive” means each time an election occurs. The rites are incumbent, even if individual leaders aren’t!

How, after all, do we recognize rituals in the first place? What are they made of?

5. Rituals can unite people even when all the participants do not interpret them the same way. This is a critical point, for it suggests that the primary experience of symbolic meaning happens in the very performance of the rite itself. Rituals “mean” in much the same way music “means”: through the live performance of the “score” rather than through explanations or “program notes.” Moreover, ritual performance, like musical performance, cannot be reduced or restricted to a single meaning. Thus, the rites of Passover or Easter can create solidarity among participants even if individual interpretations of the feasts vary, just as a great
The memories and images will linger, shaping our views of ourselves...and our relation to the larger community.

Performance of Beethoven’s “Ninth” can unify an audience and galvanize its emotions even though individuals “understand” the score differently.

6. While the power of a rite does not depend on uniformity of belief or interpretation, rituals are still potent mechanisms for shaping shared meanings and values. This is so because in rituals, as anthropologist Clifford Geertz once noted, “the world as lived and the world as imagined become the same world.” In other words, rituals encourage us to interpret reality in very specific ways and at the same time to resist alternative interpretations. One could describe this as the “conservative impulse” in ritual. It’s the reason why holiday rituals, such as the festive meal at Thanksgiving and the exchange of gifts at Christmas, are regarded as “defining moments” in a family’s life. Therefore, they are slow to change. Long after the meal is finished and the gifts are gone, the memories and images will linger, shaping our views of ourselves, our parents and siblings, and our relation to the larger community. It’s also the reason why many liturgists caution against careless meddling with ritual structures and against confusing the congregation with too many options. Ritual’s power to shape belief depends in large part upon the regular, rhythmic repetition of familiar sensory stimuli which then take root in our “skin” and in our memories. But that is not the final word.

7. Rituals may indeed resist change—but they are also powerful vehicles for promoting change in people’s attitudes and actions. Consider how weddings alter a family’s perceptions and behaviors, even if the newlyweds had been living together before the ceremony. Once the rite is performed, an “arrangement” becomes an institution; a “lover” becomes a spouse; an outsider becomes kin. In half an hour’s time, what a family may have regarded as an “intolerable situation” becomes an acceptable and accepted fact.

Back in the U.S.A.

So what about ritual in modern American life? Does it have a role? Does it have a future? On these questions there’s good news and bad news. The good news is that ritual is alive and well in the U.S.A. The bad news is that the rituals of American “civil religion” often seem more appealing than those of the mainline churches. As Robert Bellah and others have shown, American civil religion is aggressively—and effectively—ritualistic. Its strange gospel of “rugged individualism, suspicion of ‘outsiders’ and ‘conformity’ to ‘traditional values’” is regularly celebrated in parades and rallies presided over by politicians who wrap themselves in the flag, while declaring undying opposition to “undesirables and subversives.” On examination, one discovers that the “traditional values” often mask a militant racism and sexism, while “subversives” are defined as any whose opinions differ from those of a white, patriarchal power structure! Compared to the rites of American civil religion (recall the frenzied patriotic parades that followed Desert Storm) or the rites of racism (recall the power of the burning cross), the liturgies of the mainline churches often seem out-of-touch, wordy, dull and irrelevant.

What do we do? Permit me to conclude by suggesting three areas we might profitably explore in our efforts to restore the ritual focus of our worship.

1. Professor David Kertzer has noted that for Freud, religious ritual is a product of family ritual, and not vice versa. According to Freud, the first “religious” ritual was a family dinner. (Significantly, the Jewish Sabbath and Passover celebrations have kept this ritual focus on the family meal.) Perhaps, instead of trying to devise ever more “creative” or “entertaining” liturgies in our churches, we should carefully review what is or is not happening when families meet to celebrate their life...
together. And we should look fearlessly at all family rituals, including those patterns of denial that promote dysfunction and breakdown, for there is good reason to believe that the ecclesial community, too, has its share of dysfunctional strategies and systems! After all, as Diane Ackerman has said so eloquently, the first rituals we experience are musical, and they occur in our mother’s womb:

For a baby in the womb the mother’s heartbeat performs the ultimate cradle-song of peace and plenty; the surfiike waves of her respiration lull and soothe... Mother and child are united by an umbilical cord of sound... A newborn, nursing at its mother’s breast,... hears that steady womb-beat, and life feels continuous and livable. Our own heartbeat reassures us that we are well.2

2. As J. D. Crossan and other New Testament scholars have noted, the table and its rituals were at the heart of Jesus’ liberating, and subversive, vision of God’s reign. At the festive banquet of God’s presence, Jesus announced that the old social, sexual, political, religious categories—Jew and Greek, male and female, slave and free—no longer have any place. For when God sits at table with us, egalitarian inclusiveness replaces the old, repressive order of exclusion, hierarchy, status and privilege (haves / have-nots; superiors / inferiors). The table of Jesus is one where a complete sharing of spiritual and material power happens at the most grassroots level.3 In refocusing on the role of ritual in our worship, we need to make sure that what we are ritualizing is not antithetical to Jesus’ message, ministry, and mission.

3. Finally, a word of humble caution. As revered and important as our sacramental rituals are, they are, nevertheless, “small signs,” “humble landmarks” that point, as Karl Rahner once noted, to that “great and sublime liturgy of the world,” smelling of death and sacrifice, sweat and self-surrender, blood and trust, lilies and urine. This liturgy of the world is what God celebrates—and causes to be celebrated—throughout the whole length and breadth of human history, on behalf of all women and men, in all times and places. Our Christian liturgy was meant to serve that liturgy of the world, and not vice versa!

Meanwhile, back to school...

Notes


Perhaps...we should carefully review what is or is not happening when families meet to celebrate their life together.
"Delight": How Does It Belong in Liturgy?

BY JOHN GALLEN, S.J.

A few months ago, Transfiguration Sunday in Lent found me at liturgy with other pilgrims in Israel at the Benedictine Abbey of the Dormition in Jerusalem. This monastic community in the holy city is German by nationality, so it was no surprise, when we arrived Sunday morning at the abbey church, to discover that the assembly joining the monks was entirely composed of German visitors, except for ourselves—a group of Americans who were of various Christian communities together with our Jewish friends, members of the interfaith seminar that sponsored our trip.

The hour’s liturgy was, in a very true sense of the word, “delightful.” It was, first of all, an eloquent witness to the successful progress of the contemporary liturgical reform, particularly in the splendid example it offered of “full, active, conscious participation.” Only forty years before, doubtless, all of us would surely have been very welcome spectators, graciously and hospitably received, grateful to watch and listen to the monks at prayer. The contrast of contemporary experience to older practices and responses is dramatic. These German pilgrims brought from their various homeland parishes the fruit of thirty years of renewal. The lectors were women. The singing, shared by all, was lush. The responses were thunderous (the responders were, after all, Germans!). The prayers were vigorous and brave. Piety, passionate and fleshy, abounded.

At the same time, the levels of complexity that ran throughout this group of people were significant. I had, for example, visited the day before with some of the Germans and their parish priest at the Dead Sea. This particular group had come from what was formerly East Germany, and the trip was another new and revelatory moment in what had become for them an explosion of revelatory moments in the tumultuous newness of noncommunist Eastern Europe.

Further, who can calculate the psychic impact that must be generated in the deepest interior spaces of German tourists in Israel? Memories of the Holocaust are very deliberately everywhere and the overwhelming experience of walking through the major memorial, the Yad Vashem Holocaust Martyrs and Heroes Memorial Museum, reduces everyone to whispers—surrounded as they are by the most extraordinary photographs of murder, suffering, and despair. One is

Sacrifice, doing what is holy, is primarily what God does.

in the presence of ghastly evil.

At the monastic Mass, American Jews, members of our seminar, devoutly shared in the common prayer, surrounded by the devotion of wall-to-wall German Catholics, including recently liberated East Germans. For all—Jews, Germans, Christians—there was “delight” in this liturgy.

Paradoxical Delight

Delight? Delight in the uneasy complexity of life experiences bundled together in this liturgical moment, life experiences of such widely diverse character and, all of them, profoundly colored by the active memory of hideous pain and suffering? Delight in the nonintimate joining that makes liturgical community? Delight in the expectation that one half-hour after the final blessing of Mass we would be once more totally immersed in the tangible dynamics of daily life’s painful struggle?

