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In This Issue...

We give tribute to Sr. Theophane Hnytrk and Mark Searle. Most of our readers know them both.

Sr. Theophane had developed her compositional skill before Vatican II, but as the council’s teachings were implemented in the United States, she remained committed to quality music, while shifting gears to adapt to the pastoral development needed at that time. In other words, she did not run away from the challenging task of implementing the changes in ritual music.

Mark Searle is associated with Notre Dame’s liturgy program; he served there as a Franciscan priest, then after leaving the community to marry Barbara Schmitt, he returned to teach, first in the Notre Dame Center for Pastoral Liturgy and, finally, on the theology faculty. He was most interested in “the pastoral”; his presentation on the need for pastoral theology at a North American Academy of Liturgy meeting is definitional (and still needs implementing).

Theophane and Mark died within three days of each other. They were both closely aligned with NPM. Mark spoke several times at our Conventions and often wrote for Pastoral Music. Theophane was instrumental in defining what it meant to be a “pastoral musician”—she gave the first definition of that title in the fourth issue of Pastoral Music magazine in 1977. And she was teaching at an NPM School for Organists, which she helped initiate and develop, when she died. On the Wednesday afternoon of that School, she taught a master class with her students; in the evening she took a student for private lessons. She died peacefully that night.

The decision to include the Consensus Document from the Milwaukee Symposia had been made three weeks before Theophane’s death, but it is entirely fitting that this issue and this document be dedicated to her. In 1980, she felt the need for a greater working relationship between composers and liturgists and, with the help of Archbishop Rembert Weakland, founded the symposium of musicians and composers. They have been meeting every other year for the past ten years and, in June of this year, they completed the document included in this issue of the Pastoral Music.

The document is challenging enough. It’s intention is to take existing church teaching and “move the discussion along,” that is, to build on ideas expressed earlier. So, for example, the last chapter (section 81-86) adds a new twist to the threefold judgment on music for worship—pastoral, musical, and liturgical—so familiar to us from Music in Catholic Worship.

The document begins and centers itself around the notion of ritual music... an idea presented in the Universa Laus document of 1980. And it delves into contemporary issues (not just them, but stating a position) such as cross-cultural music making and technology. There is lots here for everyone.

At the NPM National Convention in St. Louis, June 15-19, 1993, an entire morning is going to be spent in presenting, probing, and questioning the document by the composers and liturgists who wrote it. You will get lots of opportunity to sit with those who developed the document and share their and your insights about ritual music.

So, with sadness at the loss of such a great liturgist and such an exemplary composer/musician/religious, I am honored to dedicate this issue of Pastoral Music to Mark Searle and Sr. Theophane Hnytrk to honor all composers and liturgists who work so faithfully to make our musical worship an act of honor and praise to our great God.
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Letters

Intrigue & Dismay

I was both intrigued and dismayed by your June-July issue (Flowers of the Song). The intriguing part came from learning about the work of Alfred Tomatis. I suspect that, although musicians have intuitively known for generations about the ideas being discussed in this issue, Tomatis is among the first to have documented research on the subject.

What was dismaying was the lack of any forceful argument by your contributors for improving the acoustical environment of our worship spaces. Those who did mention the subject gave it a cursory paragraph, in some cases with a disclaimer...

The work of anthropologist Legor Reznikoff, among others, has shown that many prehistoric tribal gathering places have significant properties of resonance which cannot be ignored. It is apparent that the various ancient peoples who used these places for worship selected the sites not just for the location, but for their acoustical value as well.

Anyone who has sung in a live room, even some bathrooms, which resonate wildly in the ear when certain pitches are sung, knows the effect, sometimes eerie, sometimes uncomfortable, but always otherworldly, that it has one’s well-being. It is obvious that this effect has been known for eons and has been used by the ancients and monks alike. Why are we so blind to this in our time?

It is also interesting to hear the words “bracing discomfort” used to describe the liturgical ambiance. Why does it take someone of star quality like Marty Haugen to get this point across, when it has been echoed thousands of times over the last thirty years by older, less charismatic, though far more experienced church musicians who have since lost their jobs or left the church in frustration?

I enjoy reading your magazine, especially since it has taken a more balanced tone in recent years. However, I have always felt that the opinions shared by your contributors reflect a tone of slow, painstaking self-discovery, rather like a teenager growing up without the benefit of parents. There is certainly nothing wrong with self-discovery, but it takes twice as long and you end up alienating your parents.

John Karl Hirten
San Francisco, CA

More Basic Issues

I was interested to read Marty Haugen’s article, “How Do We Get the People to Sing?” in the June-July issue of Pastoral Music. Marty writes fine

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Rudy Marcozzi
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Benedictine Book of Song II

The first Benedictine Book of Song was published to commemorate the anniversary of the birth of Sts. Benedict and Scholastica. Its welcome prompted the editors to issue a second call for material for a second book.

This second book of sacred music, mainly by Benedictine composers and authors, contains 90 hymns (seven of them in Spanish), three litanies, four complete Masses, and thirty-four additional acclamations, Alleluias, Amens, etc., for use during Mass. Thirty-one contributors are represented in this collection.

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liturgical music. I use his music often because it is well crafted and lasts well in a parish repertoire over time.

His article called attention to issues that surround the effort of pastoral music leaders as we encourage full, conscious and active participation in the liturgy. I agree with him that our cultural experience of sound, the relationship among liturgical ministers and the physical elements in the liturgical space all play into the assembly’s experience of singing liturgical music.

In my experience, however, there are more basic issues... when we consider ways to get the people to sing.

First, the Sunday liturgical singer needs repetition and time. The longer a hymn, song or acclamation is repeated the more success the assembly has with the music. We hear it when “Praise to the Lord” and Vermulst’s “Holy” are sung in Catholic assemblies.

Second, the parish needs one liturgical music repertoire list that all liturgical music leaders in the parish use. People assembling at different times within the same parish should be singing the same music. The basic repertoire should remain constant...

Third, music needs to be committed to memory. When music is locked into memory, it is easier for a person to embody the Word. Marty has proposed... moving toward a “mode of sung response that does not use printed materials,” and that’s a good idea...[P]resenting parts of the ordinary, the psalm responses and simple responsorial music in dialogic form...would indeed help people to embody the Word. However, I believe the dialogic form should not be...the only answer.

It is easy to get beyond the use of printed material when music is committed to memory, as in the case of acclamations and seasonal psalm responses. Responsorial singing is a style that runs deep in our Roman Catholic roots. However, Catholics will also articulate their desire to sing the full text of a hymn or song. That is where repetition for the sake of committing music to memory is imperative. It creates freedom for the singer to embody the Word. Repetition allows the untrained singer the time needed to learn the notes and get beyond the notes...and “hear” the text. Hymns, songs and acclamations repeated over a 3 to 5 year (and longer) period help an assembly commit the music to memory, take the text to heart and pray well with it.

Liturgical music leaders must consider the needs of the Sunday singer. Catholics want very much to do a good job singing. What they need most is what few professionals consider: repetition, a unified parish repertoire list and time to commit music and its text to memory.

...Marty’s three issues apply to all situations, but [they] follow an important priority for getting the people to sing. That priority is good basic planning.

Peggy Lovrien
New Ulm, MN

Defending Hymnody

I have always enjoyed Roundelay because the wit and sarcasm are a fresh and fun way to look at the life and work of liturgical musicians. The August-September column on merging hymns seemed fun and harmless until the last paragraph. The hidden message behind the humor was another attempt by NPM to dismiss the role of the hymn in the liturgy.

Shame on stating that “singing hymns is often singing at the liturgy, not necessarily singing the liturgy.” Hymns are an integral part of the liturgy, not traveling music to get Father in and out...

Hymn singing is a much more communal action than singing the refrain/verse style of composition so prevalent in contemporary/blk music. Why only give the congregation an eight measure refrain to sing while the cantor or choir sings the verses? If singing the liturgy is a concern, then let’s not withhold song from our congregation. Let the people sing!

And to suggest that “many hymns are, in that sense, generic.” Generic? Have you recently read any performance/program notes found in octavos or song collections? Consider all the new compositions that proudly label themselves “suitable for reconciliation, gathering, communion, RCIA, ordinations, healing services, and the 99th Sunday in Ordinary Time.” The wonderful thing about hymns is that they are specific, not generic. How unfortunate that at the NPM Convention liturgy in Philadelphia not one hymn was sung at the eucharist on the Feast of the Transfiguration; and there are plenty of good ones out there focusing on Transfiguration. Instead, our opening song, “Song of the Body of Christ,” was a song that [is described as having] “many possibilities, especially gathering, communion, paschal mystery themes, RCIA, triduum” (see David Haas, Creating God). Sounds pretty generic to me.

The absence of hymnody at NPM Conventions is disturbing. Our attempts at musical eclecticism have brought us music from Hawaii to South Africa. But let’s not forget those parts of the world or of this country where hymnody is the song of the people.

Michael Silhavy
Brookfield, IL

Letters Welcome

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

Where Are the Conventions?

The October-November issue of Pastoral Music, at least in recent practice, is normally filled cover-to-cover with Convention reports, photos, and presentations by major speakers. Because of the special opportunity to co-publish the "Milwaukee Report" this year, and also because we would not have been able to cover the Convention in The Bahamas in this issue, we have delayed all of our Convention reports to the February-March 1993 issue. (The December-January issue contains some important material for preparing to sing the liturgical year; we wanted to bring you those articles in time for you to make good use of them.)