The question, topically framed but universally intended, has been put in our age: How is it possible to celebrate after Auschwitz? Whether Auschwitz is the concrete reality of that devil’s death camp and all other parts of the Holocaust’s machinery, or whether it is the Auschwitz of human suffering in its multiple agonies of broken relationships, shattered persons, treacherous betrayals, and every kind of violence, oppression, injustice, exclusion, the question is pressing! Celebration after Auschwitz? Liturgy that is delightful? How can Auschwitz and delight go together?
The holy thing that God does in the cosmic venture of creation is the pouring out and sharing of divine life so that everything lives and moves and has its being in the Holy One. This divine gesture of sharing holy life is the premier act of sacrifice. Sacrifice, doing what is holy, is primarily what God does. The human vocation and call to sacrifice is by way of response to the gift of divine gesture, abandoning self to the transformative action of God. Humanity’s sacrificial action is, really, a sharing in God’s “doing what is holy.” The risk of sacrifice is taken both by God and by humanity. Men and women make sacrifice by allowing God to invade their persons, making them holy and divine in their whole being and in everything they do.

The contrast of contemporary experience to older practices and responses is dramatic.

The human work of sacrifice finds expression in the service of ministry by allowing God’s presence to overcome us and to shine through our transformed selves. Human persons, radiant epiphanies of divine life, offer the holy life to others. This is the fundamental piece of all ministry. This ministry of light transforms darkness into splendor so the divine gift powerfully erupts in the server and, thereby, in the served. So Jones: “I see all human beings (all being) invited into the cosmic venture—the cosmic adventure of sacrifice for the sake of delight.” God takes loving delight in sharing the divine life. The same delight fills all human hearts that give themselves over to this kind of service, this kind of ministry, this sharing in God’s reaching out to people. Ministry, sacrificial ministry, yields delight.

The Art of Liturgy

Liturgy is art. The liturgical action of the assembly is a form of art because the assembly necessarily turns to the resources of the poet to image the God of their experience. Literal categories of description, captured within the limited and defined and precisely determined boundaries of discursive logic and language systems, are far too confining, fall too short of the passion that is inspired by encounter with the God of Mystery. The Mystery God, who lives in unapproachable light, is the elusive God who transcends all human categories, names, and descriptions, even those of poetic art.

But poetry comes closer to elusive transcendence than does merely rational logic. The poetic points toward and suggests what defies expression. Convinced from the beginning of its impulse to describe the indescribable Mystery, the paradoxical modesty of poetry is to image boldly what lies beyond word and image!
cultural circumstances. In the resurrection of the Lord, all things are made new" (Environment and Art, #4). The action is poetic because only art can move with some authenticity in the zone of mystery. And the action is of the community because the community is the Mystical Christ who celebrates. The reign of God is so complete and thoroughgoing that its climax unfolds in the paschal mystery in which death itself is overcome and transformed into new life and new creation.

Mutual Presence: Liturgical Ministry

The root and most basic liturgical ministry, however it emerges in any of its diverse forms, is to deliver Christ to one another. How? By the poetic art form that carries the mysterious presence of Christ from one to another in the commonly shared action that we do. We manifest and deliver Christ. With Paul we exclaim, “I live, now not I, but Christ lives in me” (Galatians 2:20). The Christ that we are, by gift, we offer to one another and gratefully accept from one another. So it is by our mutual presence to each other that Christ is manifest, delivered, and accepted. Liturgy, in the poetry of its art form, accomplishes its ministry in the actively mutual presence of Christians and the action that they do together. So the art of our liturgical ministry takes every part and moment of its action with complete seriousness, to ensure that the authenticity and depth of its art may be as faithful as possible to the wonder of the mystery which it manifests. “Every word, gesture, movement, object, appointment must be real in the sense that it is our own. It must come from the deepest understanding of ourselves (not careless, phony, counterfeit, pretentious, exaggerated, etc.)” (Environment and Art, #14). The self, my person, joined with brothers and sisters, is the sacrament of Christ. So every part of me and the whole of me, to the extent that I am fully human, is the makings of this sacrament. The action of sacramental gesture is the symbol art-form that delivers Christ.

This liturgical ministry to each other in the action of the assembly is the doing of sacrifice because it is the doing of what is holy, participating in the holiness of God and pouring out that holiness to others in the liturgical gesture as Christ is made manifest and tangibly present.

Sacrifice yields delight. The sacrifice that is liturgy, far from entertaining an audience, delights the hearts of the participants because, in this mystical sharing of holy life, the reign of God moves toward completion, becoming more comprehensive, more encompassing.

Life overcomes every form of death in the coming of God’s reign. Thus it becomes possible in this kingdom experience to celebrate liturgy after Auschwitz or any of history’s tragedy and evil. The event does not become any less tragic. Crucifixion is what it is. The Holocaust is what it is. But death is transformed into new life. There is liberation and deliverance. And delight.
This Duty Is Our Delight and “The Place Just Right”

BY DON E. SALIERS

How easy it is to miss the essentials. This is true in our quotidian lives, but even more so in our liturgical gatherings. In our concern for “participation” or “correctness” or for simply maintaining structures, we so often miss one of the basic elements of authentic Christian worship—sheer delight: delight in God, in one another, and delight in the means of graced communion and communication. Obligation, duty, and command (or mere custom) override and obscure delight; and we suffer from a diminished liturgy and a diminished life together before God. Isaac Watts’s wonderful hymn, a paraphrase of Psalm 147, is a much needed reminder:

Praise ye the Lord: ’tis good to raise our hearts and voices in his praise: his nature and his works invite to make this duty our delight.

Even sung in the eighteenth century’s noninclusive language, Watts’s theme of delight reaches us. Erik Routley, one of our most gifted twentieth-century sources / theologians, echoes this theme in his wonderful 1976 hymn, “For Musicians”:

In praise of God meet duty and delight, angels and creatures, men and spirits bless’d in praise is earth transfigured by the sound and sight of heaven’s everlasting feast.

Who among us can forget the disarming simplicity of what the Shakers taught us to sing:

’Tis the gift to be simple, ’tis the gift to be free ’tis the gift to come down where we ought to be, and when we find ourselves in the place just right, ’twill be in the valley of love and delight.

Hardly known for their liturgical elaborations, the Shakers nonetheless took wondrous delight in their dancing—the strange and stylized forwards and back


“Didn’t we dance today?”

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liturgical gathering, and how, in turn, being gathered in the praise of God may form in us the affections and capacities to perceive the world afresh. Two examples may help such reflection.

Several years ago, I was visiting Gary, a former student of mine who was now a pastor in Florida. One day during my visit he said to me: "Today we are going to see Myrtle." Myrtle lived in a low, one-story, brick building—a home for our elders. Through the doors of this building, we passed into a world of wheelchairs and nursing stations and into the sounds and smells of age and illness. As we walked down the hall, we passed the silent, palsied elderly, and we passed the more talkative residents, some of whom had holiday ornaments pinned on their house dresses. And we passed by many antiseptic rooms with no hint of decoration or color except for the omnipresent television set.

Then we came to Myrtle’s room. She was sitting up in the bed nearest the window. When we approached her bed, she looked up and said, "Oh, boy." My friend greeted her and introduced me, to which she responded quietly, "Oh, boy."

"We’ve brought you some surprises from your young friends in the parish."

"Oh, boy," her reply sparkled. She laboriously unwrapped her presents with our help and with her one usable hand; as each package was opened, it received a soft or surprised "Oh, boy."

At the heart of Christian liturgy and life is the astounding claim that God takes delight in the whole creation.

The news of the parish was shared with her—births, deaths, suppers, and worship (the hymns that had been sung, the Scriptures that had been read and preached)—and then Gary opened the little case with the small piece of bread and the small cup, into which wine was poured: "The body of Christ... the cup of salvation." "Oh, boy," Myrtle responded so prayerfully that we were near tears.

Then came some further conversation, a brief expression of pain with her two syllables, the exchange of kisses to the cheek, and our final good-byes. "We’ll see you again, Myrtle." "Oh, boy" was her farewell. As we were getting into our car outside the building, I caught sight of her through the curtains. She was looking at us from her room, her good hand waving ever so slightly and her lips forming an "O" and a "B."¹

Then it was that I learned about her stroke, a stroke that allowed her to form only two sounds. But oh, what a language those sounds held: welcoming, responding, remembering, affirming, and farewelling. But I remember most the delight. Here I was given a parable:
All of our lives, no matter how constricted, can be brought in community to the place of a ritual gathering about the Word and the sacrament. There is certainty about Myrtle’s pain, but there is even greater certainty that she was teaching her pastor, her church, and me what it means to bring ourselves “to the place just right”—even though the external circumstances may not seem right or whole. But in our vulnerable presence to the mystery of God in the gathering, there is a delight taking, and even a glimpse of that greater delight toward which our sign-acts and the few words we use point.

In a much different place, a busy Episcopal parish, there was another woman. She had to use a wheelchair public, and there was pain and limitation in her life. But I shall never forget the incident at the end of a particularly festive eucharistic celebration during the Great Fifty Days. She was always one of the last to commune and, as she came back up the aisle, there was an extraordinary smile lighting up her being. After the blessing and dismissal we happened to be together in line to greet the rector. She asked me, “Didn’t we dance today?”

Her remark was like a miraculous piece of mystagogic to me, preoccupied as I had been with other matters during parts of the liturgy. But suddenly I, too,

*In the delight we bring from living intensely and attentively, the liturgy can form us in the source and summit of all delight.*

knew that I had danced, and so had we all. She had brought to me her sense of delight in the music, in the rite itself, and, above all, delight in her ability simply to be present and to move to and from the altar.

These experiences are touchstones for a deep truth. When we bring a sense of gratitude, joy, and delight to the liturgy, the living celebration of the Gospel in word and song and sacrament begins to reveal its own intrinsic delight. But without community this aspect would not come to light. We are there as living reminders of this delight for one another, so that over time we may develop together a common set of affections for what God wishes to do in and through the liturgical elements and rhythms. We can never predict which dimension of the liturgy—text, sound, sight, gesture, movement, ritual act—will occasion the awareness. Ideally, the whole of its parts would work together. But even when that does not happen, we still are being formed into a deeper sense of receiving back, as the Psalmist says, “a greater joy than they have with corn and new wine” (Psalm 4:7).
specific capacities required for participation in God’s self-communication. Along with our hopes, fears, hurts, and the longings of our lives, we bring forward a profound need and capacity for gladness, joy, delight. When such needs are suppressed and such capacities are not developed in human beings, the world itself is different and less hospitable. At the heart of Christian liturgy and life is the astounding claim that God takes delight in the whole creation and a special joy in the movement from death to life, in the human awakening to God in praise and solidarity.

In his *Reflections on the Psalms*, C. S. Lewis discussed why praise and delight in God are so important. He was at first put off, he wrote, by the idea that God demanded a kind of “perpetual eulogy.” But it dawned on him that all deep enjoyment flows over into praise unless someone deliberately prevents it. So lovers delight in and praise their beloved, citizens delight in and praise their heroes and heroines, and religious believers delight in the saints. He finally concluded that the psalmist’s enjoyment of praise was simply what all healthy humans enjoy when they address that which they truly care about, adore, and revere. “We delight to praise what we enjoy,” he remarked, “because the praise not merely expresses but completes the enjoyment; it is its appointed consummation.”

Here we catch a glimpse of what the women in my stories knew: that participation in the Christian community’s liturgical life is profoundly related to *a way of being in the world*. It is not merely a way of perceiving (although it is that), a heightened sense of joy in the particularities of earth and in the mystery of being in relation to God and our neighbor. It is also related to a preparation for enjoying and delighting in the very beauty of God—of sharing in the “glory” of God. C. S. Lewis linked praise, delight, and beatitude in this way: “If it were possible for a created soul fully ... to appreciate, that is to love and delight in, the worthiest object of all, and at every moment to give this delight perfect expression, then that would be supreme beatitude.”

### East of Eden

Of course, east of Eden, we do not sustain such a taking of delight. But the liturgy is there for us, a gift of our own mystery figured in the human elements of words, songs, gestures, water, oil, bread and wine—and in the gathering of God’s people. Too often in the forms and words we use, or in the style of celebration, our liturgies lack this sense. But that is a subject for another time. My point has been to remind us that, in the delight we bring from living intensely and attentively, the liturgy can form us in the source and summit of all delight. Liturgy is finally an overflow of God’s delight in us, and in what the divine creativity has made and what it is redeeming despite our joyless neglect and life-denying social order.

Why, then, do we settle for so little? In part it is because we bring so little. There is a world of difference between coming to be “entertained” or to receive our shot of grace or good advice for the week ahead, and bringing to the gathered assembly a sense of expectancy that we may be “surprised by joy.” To gather in the name of Jesus to praise God and to hear with delight and awe what God speaks and enacts in our midst is to come to the place where duty and delight embrace. So we are called out to doxology. If we should discover our own best being in such a place of God’s art with us, is it any wonder that we should be sent forth with a deeper delight and gladness than when we came?

From time to time we do experience a vision of all things restored to beauty in God. Some liturgical feasts are dedicated to this, but every gathering should hold forth this promise. We glimpse a place in which all that is creaturely will be permeated with light, dance, and song, and with the feast for all creation to take delight in. So far as we are vulnerable to the prefiguration of that reality in particular times and places, then we come to know, in part, the beatitude of which C. S. Lewis speaks and which the whole communion of saints sing about and enjoy.

### Notes

4. Ibid. 96.
The Arts Prevent Our Rituals from Collapsing into Routine

BY CAROL DORAN

The Commencement Day liturgies at our seminary are almost always exhilarating experiences. The joy of accomplishment and the presence of beloved family and friends help to make it so, but the greatest delight is created by the plenitude of ritual that characterizes these events.

On Commencement Day we do not learn new music or try new patterns of prayer. This is a day when we do the things we have done regularly over the years of our life together. In some cases, our first experience of these familiar things revealed an unexpected healing or uplifting power. On Commencement Day we sing our favorite songs and pray in ways that have strengthened and renewed us; ways that have served us in the happy and sad times during which we have worked out who we are and what we hold to be most important.

Much of the music and many of the rituals that have become precious to graduating seniors were unknown to them before they came to the seminary. In the course of daily worship these ways of singing and acting have been introduced to the community, often by a member who explained them as something “we do at my home church.” The initial attention granted to their novelty and the surrender to participation out of respect for the person and that person’s home church’s ritual may give over to an experience of deep prayer. Later, people leaving the chapel mention that they would like to repeat the new rite or the new song. Before our eyes a new community ritual is taking form.

Delight (pleasure, joy) has an important role in the formation of community ritual. But if the act or the song that originally delights us does not carry substantial symbolic value and meaning for the community, it will probably fade from use as soon as its novelty begins to fade. Dan Schutte’s “Here I Am, Lord” (Epoch/NALR) is attractive and easy to sing, but it is the meaning it holds for seminarians that has caused it to become required ritual music whenever our prayer centers on the call to ministry.

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Music Expresses Ritual Importance

Music often plays an important role in expressing to the community the importance of certain rites. Anthony Jackson has observed what musicians often know.

This is a day when we do the things we have done regularly over the years of our life together.
intuitively: qualities of sound that he describes as "pervasive and far-reaching yet capable of infinite variation" have given birth naturally to such things as fanfares, interludes, and mantras. Could the display of any visual means (a sign, for example, or even a symbol) be as effective as the presence of music in marking the beginning of an important event, or in holding people’s attention as other elements in their environment are changing, or even in calming a group of people, or in attracting their attention?

Jackson illustrates his discussion of music’s importance in ritual by reporting that in human society, in general, "a deaf ritual specialist is an anomaly whereas a blind one is common enough." He suggests that patterned sound in ritual is important because it is ideally suited to function as a marker, to provide a continuity, and to create a mood.

If music is so valuable in intensifying the experience of ritual, why is it, then, that music is so often assumed to be the enemy of ritual? Introduction of new practices (the new funeral rites, for example) may be criticized because that “is not the way we’ve always done it” and new music may be thought to be “too high-brow” and “not our style.”

Could the display of any visual means be as effective as music in marking the beginning of an important event or in holding people’s attention?

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We do not need an article in Pastoral Music to tell us that human beings usually do not respond positively to change. We all have vivid experiences of the opposite: people are comfortable with what they know, are suspect of what they don’t know, and seem to resist what they are asked to learn.

But, while they seldom comment about such things, people also give evidence of being far from delighted with liturgical elements that are so familiar that they invoke not prayer but daydreaming: singing them requires no thought whatsoever.

Ritual or Routine?

There is an important difference between ritual and routine. The precious liturgical rituals that delight us in their repetition need not be assumed to be utterly ossified. It is true that the effectiveness of ritual is related to its being carried out in a certain prescribed manner. There is a certain “way” that revered compositions are to be played and sung if they are to be able to function as ritual. “The way we’ve always done it” is not exactly recorded on the page; a newcomer to the community must have it demonstrated or discover it in the course of accompanying the congregation’s singing the composition for the first time. By respecting such local practices the musician who is a newcomer moves toward acceptance in the community’s ritual life.

Rote repetition of significant practices and music does not insure a strong ritual life for the community. While these are an acknowledged portion of a strong liturgical foundation that is essential to a balanced program, no earthly treasure will endure without renewal, without reinterpretation. A community’s most precious ritual has no meaning to newcomers until its
significance is properly explained to them. Even the ritual music, which longstanding members of the community are able to sing with closed eyes, seems like just so many texts and tunes to a stranger until their history and practice have been carefully retold.

Geoffrey Wainwright uses the term *aggiornamento* to describe this reinterpretation of the life-giving event in terms that will best fit changed circumstances. This might include retelling the Emmaus Road story (Luke 24:13–35) in contemporary language and using drama to help people imagine new and unexpected realities of God’s presence within their own, sometimes threadbare, lives. In this process of *aggiornamento* we are seeking to draw power from the root metaphor and to distribute that power to every faithful heart in the assembly. Let us then think of the way music might serve this purpose.