NPM Mission Statement

The following mission statement of the National Association of Pastoral Musicians was distributed during the Members' Breakfast and DMMD Meeting at the Philadelphia Convention:

NPM is a membership organization for musicians and clergy serving Roman Catholic parishes in the United States dedicated to fostering the art of musical liturgy. NPM is primarily directed to Roman Catholic liturgical concerns and secondarily open to ecumenical as well as other parochial musical concerns, e.g., music in religious education, evangelization, and social justice. The Association is concerned with all musicians in the parish, with a special focus on those in leadership positions, e.g., the Director of Music Ministry, the Catholic Music Educator, the Choir Director, the cantor, and the accompanists. NPM welcomes support from all those interested in musical liturgy.

NPM serves the musicians as an educational and motivational association, concentrating on the areas of liturgy, music, communication, planning, and spirituality with a threefold focus on knowledge, values, and skills. NPM is recognized by the United States Catholic Conference as a National Organization and follows the policy for music and musicians presented in the official directives of the universal, national, and diocesan church leadership.

Scholarship Winners

Five NPM members received scholarship awards this year, including the Rene Dosogne Memorial Scholarship and, for the first time, the Virgil C. Funk, Sr. Memorial Scholarship.

Michael Batcho began playing the organ for daily Mass while he was still in grade school in West Virginia. He continued to serve churches in his hometown through college, graduating magna cum laude from West Virginia University with a bachelor's degree in music. After graduating, he moved to Maine to work for three and a half years as the director of liturgy and music for Most Holy Trinity Parish in Saugus. Michael is currently the minister of liturgy and music at St. Edward the Confessor Parish in Richmond, VA. He is pursuing a master's degree in music at Virginia Commonwealth University, specializing in choral conducting.

W. Leigh Fleury is a repeat scholarship winner, having won the Rene Dosogne Memorial Scholarship in 1990. He has been a pastoral musician for six years, beginning while he was in high school. For the past four years he has served as the principal organist at St. Elizabeth Ann Seton Parish in Pickerington, OH. Leigh is currently attending the School of Music at Ohio State University and taking private organ lessons at Capital University Community Music School.

Tracy McDonnell is a native of Washington, DC. She is currently enrolled in the master of liturgical music program in the Benjamin T. Rome School of Music at The Catholic University of America. She recently left her post as assistant director of liturgical music at Georgetown University to assume the position of director of music at St. Camillus Catholic Community in Silver Spring, MD. Tracy is a singer, pianist, guitarist, and composer. She has released three independent albums of her music since 1988, and her most recent CD, The Mirror, won prizes in the 1991 Mid-Atlantic Songwriting Contest, including first prize in the folk division.

Michael Batcho

W. Leigh Fleury

Tracy McDonnell

Rubi Martinez-Bernat

Barbara Soltesz
On Wednesday, August 12, Sister Theophane taught her regular class at the NPM School for Organists in Milwaukee, at Alverno College. Always ready to do more than was expected, she then gave private lessons to one of the participants in the school. She went to sleep that evening and was found dead the next morning. It seems that she did not struggle when death came to take her. Stunned at the news, the faculty and students of the school gathered to celebrate the eucharist, led by faculty members Rev. Ronald Brassard, Dr. James Kosnik, and Theophane’s close friends Sr. Mary Jane Wagner, SSSF, and Sr. Mary Hueller, SSSF.

Born in 1915, Theophane’s early interest in religion and music led her to become a School Sister of St. Francis and, through her work as a pastoral musician, educator, organist, and composer, she was recognized, even before Vatican II, as a leader in the field of liturgical music. She held master’s degrees in organ and composition as well as a doctorate in composition from the University of Rochester, and she was a fellow of the American Guild of Organists. Her published works include Masses, motets, psalms, hymns, and organ compositions. Her Pilgrim Mass was commissioned for the 41st International Eucharistic Congress in 1976. In recent years she had “retired” from full-time teaching to become the organ and liturgy consultant for the Archdiocese of Milwaukee and Alverno College.

Sister Theophane played a key role in the founding of the National Association of Pastoral Musicians in 1976, serving on our first board of directors. She had long recognized the church’s need for musical and liturgical excellence coupled with a realistic commitment to serve in a parish situation. In fact, she helped us define the skills needed by a “pastoral musician” in an early issue of Pastoral Music. There (October-November 1977 [2:1] 18-9) she listed the skills required of pastoral musicians. She wrote, “The skills of the church musician must be those, first of all, of a good musician.” But to be pastoral, she said, a musician must also “exercise a musical leadership role in a given community by implementing worship...in collaboration with others.” And that role requires liturgical, communication, and management skills as well. Above all, she made clear, the musician’s focus must be on the singing assembly, for the musician must “select...lead...and teach...the music of the congregation.”

No doubt a key reason for the high quality of music and liturgy in the Midwest today is the day-to-day leadership of Sister Theophane Hytrek. Catholic musicians will miss her leadership.

VCF
Among her most recent works are three contemporary settings of poems by St. John of the Cross.

**Rubí Martínez-Bernat** is the first recipient of the $1,000 award from the Virgil C. Funk, Sr. Memorial Scholarship Fund. She works as the adult initiation coordinator and liturgical coordinator for all Spanish and bilingual liturgies at St. Francis Xavier Parish in Ecorse, MI. She is also the parish organist and pianist, directs an adult and youth choir, and on major feasts she works with her English-speaking counterpart to combine the Spanish choir with the parish folk group. Rubí is currently working toward certification as a liturgical coordinator in the Archdiocese of Detroit’s Institute for Pastoral Liturgical Ministries and she hopes to complete a degree in music.

**Barbara Soltesz** is the Rene Dosogne Scholar for 1993. (Mr. Dosogne was a noted church musician in the Chicago area and a faculty member at DePaul University School of Music. His family established this scholarship fund in his memory in 1987, and the first award was made in 1988). Barbara began playing guitar at Masses in her western Pennsylvania parish in the early 1970s, using the “three or four chords” that she and the other members of the group knew. She began a women’s choir, since no women were allowed into the adult (i.e., men’s) choir, and she participated in the first NPM Convention in Scranton. Barbara began studying part-time for a certificate in sacred music at Seton Hill College in 1988, but when the pastor who had funded her studies was transferred, she became a full-time student in order to be eligible for scholarship money. (This mother of four also worked two part-time jobs while continuing her studies.) In the fall of 1991 she began working as music director and organist at Holy Family Church in Latrobe, PA, and that salary has allowed her to keep up her classes. Barbara hopes to graduate from Seton Hill in 1993.

Scholarships, 1985–1992

The first collections for NPM Scholarships were taken up at the 1984 Regional Conventions; the first scholarships were awarded in 1985. Including this year’s five awards, a total of twenty-four people have received scholarships from NPM. That total includes eighteen NPM Scholarships, funded solely by monies collected from our members, five Dosogne Memorial Scholarships, and the first Virgil C. Funk, Sr. Memorial Scholarship.

Our youngest scholarship winner had just graduated from high school; several winners had returned to school to complete their degree after raising their children. So far, seven people have been repeat scholarship winners; one of them won NPM Scholarships three times. Here are the names of the winners from previous years and the amount of money distributed each year.

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Mark Searle died August 16, 1992, after a fifteen-month bout with cancer. He was born September 19, 1941, in Bristol, England. As a young adult, he joined the Franciscan community in England, and then he went to Europe to complete his studies.

Mark came to the United States in 1978 and taught at the University of Notre Dame. He left the priesthood and married Barbara Schmic in 1980. Their three children are Anna Clare (11), Matthew Thomas (9), and Justin Francis (7).

After his marriage Mark worked at the Center for Pastoral Liturgy and then on the theology faculty at Notre Dame, where he served as coordinator of the graduate program in liturgical studies and, from 1983 to 1988, director of the master's degree program in theology. He also influenced numerous students in summer programs and lectures throughout the United States and in other countries from England to New Zealand.

Mark was a lecturer of keen insight, the editor of Assembly magazine, a consultant for the International Commission on English in the Liturgy, and the editor of several books. He was a word crafter, a person who cared about what he said and how he said it. While he limited the number of times that he accepted speaking engagements, when he did choose to speak, he never failed to challenge the best that is in us. And just last year, in what became his final article for Pastoral Music (15:6 [August-September 1991]), he challenged us to trust our rituals or face "the triumph of bad taste," calling us to remember that "the whole of the liturgy, beginning with the very congregating of the people, is sacramental."

He had a deep affinity with the National Association of Pastoral Musicians because of his personal commitment to the development of pastoral liturgy as a field of academic study, an equal partner, as he would say, with the historical study of the liturgical rites. His development and reporting of the Notre Dame Study of Parishes, especially the component on liturgy and music (see Pastoral Music 10:5 [June-July 1986] and 10:6 [August-September 1986]), were instrumental in providing a more scientific approach to pastoral liturgical studies.

But I knew Mark best through the North American Academy of Liturgy and its social sciences subgroup. Each year, for two or three days, we gathered with others of similar interest to share "our latest thinking" about the church and the world of social science. Those discussions led to his studying semiotics in the Netherlands.

Mark was a scholar of unusual insight. When sickness invaded his body, he told me that he could make some meaning of the sickness for himself, a little meaning of it for his wife, but no meaning whatsoever for his children. So he turned to prayer and diet. As the homilist at his funeral indicated, Mark was in search of the source of his life. He did not allow the sickness to take away his search, striving for the fullness of life even in his illness. And he believed that, if you eat the bread of life, you will live forever.

Each of us who knew him will have our own best memory of him, and mine is a memory of our two-day visit to Disneyland in 1981, which took place after several days of intense discussion at an Academy meeting. Mark's first child had just been born, and he was still delightful in that wonder. I can see him now, shaking hands solemnly with Mickey Mouse and saying that he had looked forward to this meeting. I love a man who does his research.

VCF
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<th>YEAR</th>
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| 1985 | $2,700             | Stephen Earl Barton  
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| 1986 | $1,000             | Stephen Earl Barton  
| 1987 | $5,000             | Stephen Earl Barton  
|      |                    | Therese Bulat       |
|      |                    | Janelle Collardey  
|      |                    | Alan B. Lukas       |
|      |                    | Margarete Thomsen   |
| 1988 | $2,000             | Mark Ignatovich    
|      |                    | Wayne Wyrembeliski  
|      | Dosogne Scholarship:| Geraldine Rohling    |
| 1989 | $5,000             | Kirk Hartung       
|      |                    | Carolyn Olivero    
|      |                    | Joyce Ruhaak        |
|      |                    | Joseph W. Stoddard, Jr.  
|      |                    | Wayne Wyrembeliski  
|      | Dosogne Scholarship:| Therese Bulat       |
| 1990 | $3,000             | Peter C. Caffyn    
|      |                    | Diane Consentino   
|      |                    | Joseph W. Stoddard, Jr.  
|      |                    | Wendy Barton        
|      |                    | W. Leigh Fleury     |
| 1991 | $3,000             | Joseph Gaunt       
|      | Dosogne Scholarship:| Tim Huth           
|      |                    | Denise Pyles        
|      |                    | Wendy Barton        |

the possibility of adding new members to an existing membership, see the gift and membership information in this issue.

Member Granted & Commended

Michael Pavone, an NPM member from Gahanna, OH, received a fellowship grant from the National Endowment for the Humanities to take part in the past June in the Institute on American Music held at Boston College, Harvard University, and sites around Boston. Associated with the Institute was a performance of American music, in which Pavone participated. Five new choral arrangements, the result of his work at the Institute, will be presented this fall at Ohio Dominican College in Columbus, OH, where Pavone is a professor of music. He is also the organist and choir director of Immaculate Conception Church in Columbus. Because of the dedication and commitment required to earn the grant, the Ohio House of Representatives voted a special commendation for Michael Pavone, to which NPM adds its own congratulations.

Diocesan Cantor Schools

Sr. Evelyn Brokish, OSF, director of the NPM Chapter in Charleston, SC, sent us a description of the Charleston Diocesan Cantor School (June 8–11), now in its third year. Twenty-five participants shared in the program, which moves from parish to parish within the state, and they ranged from people who had never cantored before, who were there to learn the basics (some couldn’t read music!), to others who were there for a refresher after serving as cantors for some time. Everyone received individual and class vocal technique, basic reading skills, presentations on the psalms for the coming liturgical cycle, psalms for weddings and funerals, liturgical foundations, vocalise, animation, and time for discussion (forum), as well as the opportunity to cantor during one service of the liturgy of the hours (three of the hours—morning, midday, and evening prayer—were celebrated each day).

NPM is interested in supporting diocesan cantor programs and providing a forum for persons responsible for such programs to share ideas and develop principles based on their experience. If you are interested in such a forum, please write: Diocesan Cantor Programs, NPM, 225 Sheridan Street, NW, Washington, DC 20011–1492.

A Living Founder

Though the Buffalo Church Musicians Guild (NPM’s Chapter in Buffalo, NY, and its Chapter of the Year) has lost three of its four founders in recent years (Msgr. Henry Kawalec, Msgr. Paul Eberz, and Cecilia Roy Kenny), the fourth founder is still alive and playing. Sister Mary Grace Ryan, a Sister of St. Mary of Namur, is 93. Though she lives at the community’s retirement home (Marycrest), she claims that she “hasn’t retired yet.” She still writes poetry, and though she is in and out of the infirmary, she still plays her compositions on the piano. (During a recent visit by some friends from the Church Musicians Guild, she played a full hour’s worth of her own works.) When she is not composing music or writing poetry, she enjoys playing contract rummy because, she says, “it’s enjoyable and stimulates the mind.”

Who Are Those People?

On page 14 of the August-September issue, there’s a photograph of three very happy college graduates. We don’t know who they are, exactly, but we do know that they graduated from The Catholic University of America this year. Unfortunately, we forgot to include the photo credit thanking the CUA Public Relations Department and acknowledging the photographer, Matthew Barrick. We regret the omission.
Meetings & Reports

AGO Seminary Musicians Conference

The first-ever conference for seminary musicians of all denominations was held June 26–28 at Emory University in Atlanta, hosted by Don Salliers (Candler School of Theology). It was organized and sponsored by the Denominational and Seminary Relations committee of the American Guild of Organists and attended by some fifty seminary musicians from the United States and Canada.

This weekend conference (which preceded the National AGO Convention) began with dinner and a keynote address by Thomas Troeger (Jillif School of Theology, Denver) on the importance and role of the seminary musician in theological education. Among the presentation and discussion sessions made available to the participants were a demonstration and discussion by Linda Clark (Boston University) on teaching methods; a session on “Taking about Music Theologically” led by Paul Westermeyer (Luther Northwestern Theological Seminary, St. Paul), and a presentation by Carol Doran (Colgate/Bexley Seminary, Rochester) and Alan Barthel (Emmanuel College, Toronto) on the place of the chapel in theological education. Plenary sessions provided a lively discussion on the dilemma of creating inclusivity in worship and music as an essential issue in the seminary curriculum.

The conference provided participants an opportunity for mutual sharing and support and a time for worship and fellowship. Russell Schulz-Widmar (Episcopal Seminary, Austin) prepared and led participants in a hymn festival, using selections from A New Hymnal for Colleges and Schools (Yale University Press). There was also a delightful “melodrama” about a seminary musician who becomes the seminary president, written and directed by Carol Doran, AGO Seminary Relations chairperson and the conference coordinator.

Future plans call for the next conference to be held in 1994 at the Perkins School of Theology at Southern Methodist University, Dallas.

Anthony J. DiCello

Mr. Anthony DiCello, director of music at Mt. St. Mary’s Seminary, Cincinnati, 12 and chair of the NPM Standing Committee for Seminary Music, has been appointed the Roman Catholic representative to the AGO Committee on Denominational Relations.

RC Cathedral Musicians

The Conference of Roman Catholic Cathedral Musicians (CRCCM) met in its ninth plenary session, January 6–10, 1992, in the cities of Cincinnati, OH, and Covington, KY. Hosts of the Conference were Haldan Tompkins of the Cathedral of St. Peter in Chains, Cincinnati, and Robert and Rita Shaffer of St. Mary’s Cathedral Basilica, Covington.

Major presentations addressed an exploration of the rites of the Great Vigil of Easter, a perspective on the role of Sunday and the Easter Vigil initiation rites, seminary music curricula, “Spirituality, Burn-Out, and the Care and Feeding of the Church Musician” (Rev. Giles Pater), and a recorded appreciation of the 1979 Erik Routley address, “The Dilemma of Excellence.”

Several cathedral choirs performed private concerts for the membership, among them the choirs of St. Joseph Cathedral (Columbus, OH), James Hecht, Music Director; St. Peter in Chains Cathedral (Cincinnati, OH), Haldan Tompkins, Music Director; and St. Mary’s Cathedral Basilica (Covington, KY), Robert and Rita Shaffer, Music Director and Organist. Dr. Mark Shaffer gave additional performances, and “Epiphany Epilogue” was offered by the Northern Kentucky University Brass Quintet, with Rita and Gregory Shaffer as organists and Robert Shaffer as conductor. In addition to daily celebrations of the liturgy of the hours, the Conference celebrated the eucharist with the Most Rev. Daniel E. Pilarczyk, Archbishop of Cincinnati.

Conference X will take place in Vatican City and Rome, February 1–8, 1993, in juxtaposition to the World Congress of Choir Masters at St. Peter’s Basilica (see the announcement of the International Choir Contest in last issue’s Association News).

Membership in the CRCCM is available to musicians serving in the Roman Catholic cathedral churches in North America. For further information regarding CRCCM, contact the membership chair, Mr. Francis Zajac, Cathedral of St. Augustine, 542 W. Michigan Avenue, Kalamazoo, MI 49007.

Leo Nestor

Dr. Leo C. Nestor is the director of music at the Basilica of the National Shrine of the Immaculate Conception, Washington, DC, and the executive secretary of the CRCCM.

Pueri Cantores

The International Federation of Little Singers (Pueri Cantores) is the “parent organization” of Catholic children’s choirs, with a special concentration on boys’ choirs. Its episcopal moderator is Bishop John R. Keating of Arlington, VA, and its current president is Mr. Terence Clark of Munster, IN. An informative booklet on the history of the Pueri Cantores international association and the development of its American Federation of the United States is available from the NPM National Office. Call, write, or fax for a copy.