The ostinato music that has come to us from the Taizé community gives us a model of ritual music. It is singable by people of all ages, and its level of complexity excludes virtually no one from joining in the singing. “Stay with Us” would be particularly expressive of the Emmaus Road experience (its text cites Luke 24 and Psalms 26 and 138), but it would also be appropriate for the congregation to sing at any ritual moment when the church is quietly praying for God’s presence. Through the simple, quiet, persistent singing that this music evokes we are helped to sense the church’s yearning. Perhaps some members of the community will contemplate the disciples’ expressions

A community’s most precious ritual has no meaning to newcomers until its significance is properly explained to them.

of despair as they talked with the stranger about all that had happened in recent days. How delightful, then, is the gradual addition of the instrumental parts as the church continues its vigil. How wonderfully the increasingly rich harmony and variety of changing sound remind us of God’s ability to be present to the people even though not visible to them.

Refreshing the Old Story

We humans have a recognized need for repetitive, meaningful, ritual behavior at every stage of our development. But the part of our humanity that allows us the experience of delight is also a part of us that is capable of being bored. The “old story” is still at the heart of the overwhelming impulse to worship God, but ritual music or ritual acts intended to be a means of significant corporate worship need refreshment at regular intervals. The church needs the arts in order to

Notes

2. Ibid.
Why Do They Always Clap?

BY PAUL INWOOD

My brief is to voice questions and concerns about the "delightful" aspects of U.S. worship practice from the point of view of a foreigner—yes, an English liturgist and musician—who has visited and worked in the U.S.A. for substantial periods of time during the years since 1984, and who has been living and working here since April 1991. I have also worked and worshiped from time to time, since 1965, in most of the European countries.

Applause, Applause

The title of this piece gives a clue to one of the most noticeable differences for European Roman Catholic visitors to U.S. churches in recent years: clapping. It is rare to encounter a eucharist in the U.S. which does not have applause at some point. I’m talking about all eucharists: parish, cathedral, seminary, convention. In Europe, it is rare to encounter applause in church at all; moving them before the sign of the cross and greeting, but this may still interrupt any form of ritual buildup toward the liturgy of the word. Perhaps rather better, and often met with in African American celebrations, is placing them at the time of the announcements before the final blessing and dismissal, by which time visitors will have been incorporated into the community in a very real sense by sharing in the celebration.

Rather more often than during introductions, applause is heard at the end of a eucharist. It is difficult to know what is going on here. Is the assembly applauding the musicians? (Sometimes yes, but even this can lose its meaning if it happens every time.) Or is the assembly applauding itself? If so, why? (It does not seem to make any difference to this self-congratulation if the assembly has been almost totally passive.) It is instructive to compare this interpretation with the U.S. experience of television game shows, where successful participants are often observed applauding themselves (presumably) at the same time as the audience. Or is the participant urging the audience to a still greater appreciation of his or her achievements? Such self-congratulation appears out-of-place to European eyes, and will almost never be found on televised game shows over there.

It seems certain that the much greater use of applause in the U.S.A. is to a large extent connected with cultural factors. I am reminded of what can seem to be excessive...
use of the standing ovation. Europeans often say of Americans that they will give a standing ovation to almost anything. In Europe, only something really outstanding will merit the audience standing up; it does not happen too often and acquires value by its rarity.

A third and less frequent occasion of applause within the liturgy is during the institution of ministries, diaconal or priestly ordination, and occasionally during adult initiation. It happens after the presentation of the candidates, but before anything has happened to them! An assembly acclamation—“Thanks be to God” or something similar in the ordination rite—seems unheard of and is replaced by sustained applause from the assembly while the candidates often turn and smilingly face the assembly and even bow. Then they are instituted or ordained or baptized or received. All this seems quite bizarre and has the effect of making any deserved applause post factum seem like an anticlimax.

Entertainment or Participation?

So, is applause almost an integral part of American liturgy? To put it another way, at what point does liturgy become entertainment? We live in an entertainment-oriented society, thanks to the universal availability of television. Our lives are conditioned by it. On Sundays we frequently see the liturgy “presented” in front of us on a “stage.” It is tempting to sit back and let others do it all for us. Are those people really ministers or are they simply entertaining us? It is intriguing that the postconciliar liturgical reforms should have emphasized the values of active participation precisely at a time when our television-oriented society was running hard in the opposite (and passive) direction. One of the crucial questions is perhaps this: is entertainment value heightened when there is active participation rather than passive observance? In sporting terms, do you get more out of it when you are actually doing it, when you are taking part in it, than when you are simply a spectator? Apply this to the situation after Sunday Mass. When people come up to you as a music minister and say, “I loved the music,” I believe that their comment feels different when they have been enabled to participate in the music and through it, compared with when they have simply enjoyed it.

Looking at the question from another point of view, is the concert mass still with us in another guise? We may look down on those who insist that a true celebration can only take place with the aid of forty-five minutes of a Mozart or Haydn Mass before breakfast, but are we doing any better? Mass in Mozart’s time was a social occasion, and churchgoers were unhappy if they did not encounter in church the identical idioms that they met in the concert hall or opera house. Is there a parallel here with a composer like Michael Joncas, who self-confessedly uses Broadway idioms in his work? When today’s composers make use of undiluted sub-Hollywood styles for liturgical music, what are they actually doing? Three things, possibly. First, they may be making use of these idioms to provide nice, comfortable sounds that will not give offense to people’s ears. This might be categorized as entertainment. Second, for some composers, these idioms are their natural surroundings. They feel comfortable writing like this, or they feel that the people are comfortable with this music, or perhaps they are simply not capable of writing in other styles. Should we therefore criticize them on grounds of idiom alone? Third, they may be using these idioms to draw people in; having captured their attention, growth and development are possible.

As a composer, I frequently use as a starting-point the kind of music that people hear every day on their easy-listening radio stations, but I do not stop there: I try to move on, in an attempt to take people with me on a journey toward God through text and music.

There may be a connection here with the tendency of North Americans to lionize their liturgical composers—even to turn them into stars. Workshops can so easily become entertainments at which participants learn a great deal about the personality of the clinician and
rather less about what is supposed to be communicated in the way of teaching. I'm not saying that workshops should be boring or should not contain a lot of amusement—far from it—but I sometimes wonder whether people are not subconsciously saying to themselves, "I've enjoyed / been entertained by this music / this composer; so if I use this music / this composer's music, my people will be able to experience the same feelings that I have had." I believe that this sort of re-creation is not possible except within a context that justifies it. You cannot just program a piece of music and hope that it will do the trick. Often enough, it will produce emotion, but this may not be the same thing as helping the spirituality of the community to grow. In Europe, a number of composers have been agonizing for years over the corollary to this approach. They say "I know that anytime I program this particular piece it will produce a very strong emotional reaction among the people. Do I have the right to manipulate them in this way?" The answer is of course "no," but that is not to say that the piece cannot be used when it is appropriate to the liturgy being celebrated, and not just for the sake of producing the experience or feeling.

Why Don't People Participate?

I have frequently found myself in American parishes at eucharists where a trained cantor and accompanist were "leading the people in song"—except that the people were totally silent—and I have asked myself why this assembly was not participating in the music (and indeed in the liturgy at all, judging from the lifeless expressions on most of their faces). I have concluded that the answer may well lie in a combination of possible factors, not all of which will necessarily be present at a particular liturgy.

(1) I hope that this is the least frequent reason, but I have sensed some assemblies thinking, "We're paying these people to do this for us. Why should we make any effort? They're the musical experts, not us." (2) It is my belief that parishes in the U.S.A. now possess a whole generation of cantors who do not truly engage the assembly and encourage them to sing. The American model of cantor training provides plenty of excellent help in liturgy, Scripture, voice, and repertory, but almost nothing on the most vital part of the cantor's ministry: how to animate the congregation. Indeed, American cantors are discouraged from using techniques which their European counterparts consider both basic and essential. The result is that assemblies do not believe that cantors seriously want them to join in. (3) The liturgy itself is so boring that not even the greatest music can save it. Decent music slotted into a terrible liturgy is just as unsuccessful as terrible music slotted into an otherwise lively celebration. (4) Some assemblies do not join in because there is too much new or unfamiliar music. Sometimes this situation is due to an attempt by the musician to improve the awful liturgy. More often, however, it is half of a vicious circle, the other half of which is the musicians' quest for novelty. The people don't sing because there is too much new stuff, but we musicians keep putting in new stuff because we get bored easily, and in particular because we get bored with the people not joining in! This way lies disaster.

Of course, there are other reasons why musicians seem to search for new things. Are we really looking for music that will help people to pray, to express their deepest emotions in a ritual context, or do we sometimes, perhaps without realizing it, actually look for music to paper the walls or, worse still, to paper over the cracks and conceal the deficiencies in our liturgical celebrations? Associated with this attitude, are we looking for ritual elements which will somehow heighten a symbolism which we have lost? In many celebrations, it is music which has the highest "profile." Using music as symbol is probably an attempt to provide a spirit of celebration which would otherwise be absent.