New MENC President

Dorothy A. Straub assumed the position of president of the Music Educators National Conference (MENC) on July 1; she had served for the previous two years as president-elect. She is the music coordinator for the Fairfield Public Schools in Connecticut and orchestra director at Fairfield High School. In addition, Straub conducts the Concert Orchestra of the Bridgeport Symphony Youth Orchestra, and she has been guest conductor for string festivals in Connecticut, New York, Maryland, Massachusetts, and Nevada.

Dorothy Straub has hailed the creation of the Music Educators Division, NPM-ME, and she has already been at work to bring NPM’s talent to workshops at upcoming MENC conventions. We are delighted with her interest and cooperation.

Grawemeyer Award

The University of Louisville has announced the details of the 1993 University of Louisville Grawemeyer Award for Music Composition. The award this year will be granted in recognition of outstanding achievement for a composer in a large musical genre: choral, orchestral, chamber, electronic, song cycle, dance, opera, musical theater, extended solo work, or the like. The work must have had its first performance between January 1, 1988, and December 31, 1992. The amount of the award is $150,000. The deadline for completed entries is January 22, 1993. For more information, write: Grawemeyer Music Award Committee, School of Music, University of Louisville, Louisville, KY 40292.
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Ms Anita Bradshaw, management trainer, is director of volunteers and a Ph.D. candidate at Yale Divinity School, New Haven, Connecticut

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◆ Improve team management
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◆ Resolve a conflict
◆ Improve leadership skills
◆ Live according to your values

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✓ Resident registration includes housing Monday-Thursday and meals Monday lunch to Friday breakfast. No Sunday arrivals; no stayovers after the School. Accommodations are double occupancy, unless otherwise noted.
✓ Full-time participants only.
✓ Commuter registration includes program registration only. Meal plans for commuters may be purchased on site Monday at registration.
✓ You will receive a confirmation notice of your registration about December 10. The school may be canceled due to insufficient registration. All cancellations are charged a $30 processing fee. No refunds after December 27.

REGISTRATION FEES

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Additional Fees

☐ Late Fee $ 30 $ 30 $__________
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The general structure and pastoral spirit of the Roman Missal of Paul VI have given solid evidence of their value and durability. After nearly twenty-five years of use, however, we are beginning to notice that some of the ritual details should be called into question. These details are secondary to the overall structure of the Mass, but they are important for pastoral liturgical practice. Here is a brief description of the points I have in mind.

Opening Rites

The opening rites are simultaneously overloaded and empty. Overloaded: Between the two points of the presider’s greeting and the opening prayer there are too many required elements, and they are poorly woven together. In the initial plans, the Kyrie and Gloria were supposed to be alternative or optional elements, but for several reasons—one of them being the desire to safeguard the “treasury of sacred music”—these elements were made obligatory. On the other hand, the innovative inclusion of the penitential rite—discussed at length and with great gusto by the Consilium (the commission charged by the council with revising the liturgical books)—has caused some surprises. One of these is a tendency to make this rite a public examination of conscience, directing it more toward personal guilt than toward the Savior’s mercy, despite the fact that there is no evidence to show that at this point in the Mass, before they have heard the word and shared in the sacrament, the faithful on any Sun-

The innovative inclusion of the penitential rite... has caused some surprises.
The Opening Prayer

The opening prayers or "collects" inherited from the Roman tradition are a treasury of prayer that we will never exhaust. Sadly, their riches remain hidden for most of our assemblies.

It is not enough just to translate these prayers and then read the approved translations. Several aspects of the Latin originals and their translations conspire to make them difficult to penetrate: a content that is dense and extremely concise, an abstract formulation, obscure syntax, and a proclamation of these texts that is far too rapid.

Still, it would be possible to rework these prayers in a way that would expose their riches, making use of various titles for God, appropriate language for the body of the prayer, and an eschatological perspective.

Titles. The titles used in addressing God are very important in establishing the proper relationship between the assembly and God when it comes to prayer. At present we stick to titles that aren't very rich ("God") or are hardly biblical ("Omnipotent, eternal God"). Our stock of titles for addressing the deity could certainly be enriched by the names for God and Christ to be found in abundance in the readings, taking account of the time of year and the mystery being celebrated.

Content. The content of the prayer could be made clearer through the use of more familiar words and a simpler syntax. This is true for the "confessio" part of the prayer, which provides a motive for our asking something of God by recalling some aspect of the history of salvation, as well as for the petition itself, which ought to be more concrete and realistic.

Perspective. The eschatological perspective, so essential to all aspects of Christian ritual, ought to be formulated in a less stereotypical way, and it ought to be united better to the conclusion of our prayer "through Christ our Lord."

This creative approach to the tradition seems to be a more effective and more resilient use of these prayers than the series of "alternative opening prayers," which are getting old very quickly. (Note: The appendix to this paper gives some examples of what I'm talking about. These examples, in French with English translations, are being used in some small French-speaking parish assemblies.)

The Opening of the Liturgy of the Word

The first biblical reading starts abruptly; it comes out of nowhere. There are no rites that would allow the assembly to welcome it as the word of God and give it a place of importance.

The "little entrance" of the Byzantine rite and the acclamations of "Sophia" ("Holy Wisdom") that accompany it are very efficient ways of preparing the assembly to welcome, not just a book and its reader, but Christ the living Word. Can't we offer the assembly an opportunity to do just that, using a ritual that has shown its value in practice?

The Responsorial Psalm

As part of the attempt to restore the psalm as a separate element in the liturgy of the word, the Lectionary offers a simple and practical way of proclaiming it: selected verses grouped in regular strophes and assigned to a psalmist (cantor), and a refrain given to the rest of the assembly.

A lot of effort has been expended to make the responsorial psalm successful. With a few exceptions, however, we still have a long way to go. Among the various observations I could make, I want to call your attention to three things worth examining.

First, there are some cultures that practice a true form of responsorial singing, something like what liturgical psalmody was when it was first used in Christian churches. But in those cultures, the alternation between verse and response is much more rapid than it is in the Lectionary. That practice suggests another way of treating the biblical text.

Second, after many trials and experiments, the form of proclamation that seems to be most satisfying in some places is a collective proclamation of the psalm: the whole assembly recites or chants the psalm, with or without alternating. In this form, the participants get a chance to "chew on" the inspired word themselves, and that makes it tastier and more meaningful.

Third, the systematic cut-and-paste approach to selecting psalm verses and arranging them in three or four equal strophes of four lines each was intended to make it easier to proclaim the psalm. But such a process of selection and arrangement often destroys the dynamics of the poem. Many psalms, consequently, have lost some of their interest and their poetic, prayerful power. We should cut less and leave more freedom for appropriate ways of executing particular psalms.

Profession of Faith

It is most regrettable that the creed breaks into the interlocked structure of the liturgy of the word between the homily and the intercessions. That was the order that the Consilium had planned when restoring the prayer of the faithful (general intercessions). When you have experienced both ways of doing it (with and without the creed interrupting the flow), it becomes clear that the prayer coming out of a silence that has been carved out by the word is denser and more interiorized.

We know, as well, that the Nicene-Constantinopolitan formula of faith, in its literal translation, poses some obvious pastoral problems. The confusion about what oral form to use (recite it? chant it?), and the sense that neither is really satisfactory, merely adds to the problem.

General Intercessions

Here is one of the successes of the Vatican II reform. Still we know that, in practice, this prayer has wandered down some strange byroads.

Couldn't the approved Sacramentary include, in some beautiful, lyrical, and prayerful form, some of the great formulations from the tradition (such as the Gelasian Litany, the fourth section of the litany of the saints, a recasting of the Byzantine "little litany") that would be recommended for use several times each year, so that the faithful could understand and learn by heart these "models" of ecclesial prayer?

Presentation of Gifts

The General Instruction has a good and careful plan for the preparation of the altar and the procession with the gifts at the beginning of the eucharistic part of the Mass. But the reform's effort stopped right there, and the very important moment, pastorally speaking, of the "overture" to the eucharist as the Lord's Supper and the sacramental sacrifice wasn't given careful consideration. Time was spent discussing what chant to recommend for this point

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(since the "offertory antiphon" in the Roman tradition was not eucharistic). On the other hand, the shape of the rite was influenced by liturgists reacting against the unhealthy inflation of the "offertory" that had been developing for thirty years.

Experience leads us to the following reflections:

1. Doesn’t the absence of an assigned chant at least partly explain why the rites for presenting the gifts as specified by the Sacramentary (procession, preparation of the altar, and so on) are seldom or poorly executed, and so this first act of the Lord’s Supper goes unnoticed?

2. The absence of any real "overture" or opening rite for the eucharist in current practice is an important pastoral problem. (Its importance has been recognized and ritualized in the "great entrance" of the Eastern liturgies, with the Cherubic Hymn and so on, and, in fact, in the liturgies of certain African countries.) This moment offers a chance for "popular" participation (in that word's good sense) in the eucharistic action; all we have to do is insure a proper ritual interpretation.

3. As if to fill the void at this point, the "private" prayers provided for the priest are becoming more solemn and public. But they cannot replace a "great entrance," nor do they announce the importance of the eucharistic prayer that is about to start. There is no solid preparation for the dialogue that opens the preface.

4. The status of the prayer over the gifts has gotten fuzzy. It seems to hang between a role as the conclusion for an offertory done in pastels (organ music, collection, empty time) and the end of a rich, public, and solemn presentation of the gifts.