We need to be clear whether or not newness is a virtue or a vice. In fact, it is neither. We seem to have forgotten that ritual is both repetition and renewal. We need new things because the church, since Vatican II has rediscovered itself to be a living and developing organism, made up of real people. We can no longer stand still, but we do need to root people firmly in the present in order to enable them to move forward into the future. Balance is essential here.

We need new things because we are still growing; we are still finding our way. In the thirty years since the Constitution on the Sacred Liturgy we have come a very long way in a very short time, but that is no justification for getting stuck where we are now. Furthermore, we have to be willing to experiment, to take risks: something which the church is not good at doing. But unless we give ourselves permission to discover over and over again, if necessary, that we have made mistakes or have produced things which in hindsight are actually rather mediocre, we will not learn how to grow.

How Can We Begin?

The most important seedbed for future development and growth, in my opinion, is what we currently term the "introductory rites" at eucharist. These are crucial, and without a great deal of work on rites of gathering over the next few years we will still have assemblies who are not gathered together as a body to celebrate, who are not ready to hear the Word, who do not feel invited to participate fully, who do not realize that through their participation and through their singing they are ministering to each other as well as giving glory to God. Unless cantors and presiders make it clear to the rest of the assembly that today's liturgy is not being offered to them by the ministers up front, but that all the people are offering the liturgy to each other and to God, our assemblies will continue to sit back and...
let it all happen to them. That can only lead to an ever-increasing gulf opening up between the ministers and the rest of the assembly, and the eventual fragmentation of the Body of Christ.

The solution to all this lies precisely in the word ministry, which we have so far failed to understand fully. Ministry is not doing liturgical jobs, it is serving people for their sake and not for ours. Enabling the participation of our assemblies through genuine ritual hospitality is a duty, but it is more than that: it is an act of courtesy which, if we truly love our Christian brothers and sisters, we will gladly undertake. It is with this understanding of ministry that I see great hope for the future of multiethnic and multicultural worship. The day will come when Anglos will no longer feel uncomfortable at Hispanic liturgies, nor African Americans feel marginal at Vietnamese celebrations, but all will be able to praise God together with a single voice.

And this will happen when true ritual hospitality exists and comes naturally to the host community. If the hosts are able to let go of themselves enough really to minister to their guests, those guests will in their turn be able to let go and become literally absorbed into the celebration.

At the moment, all this is very rare. Liturgical ministers, ordained and lay, are mostly doing no more than going through the motions. We have already achieved a post-Vatican II complacency which we need to be shaken out of. We have already fallen back into a form of ritualism—the rite for the rite’s sake—and our celebrations run the risk of self-satisfaction and smugness.

How can we begin to work toward this goal of real ministry? I believe that the answer lies in becoming truly human in our celebrations. Don’t be a ritual robot. Don’t be afraid of using your speaking voice and your singing voice and your face and indeed your whole body in a relaxed, natural way. Relate to people as if to your closest friends. Dare to be human!

When we can all minister to each other in this way, then there will be a chance for liturgy no longer to be entertainment but something vital in which we all have a stake. Liturgy will no longer just be something we do, but something we all do with the fullness of our humanity.

You cannot just program a piece of music and hope that it will do the trick.

Notes

1. Is Broadway in fact, as some have maintained, the “natural American idiom”?
2. In the context of attempts to heighten symbolism in liturgy in general, we might note these comments about the NPM National Convention in Pittsburgh last year: "The up-front American character means a willingness to try things which British inhibitions would shrink from. Emotions are allowed more overt expression. Cantors project thrilling, throbbing tones. Ritual objects are never simply brought in, they are escorted by a posse of barefoot leaping dancers. Ethnic customs are much valued, with Hawaiians being particularly appreciated at present. The standard form of greeting inside the liturgy as well as out, is the prolonged hug..." Music and Liturgy 17:1 (August 1991) 122.
3. For Thomas Day, it seems that newness is more virtue than vice, notwithstanding the fact that the most recent piece to be pilloried in his 1991 book Why Catholics Can’t Sing was Marty Haugen’s “Gather Us In,” which dates from 1982. (I was longing for someone at the public debate in Pittsburgh last year to ask Mr. Day where he had been for the previous decade... but no one did. A lot has happened since the early ’80s.)
Baltimore, Maryland

The Chapter gathered in March at St. Mary's Seminary, Roland Park, with Rich Hilgartner as host. Fr. John O'Brien presented an evening of recollection for liturgical and music ministers. Attendance at meetings is averaging between twenty and twenty-five people—an enthusiastic cross section of members.

Ed Shipley
Temporary Chapter Director

Charleston, South Carolina

On March 12, members from eight parishes gathered at Divine Redeemer Church, Hanahan, for a music reading session and some musical presentations of wedding music. The special focus for the May meeting was Cycle A: Advent / Christmas / Epiphany. Chapter elections were also held at that meeting. This annual election meeting took place at Corpus Christi Parish, Lexington.

Sr. Evelyn Brokish, OSF
Chapter Director

Bridgeport, Connecticut

On Saturday, April 25, Fr. Vincent Veitch conducted a workshop on the Order of Christian Funerals. The day, held at St. Leo Church, Stamford, began with morning prayer. The registration fee of $5 per person included a resource packet.

Frank Labbancz
Chapter Director

Buffalo, New York

The third annual Buffalo Diocesan Convocation of Musicians took place on Saturday, March 21, at Christ the King Seminary, East Aurora. Sr. Cynthia Serjak, RSM, was the keynote speaker. There were skill sessions in choral conducting, vocal production, ensemble playing, liturgy planning, children's choirs, hymn accompaniment, and liturgical movement. Bishop Edward Head was the presider and homilist at the eucharist, which was followed by a banquet.

Sr. Judith Marie Kubicki, CSSF
President

Arlington, Virginia

Choirs from around the diocese gathered at St. John's Parish, McLean, on Saturday, May 9, for the first Diocesan Choir Festival, conducted by Dr. David Isele. Mary Ellen Lanzillo was host, and Dr. Paul Skevington served as accompanist.

Dorothy Peterson
Chapter Director

Hartford, Connecticut

On Monday, March 2, Maryanne Osborn, coordinator of Christian Initiation at Our Lady of Mercy, Plainville, gave a presentation titled "Journeying through Lent with the Scrutinies." We held a choral reading session for music in Ordinary Time, Advent, Christmas, and Epiphany on Monday, May 4. Packets of music were available at $6.00.

Joan Laskey
Chapter Director

Jefferson City, Missouri

Our first annual music festival was held on Sunday, April 26, at the Cathedral of St. Joseph, 3:00-5:00 P.M. Dinner was served after the event at a cost of $6.00 per person.

Mary Seidl
Chapter Director
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A combined evening meeting of the local NPM and AGO Chapters on Monday, March 23, began with dinner, followed by workshops on handbells, stress management, and choral reading. Because of members’ Holy Week commitments, there was no program in April. On Sunday, May 3, Helen Kemp served as the guest conductor for a children's choral festival. Children’s choirs from around the diocese participated in this festival, held at Holy Trinity Church, Moon Run. Richard Moser was the host.

John Romeri
Chapter Director

Rapid City, South Dakota

Chapter members met on April 4 for an all-day gathering at Sacred Heart Church, Martin. Sr. Eleanor, OSB, began with a presentation on the Order of Christian Funerals, then there was a showcase by the winning choir. Exchange for learning in small groups was followed by a lunch provided by the host parish.

Jacqueline Schnittgrund
Chapter Director

Rochester, New York

The Diocesan Music Committee, in hopes of better serving the spiritual and musical needs of all musicians, has breathed new life into the local NPM Chapter. The first meeting was held at St. Rita’s Church on Tuesday, March 3; it was a Mardi Gras pancake dinner that featured excerpts from Godspell, a liturgical “oldies” sing-along, and a game of Name That Tune.

Ron Fabry
Chapter Director

San Jose, California

Chapter members met on March 1 to discuss criteria for choosing good music. On Sunday, May 3, a performance of works by four local composers was conducted at St. Justin’s Church, Santa Clara. It was followed by a potluck dinner to “end the year.”

Sr. Marilyn Ann Morgan, RSM
Chapter Director

Scranton, Pennsylvania

On Tuesday, March 24, Joan Turel facilitated a discussion on the topic “Interfacing: The Parish Musician and the Liturgy Committee.” The social hour and supper began at 6:00 p.m., and the whole program took place at St. Jude’s Church, Mountaintop. The annual Clergy-Musician Dinner was held at St. Luke’s, Stroudsburg, on Monday, May 11; following dinner, guests were treated to a presentation of Sacristy Power, written by Fred Moleck and Andrew Witchger.