The Assembly’s Participation in the Eucharistic Prayer

On the one hand, the opportunity that has been provided for a memorial acclamation (anamnesis) by the people has been an obvious success. On the other hand, the Amen that concludes the eucharistic prayer is a total failure, even when it is solemnized by various kinds of "tinkering" with the present structure.

The clear intention that the assembly would participate more fully in the praise and offering of the eucharistic prayer, summit of the celebration, has given birth in some countries to various modes of participation, such as acclamations during the preface and interspersed refrains of praise or intercession. But such interventions are not well integrated into the flow of the presider’s discourse, and they run the risk of throwing the prayer out of balance.

Alternatively, certain practices that connect with the given principles of the liturgical tradition seem really to favor the piety and participation of the people. Examples include the practice of underlining the institution narrative with Amens, which prolongs the presider’s cantillations of the words of the Lord and allows for adoration and faith-filled commitment. Another practice involves invocations of the Holy Spirit during the epiclesis, which help to situate the sacramental action properly and offer a time for intense supplication. And there are various ways of involving the assembly in the final doxology.

All of these practices should be looked at, so they may be focused and regulated in a positive way by the episcopal conferences.

From the Lord’s Prayer to Communion

As soon as the Consilium began its reform work, many people observed that the succession of rites between the Lord’s Prayer and sacramental communion formed a unit that gave little satisfaction.

Experience has shown that the chief problem comes in giving the fraction its appropriate emphasis, since this is the Lord’s basic gesture and the most significant one we make at this point. In practice, the kiss of peace that precedes the fraction has taken on much more importance, while the rites provided for the fraction itself were poorly adapted.

The litany during the fraction deserves much more attention, as do the "sharing" gestures (breaking the bread, pouring from the common cup). Such attention would highlight the rich aspects of our communion in the paschal mystery.

Even so, will it be possible to avoid the feeling of things just piling up that is produced by this succession of actions: Lord’s Prayer—embolism—doxology—prayer for peace—sign of peace—Lamb of God—fraction—commingling of the bread in the cup—invitation to communion—and so on? Other sets of actions attested to or preserved in other rites seem simpler, clearer, and more harmonious: the sign of peace exchanged before the eucharistic prayer begins; the fraction rite immediately after the eucharistic prayer; and the Lord’s Prayer just before sharing in sacramental communion.

The Communion

The procedures for giving and receiving communion often leave much to be desired. The role of the ministers, from the fraction to the removal of the consecrated elements, is underdeveloped.

We cannot express our regret strongly enough that communion from the cup remains the exception in our Sunday assemblies. We need to experience it more as "the way we normally do it" in order to throw ourselves into the practice.

The form of the rites and their meaning cannot be separated from the materials used for the bread and the contents of the cup, but the selection of appropriate elements presumes an effort at inculturation. In particular, we will soon have to face the questions posed by the present norms concerning the eucharistic species. Such questions are at the heart of an inculturated faith and the meaning of the Christian sacraments.

General Principles

These reflections, taken from experiences of the Sunday liturgy in Christian "base" communities, can be sum-
med up in a few simple convictions that would, I hope, be effective on the pastoral level:

—The Mass has to become once more the chief place for developing the piety of the Christian people.

—The primary subject of the celebration is the assembly.

—We have to move from ritual pointillism (attention to each tiny detail) to collective global action.

—No decisive progress will be made in pastoral liturgy without a courageous, radical, clear, and sustained effort for inculturating the rites.

Notes

1. The Trisagion is a regular part of the liturgies of the Eastern churches. It is a threefold invocation of God the Holy One, and in the English translation found in The Book of Common Prayer, it reads: “Holy God, Holy and Mighty, Holy Immortal One. Have mercy upon us.”

2. The synaphe (Greek: “bringing together” or “common” prayer) or ekten (Greek: “earnest” prayer) in the Byzantine liturgy is a litany of petitions sung by the deacon to which the choir or congregation responds by singing “Kyrie, eleison” a number of times after the last petition. In Constantinople the ekten was associated especially with outdoor processions.

3. In the liturgies of the Eastern churches, there is a procession with the Gospel Book that moves through the doors in the iconostasis; the gospel is then chanted before the congregation.

4. The Gelasitan Litany, or Deprecatio Gelasi, is an Eastern form of intercessory prayer that Pope Gelasius (492-96) substituted for the ancient Roman form of solemn prayers (the form still used on Good Friday). The Deprecatio Gelasii is preserved, probably in its original form, in a manuscript from the ninth century. The threefold Kyrie in the present penitential rite is a remnant of this prayer.

5. The great entrance is a solemn procession that brings the bread and wine from the prothesis (the table on which the elements are prepared) out through the doors in the iconostasis into the view of the congregation, then back through the iconostasis up to the altar. The Cherubic Hymn, or Cherubikon, is sung before the procession begins and as it ends. Those singing it identify themselves with the heavenly liturgy: “We, who mystically represent the Cherubim, now put aside all earthly cares…”

6. Augustine, for one, pointed to the use of the Lord’s Prayer as a preparation for communion after the fraction as the common practice of most churches in North Africa (Ep. 149:16; Serm. 17:5).

7. The General Instruction of the Roman Missal notes this, for instance, about the eucharistic bread (#283): “The nature of the sign demands that the material for the eucharistic celebration truly have the appearance of food… even though unleavened and baked in the traditional shape….” The Third Instruction from the Congregation for Divine Worship (Liturigiae instaurationses, September 5, 1970) had this to say (#5): “The bread for eucharistic celebration is bread of wheat and, in keeping with the age-old custom of the Latin Church, unleavened… The need for greater authenticity relates to color, taste, and thickness rather than to shape… Bread that tastes of uncooked flour or that becomes quickly so hard as to be inedible is not to be used.”

APPENDIX

Samples of opening prayers for Ordinary Time
(French originals with English translations).

2. Dieu, notre Créateur et notre Sauveur,
Tou qui as fait l'univers et ses merveilles,
Tou qui conduis le monde et son histoire,
accore aux hommes de ce temps
de vivre en harmonie avec ta création
e d'être entre eux solidaires et pacifiques
dans l'unité du corps de ton Fils,
par l'Esprit Saint, dès maintenant et pour les s.

3. Ô Dieu qui aimes les hommes
et qui veux leur bonheur,
guide-nous sur les chemins de la terre,
fais que notre vie soit belle,
qu'elle soit bonne pour nous et utile aux autres
et qu'elle t'apporte aussi la joie,
grâce à la vie renouvelée en ton Fils ressuscité,
Jésus, le Christ notre Seigneur,
qui règne…

4. Ce que tu réserves à ceux qui t'aiment,
Seigneur,
échappe encore à nos regards:
brûle-nous d'un tel amour
que nous puissions t'aimer en tout et plus que tout;
aloû nous recevrons ce que tu nous destines
et qui est au-delà de tous nos désirs,
grâce au nom sans mesure que tu nous as fait
en ton Fils Bien-aimé, Jésus, le Christ, notre Seigneur…

5. Tu nous aimes, Seigneur notre Dieu,
d'un amour qui jamais ne se lasse:
Nous te prions de veiller encore sur ta famille
ici rassemblée en ton Nom;
nu nous pouvons compter que sur toi:
protège-nous à chaque instant de toute sorte de mal
par la puissance de la résurrection de ton Fils,
Jésus, le Christ, notre Seigneur…

6. Dieu très haut et très saint,
sorce de tout ce qui est bon pour l'homme,
augmente notre confiance en toi,
notre espérance du Règne à venir,
et le pur amour de chanté
qui nous rendra capables de répondre à ton amour
en Jésus, ton Fils bien-aimé…

2. God, our Creator and Savior,
who has created the universe in all its wonders,
who guides the world and its history,
grant that the people of this time
might live in harmony with your creation
and, among themselves, might find solidarity
and peace
in the unity of your Son’s body, through the Holy Spirit, now and for ever.

3. Father who loves all human beings and
wishes them well,
guide us on the pathways of this earth:
make our lives beautiful;
let them be good for us and useful for other people;
let them bring you joy
thanks to the life that was made new in the resurrection of your Son,
Jesus, the Christ and our savior,
who reigns…

4. Pour out once more for us, Lord,
what you have reserved for those who love you:
infiamme us with such love
that we may love you in all things and more than all things;
even now we are receiving what you have
destined for us,
what is at the bottom of all our desires,
thanks to the measureless gift you have given us
in your well-beloved Son, Jesus, the Christ, our Lord…

5. You love us, Lord our God,
with a neverending love:
we pray you to watch over your family
gathered here in your Name once more;
we only have you to count on;
protect us at every moment from all sorts of evil
by the power of the resurrection of your Son,
Jesus, the Christ, our Lord…

6. God most high and most holy,
source of all that is good for humanity,
increase our confidence in you,
our hope in your coming reign,
and the pure love of charity
that makes us capable of responding to your love
in Jesus, your well-beloved Son…
Why Catholics Sing: The "Milwaukee Report"
The Milwaukee Symposia For Church Composers: A Ten-Year Report

July 9, 1992

FOREWORD

This report is the fruit of a ten-year dialogue among the participants in the Milwaukee Symposia for Church Composers. The idea for such symposia came from Sister Theophane Hytrek, SSSF, of Alverno College. Spiritual and financial support for the project has been provided by Archbishop Rembert Weakland, OSB, the group’s convener. Both Sister Theophane and Archbishop Weakland have participated in all of our meetings (1982, 1985, 1988, 1990 and 1992).