Paul Ziegler
Chapter Director

St. Louis, Missouri

A banquet at Corpus Christi Church on Monday, March 16, featured as entertainment “Name That ‘Hymn’ or ‘Her!’” Tom Stephan hosted the annual choir festival on May 18 at Our Lady of the Pillar Parish. Ten parishes participated in the festival, directed by Bob Neillinger. Our sympathy is extended to Sr. Luella Dames, director of our Duquesne Branch, on the death of her father.

Marie Kremer
Chapter Director

Toledo, Ohio

Our newly forming Chapter held its first meeting on Saturday, January 18, at Blessed Sacrament Church. The “Music Fest” presentation highlighted music for the Lent and Easter season.

Jean McLaughlin
Chapter Director

Trenton, New Jersey

A hymn sing featuring selections from Worship (third edition) and Gather was held at 8:00 p.m. on May 31 at St. Joseph’s Church, Keyport.

Donna Clancy
Chapter Director

Washington, DC

The annual pot luck social on Monday, April 27, at Our Lady of Poland Church, Silver Spring, was preceded by a prayer service.

Margaret Stack
Chapter Director

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The program is easy to learn and use, allowing musicians to work on their personal computers to enter, edit, play back, and publish everything from simple lead sheets to full orchestrations using standard notational methods. Users can create scores with up to thirty-two staves, each with multiple voices. And from the multistaff conductor’s score, composers can use *MusicProse* to extract parts for each instrument automatically. The program can also transpose music (from a single measure to an entire composition) into
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The NPM editorial staff found a review copy of this software very easy to work with, and its output on a PostScript printer was so clear that we are considering ways to use MusicProse to set music for our future Convention programs and related materials.

For more information, contact: Coda Music Software, 1401 East 79th Street, Bloomington, MN 55425-1126. Phone: (612) 854-1288; Fax: (612) 854-4631.

Shakers, Rediscovered

Shakers? Beautiful furniture and crafts; celibate community; dancing at worship; “Simple Gifts.” But there’s much more to the history of the United Society of Believers in Christ’s Second Coming—and their music. Now musicians interested in the history of American religious music can discover the unique music composed by Shakers (largely anonymous) and sung in their communities. Mary Ann Wilde, a music educator, spent five years researching Shaker archives and scholarly resources, then she worked with an existing Shaker community and a group of singers recruited to recreate the sound of their music.

O Hear Their Music Ring is a digital recording that reflects the kind of music sung in a Shaker community in the 1850s. It includes thirty-three songs, hymns, children’s songs, “vision” songs, and anthems. A meeting of the singers with the Shaker community at Sabbathday Lake, Maine, led to a series of live costumed performances of the music that included Shaker dancing and dramatic readings. More performances are taking place this summer at Lower Shaker Village, Enfield, and Canterbury Shaker Village, both in New Hampshire. The digital recording ($10.95 for cassette; $15.95 for compact disk; shipping $1.80) is available from: The Museum at Lower Shaker Village, Dept. CDPR, Route 4A, Enfield, NH 03748. Phone: (603) 632-4346. A portion of the proceeds benefits the Museum.

K-III Buys Directory

K-III Communications Corporation of New York has acquired Musical America’s International Directory of the Performing Arts and intends to market it more aggressively to the performing arts community as a resource of booking information for the classical music industry. Performing artists publicize their talents through this directory, and booking agents routinely scrutinize its entries. K-III Communications, a diversified publishing company, also produces the Daily Racing Form, New York magazine, and the Funk & Wagnalls encyclopedias, among its other consumer and trade publications.

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Morning Star Recitative

With one exception, all the ritual music reviewed here is composed by or edited by Lynn Trapp. The one exception is the final piece by Andrew J. Witchger. This sampling of ritual music from Morning Star Music Publishers offers rich variety, versatility, creativity, and flexibility. All of the pieces reveal the composer’s grasp of the nature of the ritual, or the ritual moment, for which they are intended, as well as an understanding of the respective roles of the presider, cantor, and congregation.

We have been calling for quality music that is appropriate to the rites and acclamatory in nature. It appears that Morning Star Music Publishers and their composers are listening to that call and are committed to serving those needs.

Kyrie Processional. Lynn Trapp. MSM-80-976. SATB, opt. cantors, congregation, brass and organ. $1.00. This composition offers a creative treatment of the Kyrie as a processional piece. The brass fanfare and accompaniment to the refrain suits the piece to the solemn occasions that call for an extended entrance procession. The congregation’s refrain is both musical and singable. Twenty-seven verses, taken from a variety of psalms, are offered as possibilities.

Music for the Rite of Sprinkling. Lynn Trapp. MSM-80-901. Cantor, SATB, congregation, and organ. $0.90. In this setting Lynn Trapp successfully combines metered sections with psalm tone writing. The congregation’s refrain is written in hymn style while the verses are a combination of psalm tone and metered writing. Two refrain texts are offered, one general and one appropriate to the Easter Vigil and Easter Season. Although alleluias are written into the verses, given the nature of the musical setting, they could easily be omitted during the Lenten season.

Nunc Dimittis. Lynn Trapp. MSM-80-777. Cantor, congregation, C instrument, and keyboard. $1.00. This creative and musical piece incorporates phrases of the “Salve Regina” as C instrument interludes throughout the piece. The music’s reflective nature is most appropriate to compline, that prayer of the liturgy of the hours assigned as night prayer. The music for both cantor and congregation is easily accessible without being dull or trite.

Rite of Christian Initiation of Adults.
Musical setting by Lynn Trapp. MSM-80-907A, assembly score, $1.25. MSM 80-907, full score, $7.50. This setting of the Rite of Christian Initiation of Adults is a fine example of conceiving a rite as Cántor, congregation, keyboard, optional SATB, guitar, C instrument. $0.85. Publishing a setting of the fraction litany with a communion song signals an important understanding of the unity of these two parts of the communion rite. “Fraction Litany: Lamb of God” (from Morning Star Mass) and “Gentle Shepherd” successfully integrate these two musical moments thematically, melodically, and harmonically. The litany provides a large number of possible tropes for the cantor and SATB support to the congregation’s refrain. Notes for the communion song suggest that it could be done in unison, but probably an SATB a cappella performance best suits the music. Optional guitar and C instrument accompaniment are also offered.

Rite of the Anointing. Andrew J. Witchger. MSM 80-905, cantor, SATB or unison voices, congregation, and keyboard, $2.00; MSM 80-905A, priest, cantor, choir, congregation, and keyboard, $1.25; MSM 80-905B, assembly score. Here is another example of a setting that conceives a rite as sung liturgy. This particular setting, however, includes a printing of the text for a nonsinging priest. Three different worship aids are available. The four acclamations sung by the congregation are printed on a heavy-stock card.
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acclamations are all very singable and well integrated into the entire musical composition. The priest/cantor score contains not only the music but additional recited prayers and ritual directions. The music alternates between metered and psalm tone sections. In certain sections, such as the blessing of oil and the prayer of anointing, the chant is completely written out. These sections are repetitive, but very musical and easily within the range of the average voice. A setting of Psalm 27, "Trust in the Lord," to be sung during the anointing, is written in a style reminiscent of Taizé. It includes an ostinato refrain that continues while the cantor sings the verses. The full score includes keyboard accompaniments to all sung parts.

Instrumental

Salve Regina


In the document, Liturgical Music Today, our American Catholic bishops insist that "singing and playing the music of the past is a way for Catholics to stay in touch with and preserve their rich heritage. A place can be found for such music..." (§52). Jacques Berthier’s collection Salve Regina is a wonderful example of how finding this place can be successfully accomplished.

Berthier has chosen fifteen familiar chant melodies as the basis for his original compositions. Eight of these are from chants honoring the Blessed Virgin, hence the title of the collection. The melodies include “Regina Coeli,” “Tota Pulchra Es,” “ubi Caritas,” and “O Filii,” among others. Berthier’s compositions artfully reinterpret the chant tradition, offering music which is rich in its modern harmonic vocabulary and elegant in its treatment of melody. The result is music that is hauntingly beautiful, ancient, and yet refreshingly new.

The chant melodies are carried by the woodwinds. The writing, generally of medium difficulty, is well suited to the flute and the oboe. Although some parts for the woodwinds are less demanding than others, most require a certain degree of artistic maturity. The organ parts are not technically difficult, but they require a musical sense that will choose registrations that do not obscure the woodwinds. The tape demonstrates the balance very well.

There is a good deal of variety in the treatment of the organ as accompanist to the flute and oboe. In some cases there is a repetitive ostinato pattern as in “Ave Maris Stella.” In others, the harmonic support is contained in long sustained chords as in “Stabat Mater.”

Berthier makes good use of the difference in the timbres of the flute and the oboe in order to highlight the chant melody. Often the melody is performed by the oboe; at other times, the two instruments are in counterpoint to each other. However, these pieces do not offer the performance flexibility that we often associate with the music of Taizé, because all three instruments are needed to maintain the integrity of the compositions. Since an oboist may not be readily available in a parish setting.