Over the past two years (1990–1992) we have conceived and written, evaluated and edited the following statement. It is a report on ten years of observation, study, reflection and dialogue concerning the nature and quality of liturgical music in the United States, especially within the Roman Catholic tradition.

Sister Theophane and Archbishop Weakland sponsored these symposia because it seemed to them that liturgists and composers too often misunderstand one another’s aims, too often work in isolation. Though the symposia have helped us to share insights and to develop a common vocabulary, the following statement does not necessarily present ideas held in the same way by every one of us. This report of our discussions is meant to show us how far we have come since 1982 and to help us understand how much composing and study, observation and reflection we still need to do.

It is a report on ten years of observation, study, reflection and dialogue concerning the nature and quality of liturgical music in the United States, especially within the Roman Catholic tradition.
We are convinced that this report can be a springboard for broader and deeper discussion of some of the concerns that have brought us together: more collaboration among composers, liturgists and text writers; a better understanding of the role of art in the liturgy; the need to develop a solid repertoire of liturgical music; a fuller understanding of Christian ritual action; and an ongoing commitment to the active participation of every Christian in the liturgy.

We did not write this report for ourselves alone. Over the years, as many of us shared ideas from these symposia with other ministers in the churches, we have been asked to make more public the substance of our deliberations. Since 1988, we have been working to do that. We are convinced that this report can be a springboard for broader and deeper discussion of some of the concerns that have brought us together: more collaboration among composers, liturgists and text writers; a better understanding of the role of art in the liturgy; the need to develop a solid repertoire of liturgical music; a fuller understanding of Christian ritual action; and an ongoing commitment to the active participation of every Christian in the liturgy. In addition to this report, participants hope to provide articles and monographs that will serve as commentary on our work.

This statement presumes a working knowledge of Music in Catholic Worship (MCW) and Liturgical Music Today (LMT), and would have been impossible without the progress that followed upon the publication of these texts. We hope this report raises the questions that will shape future editions of these and similar documents.

We know that this report carries only the weight of the knowledge and insights of the participants. We placed more emphasis on the quality of the questions raised than upon the solutions proposed.

In addition to the undersigned, many other composers, liturgists and text writers have taken part in one or more of these symposia, although they did not participate in writing this statement. This report has benefited from the contributions of all those who took part in the symposia, as well as other colleagues whom we have consulted. We now wish to share this report with students, pastoral musicians, composers, liturgists, text writers, publishers of liturgical music and all those concerned with worship and its music. We invite your responses to this report, in the hope that they will shape this ongoing dialogue.

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**GS** Gaudium et Spes (“Pastoral Constitution on the Church in the Modern World”). Second Vatican Council (Rome, 7 December 1965).

**LMT** Liturgical Music Today. Statement of the NCCB Committee on the Liturgy (Washington DC, 1982).

**MCW** Music in Catholic Worship. Statement of the NCCB Committee on the Liturgy (Washington DC, 1972; revised 1983).

**MS** Musica Sacra (“On Music in the Liturgy”). Instruction of the Sacred Congregation of Rites (Rome, 5 March 1967).

**MSD** Pius XI, Musicae sacrae disciplina (“Sacred Music”) (25 December 1955).

**SC** Sacrosanctum Concilium (“Constitution on the Sacred Liturgy”). Second Vatican Council (Rome, 4 December 1963). This document is frequently referred to as simply “Constitution on the Liturgy.”

**TLS** Pius X. Tra le sollecitudini (“The Restoration of Church Music”) (22 November 1903).
Music making is a profoundly human experience. People of every age and culture have known the power of music and have used it to express their deepest emotions and to accompany the most important events in their lives. With music, they have celebrated their harvests, mourned their dead and expressed their love. Few, indeed, are the rituals that have emerged within the collective history of humankind that have not relied on the power of music. The earliest myths of classical antiquity recognized and celebrated music’s special role in communicating with the gods. In these stories music was often a divine gift.

Music was central to the life and worship of Israel. Our Jewish forebears taught us to sing a new song to the Lord (Psalm 96:1). At the birth of Christianity, St. Paul reminded us not only to sing praise to God with all our hearts but also to address one another in psalms, hymns and inspired songs (Ephesians 5:19). Christian gatherings in the early centuries had an unmistakable lyrical quality. Primitive sources repeatedly recall how the Holy Spirit invited believers to “sing and give praise to God.” The new song they sang was Christ, who invited them and us into a divine harmony, so that “out of many scattered sounds might emerge one symphony.”

Many changes affecting liturgy and the role of music in Christian ritual have taken place since the dawn of Christianity. Over the centuries the assembly’s voice was muted, specialists took over the song of the faithful, and Christians began to ritualize without music. Changes in language, a growing complexity in the musical arts, and the cultural evolution from a society of performers to a society of listeners all compound the challenge for us. Some have suggested that United States congregations in the latter half of the twentieth century—often reduced to silent spectators in other aspects of their lives—are culturally incapable of singing.

This is a questionable assertion, given the many singing assemblies and the promising strides liturgical music has made in the United States after the Second Vatican Council. First we experienced an effort to translate Latin chants into English. We then moved from vernacular chant to attempts at contemporary composition in popular idioms. Other developments included emphasis on scripturally based texts, the adoption of repertoire from the broader Christian community, and a growing awareness of the need for improved standards in musical and textual composition. In each of these developments a primary concern has been music’s ministerial role. Increasingly, we are coming to understand how a rite and its sound, its music, are inseparable: serving, enabling and revealing aspects of our belief that would otherwise remain unexpressed.

This is not the first time in the history of the church that music has undergone significant transformation. The domestic songs and chants of Judaism were transformed by a community professing belief in the Christ. The popular songs and hymns of the church of the martyrs evolved as the church closely associated itself with imperial Rome, and worship demanded a new professionalism. The rise of large monastic communities announced the altering of the church’s repertoire again, as Gregorian chant emerged in the West. In succeeding
centuries, the flowering of polyphony transformed the song of the church, as did the return of vernacular song during the Reformation. The rise of new forms such as the oratorio and opera significantly influenced the music of the post-Tridentine church. Thus Christians at specific times in specific cultures met the musical demands of worship in various ways. Each was a culturally conditioned way to worship with the best available musicianship and artistry. So it is in our own age. We search for the most appropriate musical-liturical formulations that can best infuse new life and meaning into our faith as they support our worship.

6 Until recently the church tended to judge music either as sacred or profane according to standards and criteria that it considered to be objective. Pope Pius X, for example, required that music must be holy and “exclude all profanity not only in itself but also in the manner in which it is presented.” Statements such as these imply that there is a clear, objective distinction between sacred and profane music, apart from its use. From this viewpoint, one can posit the existence of “sacred” or holy music.

A significant departure from this approach, foreshadowed in Musicæ sacrae disciplina (MSD), was made explicit in Sacrosanctum Concilium (SC) and Musicam Sacram (MS). These documents did not rely heavily upon philosophical or theological criteria for evaluating worship music. Instead they emphasized the function of such music: “As sacred song closely bound to the text it forms a necessary or integral part of the solemn liturgy. . . Therefore, sacred music will be the more holy the more closely it is joined to the liturgical rite.” While employing the language of holiness reminiscent of Pius X, SC and MS moved toward what might be called a functional definition of sacred music. “Holiness” from this perspective does not inhere in music but arises from the joining of music and texts in the enactment of rite. Our document continues this emphasis on music’s function in ritual by adopting the more accurate term “Christian ritual music.” This term underscores the interconnection between music and the other elements of the rite: distinguishable facets of a single event.

7 The category of Christian ritual music offers new ways to understand and classify the various musical elements in worship. For example, rather than simply focusing on sung texts and listing these according to the liturgical importance of the text, a ritual music perspective allows for other categories encompassing more than liturgical texts alone. Selecting appropriate worship music from this perspective requires far more than understanding what texts are considered worthy of song. It requires an understanding of the structures of the rites and their need for music. This richer understanding embraces, but does not stop with, attention to texts; it can help us discern how we are to sing our rituals.

8 A ritual music perspective requires us to address issues that are not explicitly musical but that influence music’s integration with the rite. Considering issues of liturgical formation, structures and texts together reminds us that no one discipline can be considered apart from the whole. Musicians, architects, liturgists, poets and presiders need to be in conversation. All of these—and a host of others—need to share a vision of worship and common principles that can help to realize this vision.

9 Certain foundational principles of liturgy, rooted in our tradition, undergird all that follows:

The paschal mystery is central.

The Word is central.
The assembly is primary, and has a central role in sung worship.

The assembly's full, conscious and active participation is demanded by the very nature of the liturgy and is the right and duty of every Christian by reason of baptism.

The liturgy is the church's first theology.

Christian liturgy at once expresses and shapes our belief.

Christian liturgy is a symbolic event.

Every culture has the capacity to reveal the God of Jesus Christ.

Christian worship is dialogic.

Christian worship is inherently lyrical.

MUSIC AS A LANGUAGE OF FAITH

A theology of Christian ritual music is necessary if we are to adapt traditional musical forms to a renewed liturgy, to forge new forms and to shape our ritual music so that it is appropriately united to the liturgy. Such a theology is founded on the pastoral conviction that music shapes the relationship of believers to God and to each other. These most cherished relationships will be strengthened when we understand how music serves as a unique language of faith. While a theology of ritual music may be implicit in some of the official documentation, there has been little explicit attempt in these documents to fashion such a theology.