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the temptation to substitute a second flute for the oboe is understandable, but not recommended. A clarinet might be a better alternative, but this substitution would involve key changes.

The music collection consists of two separate sections sold as one item. The main book presents the organ score with the flute and oboe parts written above it. The instrumental section offers the flute and oboe parts published together. The cassette tape, sold separately, presents a well-balanced and musical rendition of all the pieces in the music collection.

Program notes would have added to the accessibility of these compositions. An increasing number of young Catholics are growing up without the experience of hearing or singing these melodies, though they would have been familiar to participants in the liturgies before Vatican II. For these younger people, and even for those somewhat familiar with the original music, some discussion of the origin and use of these chants would be of value in preserving and carrying the tradition forward.

That omission aside, what Jacques Berthier has given to us is a musical offering of great significance and value. Whether these pieces be used as preludes to or interludes within a liturgy, their haunting beauty will achieve the purposes set out for instrumental music in Liturgical Music Today: “It is... ministerial, helping the assembly to rejoice, to weep, to be of one mind, to be converted, to pray” (#58).

Judith Marie Kubicki, CSSF

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Books

An NPM Workbook: Job Descriptions, Contracts, Salary


This workbook is meant to be used as a resource for any diocese, parish, or musician undergoing contract negotiations. It has been endorsed by the Board of Directors of NPM’s Director of Music Ministries Division and should be a part of every pastoral musician’s library. The workbook is easily understood and would be equally helpful for those parishes planning to employ a director of music for the first time as well as for those parishes already having the position in place.

The workbook deals with the various facets that are an integral part of contract negotiations, such as differentiating between a job description and a legal written contract. Samples are provided, along with work sheets to assist parishes in developing job descriptions and contracts suitable for individual needs. Recommendations from NPM placed in the margins supplement the information in each chapter’s main text.

The second part of the book deals with salary guidelines. While acknowledging the scope and variety of service by the church’s many volunteers, the book encourages parishes and dioceses to establish a minimum living wage for musicians as stated in Music in Catholic Worship (#77). Specific guidelines are provided to aid in this task. One chapter is devoted to helping individual parishes decide if the parish can afford a
full-time musician. Work sheets, examples, and other detailed information are given to enable the parish finance council to determine what portion of the parish resources should be devoted to establishing a music budget.

As invaluable as the workbook is for parishes hoping to fill a director of music position, it is just as important for the information it provides for the working pastoral musician. Whether employed on a full-time, part-time, or volunteer basis, every musician should be aware of this information when negotiating for a new or current position. The book offers many suggestions that should not be overlooked. For example, it recommends that directors of music who receive less than the diocesan minimum wage have an "in-kind contribution" clause added to the contract.

This easy-to-use workbook answers many questions and offers tangible facts and hints that are often neglected in the course of contract negotiations. Using the workbook as a resource before the job descriptions are written and the contracts are signed will help to avoid many common misunderstandings.

Pastoral Music in Practice 6


The Singing Assembly is the sixth publication in the "Pastoral Music in Practice" series from The Pastoral Press. The fifteen articles in this volume have been selected from Pastoral Music magazine as the best articles on sung prayer in our churches. The articles are divided among the topics of the assembly and its song, participation vs. performance, making it happen, and the musician. The objective of the book is to provide a basic guide for improving congregational singing.

The authors are some of the leading liturgists and musicians from the United States. The articles explore a variety of topics: our history as it affects our worship today, different models of worship that demonstrate the types of prayer most effective for our Sunday assemblies, the need for prayer to occur before song can emerge; tangible steps to be taken by pastoral musicians to promote an atmosphere conducive to singing. Further, an inward and searching look is taken at whether musicians are motivated to serve the assembly through a pastoral sense or through a strictly performance sense.

The articles raise many of the same questions that have plagued pastoral musicians since the reforms of Vatican II. Many of the questions will remain, but the collection is a handy resource that reaffirms the accomplishments that have been made and looks ahead to the work that still must be done.

Regular subscribers to Pastoral Music may not be interested in purchasing a book that is a compendium of reprinted articles from this periodical; however, it is convenient to have the articles collated and available for easy reference. Biographies of the contributing authors would have been helpful, especially for those readers who may not be fully familiar with the field of liturgy and music. Perhaps this need can be supplied in future volumes in the "Pastoral Music in Practice" series. Knowing the various perspectives of the authors would be helpful to the reader.

It is every pastoral musician's dream to find a resource that will instantly solve the dilemma of how best to elicit a sung response from our assemblies.

The reader who expects to have this dilemma resolved in The Singing Assembly will be disappointed. Nevertheless, the reader will find here a series of articles that provide a sound theology concerning active participation as well as some practical hints and advice that together will help to promote singing within the assembly.

Jane O'Keefe

Liturgy: Active Participation in the Divine Life


In recent years, there has been a growing awareness that active participation has a deeper meaning than simply "getting the people to sing." We are perhaps rediscovering the often overlooked second half of that foundational statement from the Constitution on the Sacred Liturgy: "The full and active participation by all the people is the aim to be considered before all else, for it is the primary and indispensable source from which the faithful are to derive the true
Christian spirit” (#14, emphasis added). Singing, making the responses, and doing the gestures are not an end in themselves. Rather, giving oneself over to the liturgy is the means of participating in the Christian spirit: the praise that Christ and his body (the church) continually offer to God.

Such is the premise of this little book, which contains the five major addresses from the 1989 National Meeting of the Federation of Diocesan Liturgical Commissions (FDLC). Like many other collections of speeches edited for publication, this book is of uneven quality. It begins with chapters on music (Fred Moleck) and environment (Marchita Mauck) that trace the development of participation since Vatican II, and then it examines how participation might be more fully understood with reference to culture (Mark Searle), Scripture (Irene Nowell), and liturgy (Rembert Weakland).

The very brief chapter on music—four pages—is a mere skeleton of the original presentation that included singing and the humorous, yet poignant, commentary of Fred Moleck. It is a succinct summary of the development of liturgical music since Vatican II, ending with a convincing statement of the now commonly accepted assertion that various styles of music can exist side by side in the same liturgy. The somewhat longer chapter on environment (titled “Anthropology”) summarizes the lines of development and contemporary thinking in nine areas on space and art for worship. It is a good introduction for those who may be unfamiliar with the major issues in environment and art.

The strongest chapters are the last three. Mark Searle’s discussion of liturgy and culture, with illustrations from various cultures, is stimulating, illuminating, and provocative. Here the reader is challenged to rethink assumptions about participation and to consider the ways in which participation in liturgy is by its very nature counter-cultural. Searle states that we may need “to develop a style of music and a way of singing that is unique to the Church’s liturgy” (p.49)—an idea that begs debate and earnest discussion among pastoral musicians.

Irene Nowell’s chapter on Scripture roots our notions of community and participation in the biblical image of covenant. Her discussion is amply referenced and a positive contribution to the scriptural foundation of pastoral musicians and liturgists. Archbishop Weakland brings the book to a fitting conclusion by the connection he makes between liturgy and the rest of the life of the Christian community. Representative of his comments is the following: “Participation, then, means living the gospel fully. It means praising God in the sanctuary but then returning to live out the word of God in our lives” (p.92).

The bibliography containing just seven entries (and only four of them in English) would be more valuable were it more extensive. In spite of this and its other shortcomings, the book is a welcome invitation to reexamine one of the most commonly used, yet not fully appreciated, terms of liturgical renewal: active participation.

Paul Covino

About Reviewers

Mr. Paul Covino, a liturgical resource consultant from Upton, MA, is book review editor for Pastoral Music magazine.

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**Director of Music / Liturgy Coordinator.** Full-time position. 900-family suburban parish, near Indianapolis. Organ, piano, and vocal skills to direct music persons and choir planning for all liturgies; adult and children's choirs. MA in liturgy and/or strong music skills required. Send résumé and/or write for job description to: Worship Search Committee, Our Lady of Grace Church, 9900 E. 191st Street, Noblesville, IN 46060. (317) 773-4275. HLP-4201.

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In the trickle-down theory of economics, whatever happens to the big players at the high stakes tables will eventually happen to the little folks out back, pitching pennies. So if the big players make a bundle, they'll be sure to toss some spare change to the kids on the corner as they go by.

Whether that theory is true in economics or not (and recent history suggests that we should look for another theory), there does seem to be a trickle-down effect for at least one of the great sociopolitical phenomena of the 1980s—business mergers. As a result of leveraged buyouts, hostile takeovers, corporate marriages, and the like, single corporate entities now control such diverse products as tobacco and pretzels, airlines and underwear, newspapers and billiard halls, fast food chains and auto supply stores. The passion for such mergers, especially when they leave companies with huge amounts of debt, may have died down in corporate America, but it seems to have taken on new life in the arts.