We discover and engage God in the “liturgy of the world,” that “terrible and sublime and terrifying liturgy, breathing of death and sacrifice, which God celebrates” through the length and breadth of human history. This liturgy of creation reaches its climax in the paschal mystery of Jesus Christ. We thus affirm the sacramental principle that the created world can and does manifest the divine and so enables our relationship with God, and in God with each other. All Christian liturgy, moreover, has a historical reference: the life, passion, death and resurrection of Jesus Christ, and the sending of the Holy Spirit. This paschal mystery is the center of all Christian worship and is celebrated by the assembly through particular symbols, under the action of that same Spirit. Thus, “while our words and art forms cannot contain or confine God, they can, like the world itself, be icons, avenues of approach, numinous presences, ways of touching without totally grasping or seizing.”

A symbol both expresses what we believe and shapes that belief. Although symbols employ the created world, they are themselves actions. The sacraments are ecclesial symbols. Although the church limited this designation to seven particular rituals, originally the term sacrament was not so narrowly defined. Prior to the twelfth century, sacrament was a rather elusive concept, denoting a wide range of ecclesial arts and artifacts. By the high Middle Ages, however, the term “sacrament” was restricted to those seven rites of the church that were thought to convey sanctifying grace ex opere operato. All other rites
were called “sacramentals.” In some respects, the current situation in sacramental theology is akin to that which prevailed before the twelfth century. We acknowledge that Christ is the primordial sacrament, that the church is the abiding presence of that primordial sacrament in the world and is foundational for all other sacraments. Thus the Second Vatican Council teaches that the church is the sacrament of Christ who, in turn, is the source of every other sacrament.

Music is part of the symbolic language of worship. Music's sacramental power is rooted in the nature of sound, the raw material for music. Sound itself is our starting point for understanding music and its capacity to serve as a vehicle for God's self-revelation. Sound's temporality, for example, symbolizes a God active in creation and history; its seemingly insubstantial nature symbolizes a God who is both present and hidden; its dynamism symbolizes a God who calls us into dialogue; its ability to unify symbolizes our union with God and others; its evocation of personal presence symbolizes a God whom we perceive as personal. So sounds themselves, from a Judaeo-Christian perspective, can be part of the self-revelation of God. Although sound can also be destructive and a source of division, our tradition affirms music's capacity to serve as a vehicle of God's self-revelation without localizing or confining God. Music is able to elicit wonder without distancing us from God's presence and is able to effect our union with other worshipers and with God in a particular and unparalleled way.

Music, as the most refined of all sound phenomena, does even more to serve as a vehicle for God's self-revelation. For example, rhythmic elements underscore the temporality of human existence into which God has intervened, and a familiar melody can contribute to a heightened experience of unity with each other and God. In Christianity, music becomes one with the liturgy, which is the church's first theology and the primary expression of the church's belief. Because sound and, by extension, music are natural vehicles for the self-revelation of the God of Judaeo-Christian revelation, and because liturgy is the locus for encounter with and the revelation of such a God, it is understandable why music unites itself so intimately to Christian liturgy. The combination of the two enables the possibility of encounter and revelation as no other combination of human artifacts and faith event.

Music's power in ritual can be further understood by reflecting on the word-centered nature of Judaeo-Christian revelation and liturgy. The God of Abraham and of Jesus is not only perceived as a personal God but also as the God who speaks and whose word is both law and life. God's word is at the core of Judaeo-Christian revelation and worship. Just as the inflection of human speech shapes the meaning of our words, so can music open up new meanings in sung texts as well as the liturgical unit that is the setting for such texts. Furthermore, the extended duration that musical performance adds to a text, which usually takes more time to sing than to speak, can contribute to the heightening and opening up of a text.

The natural alliance between text and tune is at the heart of the relationship between music and Christian liturgy. Music, like no other art form, has a special capacity to heighten and serve the word that occupies a central place in worship. Such an awareness was reflected in SC: When noting the integral relationship between music and liturgy, the bishops pointed in particular to the binding of sacred song and text as the main reason for this integrity.
Music has a natural capacity to unite the singer with the song, the singer with those who listen, singers with each other. Christian ritual song joins the assembly with Christ, who is the source and the content of the song. The song of the assembly is an event of the presence of Christ. What fuller assertion could there be of the sacramental nature of Christian ritual music, especially the song of the assembly? Sacramental language should be employed for Christian ritual music because, more than any other language available to us, it effectively underscores and communicates music's power in worship.

Christian ritual music, as a sacramental event, expresses and shapes our image of God. Many factors come together in the musical event, and each of these contributes to the expressive and creative quality of music. Texts, musical forms, styles of musical leadership, and even the technology employed in our ritual music making express and shape our faith. They are, therefore, foundational elements in the church's first theology, the liturgy. Appreciating the theological import of the various facets of Christian ritual music is, thus, an essential task in the forging of our sung worship.

LITURGICAL FORMATION

Previous documents of the liturgical renewal have called for programs of liturgical formation. Formation is that whole complex of influences and deeds that shape us in a specific way of life. The rites and symbols of any people are primary to such formation. For us, the liturgy—celebrated regularly throughout the seasons—is a privileged way we give our lives their gospel shape. But in any culture, perhaps ours especially, formation for liturgy is also needed. The goal of this is the adequate preparation of the assembly and the various ministers so that they might enter the liturgy fully and celebrate with care and reverence.

Formation for liturgy teaches the languages of the community: the basic repertoire of gestures and words, postures and songs that will enable the baptized to enter the ritual. This is not to suggest that Christian liturgy is some arcane exercise, requiring secret preparation or special knowledge. Rather, it underscores that participation and not mere attendance is the expected stance of all believers in worship. For participation to be full, conscious and active, it is necessary that the faithful are conversant with the basic repertoire of liturgical symbols that will allow their total engagement in the liturgy and, therefore, their formation in and by the liturgy. The liturgy itself, consistently celebrated with such participation by the community, is its own best teacher. Mystagogia is the name Christians have given to reflection on the liturgy—bringing to consciousness what is enacted in the rites. In homily or discussion, mystagogia unfolds the significance of the liturgy so that the baptized may implement in their lives what they rehearse in the liturgy.

Music is a language of faith that believers need in order to achieve full, conscious and active participation in the liturgy. Learning this language
Teaching people the language of music, in this sense, means forming the community to know its voice. It means leading the community to believe that its song is essential. Evoking such an attitude and building a community's confidence in their song is the first responsibility of all liturgical-musical leadership.

A second responsibility is shaping a repertoire that will support this vision of liturgy. It is essential to select and compose music that is within the assembly's grasp if they are to exercise their baptismal right and duty in liturgy. Because repetition is at the basis of all ritual and so of all ritual music, we need music whose quality can bear the repetitive demands made by the liturgy. Music that is too simplistic will inadequately engage the assembly after the first hearing. At the same time, the repertoire cannot be so challenging that it frustrates the community's song. Rather, we need music that the community can begin to sing, even at its first hearing, with sufficient nuance and compositional richness that it can bear the weight of repetition and can continue to inspire the sung prayer of the assembly.

Acknowledging the need for music that can bear the weight of ritual repetition does not diminish the value of improvisation, which has a special place in Christian worship. Some have the ability to improvise instrumentally, and others vocally. Some even have the ability to improvise song texts or psalm refrains that a community is able to embrace and make their own. These gifts, often apparent in worship traditions from the Southern Hemisphere, are to be encouraged. At the same time, we acknowledge that song improvised by the assembly is not the norm for Christian worship in the United States, where a repertoire of familiar and repeatable music is important for the full, conscious and active participation of a local community.

Acquiring a suitable and sufficient repertoire for an assembly takes time and a common effort by all the leadership. Sometimes our communities are divided by the various forms of musical leadership that emerge during particular Sunday assemblies. Often the “folk” group, the “adult” choir, the cantors and the organist minister at separate eucharists, each with its own repertoire. Not only does this inhibit the development of a core repertoire, but it has the potential to express and create divisions within a community at the very heart of its identity. It is vital in such situations for the musical leadership to have coordination and common goals for the community. One of those goals will be forging a shared repertoire of acclamations, responses and other service music for all the Sunday assemblies. In particular, it is useful for parishes to search out settings for eucharistic acclamations that can be used in the various Sunday assemblies, and useful to know at least one nationally recognized setting of the preface dialogue and the Lord's Prayer. This can help to diffuse potential rivalries among the various musical groups who will, in the process, be invited to sing each other's music. It will allow all of a parish's musicians to join forces for some parish celebrations, symbolizing and creating a new unity among themselves. More importantly, this common repertoire can help to unify a local community, unavoidably divided by several Sunday eucharists.

Because the Sunday assembly is the norm for all other worship events, a common repertoire grounded in Sunday worship will be of enormous help during the other parish liturgies, such as weddings and funerals. Such once-and-for-all events are, in themselves, incapable of sustaining a common repertoire.
Without the foundation of such a repertoire, however, they often collapse into moments of professional performance and assembly silence.

On a diocesan level, it could be useful to issue guidelines for the introduction and use of eucharistic acclamations, stressing the value of a common repertoire. It might also be useful if each diocese adopted a limited number of settings of acclamations that can be effectively used with a variety of musical resources, and that, as far as possible, can be used by various linguistic and cultural groups.