Two radio programs early this spring were the first harbingers of this new mentality. Garrison Keillor's American Radio Company, one weekend last March, suggested a new way to attract audiences. Combining plays, Keillor proposed, might get people to go to performances they would otherwise skip. One example he offered was Annie... Of the Thousand Days, featuring the female lead singing that redundant hit song, "Tomorrow, tomorrow, they'll kill me tomorrow, and that will surely end my reign." Sometime later, another program on National Public Radio suggested combining classic movies (and some less than classic) as a way to preserve them and introduce them to new audiences. Among the possible combinations: Night of the Living Dead Poets Society and The Fisher King of the Gypsies.

Well, those proposed artistic mergers suggested to me a way to overcome two problems facing pastoral musicians in American churches. The first is the need to choose a parish music resource. There are lots of hymnals and service books around, many of them very good. Each year at the NPM Convention, someone invariably proposes that we bull through the copyright laws and just pick out the top ten or twenty pieces from each resource, combining them into a "best of..." collection. But apart from legal questions, what would you call such a hymnal that draws from such varied sources as Worship, Gather, The Collegeville Hymnal, Glory & Praise, The Peoples Mass Book, and The Hymnal 1982? Of course, you would call it The Collegeville Peoples Gather Glory & Praise Worship Hymnal.

But what music would it contain? The second problem facing pastoral musicians is that we now have a large collection of familiar and popular hymns that have to yield ground sometime soon to a growing emphasis on service music and fixed repertoire. Musicians are facing the difficult task of whittling down the parish's hymn repertoire, cutting out in the process a lot of the assembly's and the choir's (or contemporary ensemble's) favorites. But with a merger approach to the problem, we wouldn't have to cut out so many selections; we could blend them and even create new musical pieces that are more faithful to contemporary understandings of liturgy and the liturgical year.

Consider, for instance, the recognition among liturgists that the season of the incarnation (Advent-Christmas) and the season of the redemption (Lent-Easter) actually celebrate the same mystery, but from two different perspectives. Imagine how well we could make that point with a hymn that combines the two focuses into one, something like "What Child Is This Is the Feast of Victory." Or a hymn that celebrates liberation and, at the same time, honors Mary as an icon of grace; freedom: "Lift Every Voice and Sing of Mary, Pure and Lowly." For Pentecost, we could bring together the church's rich heritage of Latin hymnody and American spirituals: "Veni, Sancte Spiritus of the Living God." And when we focus on evangelization, we could remind ourselves that God is the source of evangelical inspiration by singing "Wherever You Go Where I Send Thee." American festivals like Independence Day and Thanksgiving have always been a problem for Christians, because we need to keep our faith and our patriotism in proper perspective. When people suggest using the National Anthem on Thanksgiving Day or the closest Sunday, perhaps with a merger mentality we could offer a compromise that looks not only to the national observance but also to the dawning light of another Advent. Consider singing "O Say, Can You See Amid the Winter's Snow." Numerous other possibilities suggest themselves, among them "For the Beauty of the Earth Has Many a Noble City" and "Now Thank We All Our God Rest Ye Merry."

Of course, we have come to see that singing hymns is often singing at the liturgy, not necessarily singing the liturgy. To some extent, hymns are interchangeable; they do not necessarily bind themselves too closely to any one celebration, sometimes not even to a particular season or part of the Mass. Many are, in that sense, generic. Still, it is a wonderful thing to have at our fingertips a collection of music that fits a variety of situations. To celebrate the ready availability of such music, perhaps we need a kind of generic hymn, something like "Grant to Us, O Lord, Who at Thy First Eucharist Didst Sing with All the Saints In Glory and Praise to Our God Is Our Fortress and Our Rock of Ages, Cleft for Me, Alleluia." And wait 'til you hear the refrain...
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Liturgy Is Not “Let Me Entertain You” Time, But . . .

BY HOWARD HUGHES, S.M.

Sometimes the process begins with a letter. At other times there is a phone call, and I find myself asking: “When do you need it? Could you send more details about the group, the occasion, the space?” Often enough, that is how a composition begins. The letter or phone call generates the idea. Now, the composer must give it form and substance. A good bit of liturgical and pastoral music is conceived for a particular occasion. There is to be a parish anniversary, a wedding, a religious profession of vows, a baptism, and so on; a composer is selected and music is commissioned. The composer’s dilemma begins then: How do I balance rite and art? Even if a composer is not working under a commission but, rather, is preparing a liturgical work of his/her own choosing, the dilemma is likely to remain a haunting presence.

Stravinsky is said to have remarked that he felt daunted by the blank sheet of paper before he started

I believe that the arts should serve the rite. As for the demands of music as an art . . .

a new composition. He felt freed, however, by the restrictions that he placed on himself: the length he set for the piece, the performing instruments, the mood he wanted in the work, the choice of a text. The composer of liturgical music has yet further restrictions placed on the composition. Do these additional limits, then, make a liturgical composer’s work easier? I do not presume to speak for other composers but, for my part, I find composing for the liturgy to be a heavy responsibility. Who needs another “Holy”? Will my setting of this psalm help these people on this occasion to pray? Didn’t Composer “X” make a marvelous setting of that text? Who am I to attempt to set the same text? A dozen

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similar questions can confront the composer and might even generate a good case of writer’s block. Then again, each composer can attest that from time to time there is that subtle inner urge to set a particular text, and the urging can be a lot more insistent if we have been commissioned to write a piece.

When I was a child in pre-Vatican II times (say, back in the ’30s) we common folk generally were delighted with the grand display at solemn high Mass, pontifical celebrations, and other great ritual occasions that offered us something akin to the “bread and circuses” of ancient Rome. I loved the lights, the splendor, the pealing of bells (real ones!), the organ blast, and the soaring voices of the choir. Various kinds of music delighted me at home. We had a piano; my older brother practiced on his drums (a lot) when he was not off somewhere playing a gig; there were radio broad-

My thanks to all those from whom I have “eclected.”

casts and recordings of opera, symphonies, jazz, blues, spirituals, gospel, not to mention myriad styles of music in the countless films I attended. So my early years were filled with the delights of music.

Then, some years later when I was teaching in the New York area, it was my good fortune to be a member of the Collegiate Chorale for six years. Singing under Abraham Kaplan and in several concerts with Ozawa, Bernstein, or other great conductors, on the podium brought me many moments of delight: sensual, emotional, spiritual, intellectual, pleasurable delight. What a thrill to perform the works of the masters under the hands of masters! The experience also helped with my choral conducting at school, with leading the liturgical music in my religious community, and it even inspired my early efforts at composing. These efforts began in

1963 and, through the chutzpah of Omer Westendorf, the “Mass for Peace” appeared in the ’64 edition of the Peoples Mass Book. To be sure, after long years of varied musical delights, this early composition of mine was bound to be eclectic. Now, almost thirty years later, I suspect that I am still eclectic: my thanks to all those from whom I have “eclected.”

Over these years my continuing studies in theology, liturgy, and music have made me increasingly aware of the “delight dilemma”: How interesting, artistic, or delightful can music be that serves a ritual? Just as there are some people who look upon eclecticism as a dirty word, there are those, I suppose, who view a “middle of the road” approach to this dilemma in much the same manner. Be that as it may, I try to maintain a balance between the extremes of ritual and artistic demands. I believe that the arts should serve the rite. The arts are able to clarify the rite for the people and, in the case of music especially, can draw the people to participate more fully in the rite.

In my own work I try to respect the rite, its symbols, and its texts. Knowing how music tends to expand any text that is sung, a composer must take care not to distort the text. Needless to say, those who draw up the rites should realize that music does tend to expand a text and, if music is wanted for a rite, then the text ought not be too wordy.

As for the demands of music as an art, they can be carried to an extreme, where the arts tend to take over and even threaten to bury the simplicity of the rite. A composer must take care to balance competing values. The liturgy is not a light show or a concert, not a sort of “son et lumière.” Liturgy is not a time for “let me entertain you”—and that truth, by the way, is worth consideration by any presider who, in an effort to be folksy, changes texts whimsically and confuses the assembly in its response; by cantors who draw attention to personal talent rather than to the sacred texts being proclaimed; by the artists who overpower a rite with their artistic work.

Certainly there are moments when the arts can shine in all their glory, but one must understand and respect the rite and not let the dazzle take over indiscriminately. Moments for the art of music to shine might come before or after a celebration. A responsorial psalm at the eucharist could be another such moment, since music is the “action” at that particular time. Still, a composer must keep things in perspective, balancing the artistic moment with others in the celebration.

Yes, I am for care being taken in the rites and, yes, I am for delighting the assembly when they come together to celebrate. I believe that we composers (artists, performers, and directors, too) must consider our work carefully so that it helps rather than hinders the assembly at prayer. And in doing our work let us not forget to pray as well.
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