The musical-liturgical formation of a local community cannot take place without music ministers who are properly prepared to lead the community's sung worship. The formation of these leaders presumes that they acquire and develop basic musical skills. The church needs well-trained musicians. Beyond this, pastoral musicians must have an adequate grasp and love of the liturgy. They should be encouraged to study its history, structure and theology. Pastoral musicians cannot be in service of our common worship until they know the ritual thoroughly. Formation, however, is not so much an accumulation of information as it is growth into a specific way of life. Thus, pastoral musicians must be formed in the Christian community, which is the beginning and the end of their service.

The formation of pastoral musicians is an ecclesial and not simply an individual responsibility. It requires the support of local parishes, dioceses, institutes of higher learning and national organizations. Much has been done by diocesan and regional training programs, colleges and universities, and national organizations. These efforts need to be supported. They also need to develop. The rapid turnover in church musicians often necessitates programs geared toward the beginning pastoral musician. These programs can be useful beginnings, but often are only beginnings. Collaborative ventures among dioceses, schools and national organizations need to address the formation of mature pastoral musicians who require both personal sustenance and advanced training. For the beginning pastoral musicians, the introductory workshops and certificate programs are beneficial. Even more so would be apprenticeship programs, where fledgling ministers would have the opportunity to learn and grow under the guidance of more experienced pastoral musicians.

As the principal liturgical leaders of the assembly, priests and deacons require substantial musical-liturgical formation. Because our liturgy is inherently lyrical, its leaders are called upon to sing and lead with song. Unfortunately, developments in the Roman Rite over more than a thousand years have significantly diminished this expectation. The “private” Mass with its whispering presider suggested that singing is no longer required of our liturgical leaders. The reform envisioned by the Second Vatican Council reverses this history and affirms that liturgy and music are inseparable. Such a change in perception is beginning to shape the formation of presiders. Seminaries and other schools of pastoral ministry are encouraged to continue integrating musical training into all aspects of liturgical formation. Presiders need basic skills in music in order to lead the assembly's liturgy. This includes the ability to sing various presider's parts as well as the ability to integrate their spoken introductions with sung texts, and to ally themselves with the other musical ministers. Above all, presiders need to grasp the true spirit of the liturgy's lyricism. Presiders need to be invited into a broader understanding of the musical aspects of their spoken parts and the need for proclamation skills that will support and enhance the liturgy's

Pastoral musicians must be formed in the Christian community, which is the beginning and the end of their service.
Appropriate formation of presiders will produce leaders who can perform their own musical roles with competence and who, by their demeanor, spirit and practice, will support and encourage the song of the whole assembly.

The Christian formation of children involves the handing on of the rituals, stories, songs and traditions of the adult community. Thus their relationships with Jesus and the community mature. Lacking the inhibitions of adults, children easily share their voices. Made to feel welcome and important in the assembly, children share their joy. Catechetical songs and songs specifically for children have their place in forming them in full, conscious and active participation, but we do children a disservice when we limit them to a repertoire that is seldom if ever heard outside of “children’s liturgies” or events such as first communion. The songs of the Sunday assembly are primary. The enthusiastic use of seasonal songs in the home and the inclusion of children in good service music, psalmody and hymns contribute to increased musical quality in our assemblies. We also acknowledge that often liturgical music is composed or published as if for children only, but then may be found to be useful and nourishing for the full assembly. Children’s choirs are one valuable way to incorporate them as singing members of the assembly and to help them accept ministerial roles within the community.

The first and best formation for liturgy is the liturgy done well over time. The musical-liturgical formation of an assembly happens in the liturgy itself, especially in its musical symbols. There are many factors that affect this formation. Some are quite subtle. The acoustics of a building, for example, have enormous impact on the musical formation of an assembly. The assembly must hear itself sing if the members of that assembly are to perceive the importance of their voice. Similar comments could be made about the types of sound reinforcement systems employed. Even the quality of the worship aid or the musical instruments have an impact on the musical-liturgical formation of a community. Because formation is a symbolic event, then the many symbols of our liturgies, including the acoustic environment, contribute to the overall formation of our assemblies and ministers and must be reckoned with in the formation process.

LITURGICAL PREPARATION

All liturgical preparation begins in simple recognition of one event at the heart of every liturgy: the paschal mystery. The core of that mystery is the life, passion, death and resurrection of Jesus Christ and the sending of the Spirit upon the church. It is a mystery that can never be exhausted. The liturgies of the church use a myriad of metaphors and symbols to plumb the depths of this central mystery. This is the one theme of worship; there is no need for any other.

The shape of our liturgy is established in the liturgical books, in the structure of the church year and in the definitions of ministries that the church uses, as well as in the local customs and traditions of a community. These elements are already in place before preparation of a specific worship event begins.
The language of planning can be problematic "insofar as it leads us . . . to believe that our task is to invent, devise or create the liturgy." Our task is not so much to plan as to prepare worship. Unlike the term "planning," the word "preparation" recognizes and affirms that traditions and structure are already in place and are not to be ignored.

The language of liturgical preparation implicitly acknowledges the repetitive nature of Christian ritual. This principle of repetition, however, can appear contrary to our culture, which often affirms that newer is better. Our preparation of the liturgy must respect both the old and the new, the ritual patterns and contemporary expressions or adaptations of those patterns. The repetitive elements—structure, gestures, texts and music—create a ritual guarantee, which enables the community's ownership of the rites and allows the assembly to enter their rites fully. Joined to this repetitive substructure are the creative adaptations dictated by changes in seasons, new artistic insights and developments in the life of the community. Such creativity, respectful of the repetitive dimensions of the rite, is the challenge to those charged with liturgical preparation.

There is no single, correct model for liturgical preparation; basic principles need to be respected whatever the process. The centrality of the paschal mystery means that it is important to sustain a certain unity about the event: a unity founded on this central mystery and enhanced through appropriate attention to the liturgical feast or season and to the appointed texts. Such unity flows from the skillful and sensitive selection of ritual options, musical selections and the judicious employment of related art forms in worship. Such internal unity is not well served by employing a chronological model of planning (that is, beginning with a discussion of the first element to occur in the ritual, then moving on to the second and so forth). Rather, good preparation begins with the liturgical core—with the primary element(s) of the rite—and then moves to secondary elements. Beginning at the center contributes to the unity of the rite and is less apt to produce a string of disconnected ritual elements.

Each liturgy needs to be a unified event, harmonizing the various elements of rite, song, texts and gestures into an integrated whole. Such harmony contributes to the power of the rite, and draws the community into the central mystery of the liturgy. Conversely, a rite that is simply a collection of ideas and artifacts, of unrelated liturgical units and bits of music, will contribute to the fragmentation of the liturgy, and ultimately of the community. Because all liturgical preparation is for the sake of the community, those charged with this ministry are to do everything possible to enable the community to enter into the unifying mystery of Christ's passion and death and to become themselves one in Christ, symbolizing that which they celebrate.

Liturgical preparation attends to the contour of the whole rite. This approach is altogether different from the type of liturgical preparation concerned primarily with selecting hymns or other music for worship. If music and liturgy are distinguishable facets of a single event, then liturgical preparation requires that both be considered together. Such an approach affirms the lyrical quality of the whole worship event: a principle that governs the selection and integration of particular musical works.

Liturgical preparation does not occur in a vacuum. Rather, liturgical preparation relies on the cycle of rites and readings, texts and gestures,
artifacts and melodies that season after season draw us into the paschal mystery. In musical terms, this means developing and respecting a local repertoire and its seasonal variations. Returning to a season means returning to its music. Imaginatively recovering seasonal music confirms the community in ritual song that is their own. The process of liturgical preparation always guides the selection of new music. Music employed only once should be a rarity; ritual music needs to be selected and composed for repeated use, over a prolonged period of time.

Ritual prepared for the community is ritual that is prepared by representatives of that community. The development and use of a committee for liturgical preparation does not diminish the role of musicians, liturgists or presiders in the preparation process. These people should be integral to the committee’s work, placing their expertise at the service of the whole community. A preparation committee should make basic decisions about the shape of the rites, the selection of texts, the type of preaching, and the musical and artistic contour that gives worship its character. These decisions should be based on the musical-liturgical-pastoral judgment mentioned in MCW, and should involve those members of the committee who possess competence in each of these areas. Committees are seldom in a position to select all or even most of the music for the choir, the various musical ensembles or even the assembly. Rather, the committee serves as an indispensable resource offering advice to the musical specialists. They, in turn, shape the local community’s repertoire so that it truly serves the liturgy and engages the community in full, conscious and active participation.

An integral part of the preparation process is ongoing evaluation. After the Second Vatican Council, criteria for evaluating liturgy shifted from an emphasis on the validity and liceity of a rite to an emphasis on its psychological effects and how it did or did not meet certain individual or group needs. Both approaches can lose sight of the ultimate purpose and role of liturgy: “the glorification of God and the sanctification of the faithful.” We believe that celebrating the liturgy should deepen the faith of the participants, sustain their life in Christ and promote their commitment to God’s reign in works of justice, charity and peace. Evaluation of individual liturgical celebrations is a good thing. Even more valuable is a style of evaluation that, like liturgical preparation itself, takes the long view. Thus, seasonal and even yearly evaluations are important. From a musical perspective, it is helpful to discover how ritual music wears with the community, discerning its capacity to lead the community over and over again into the paschal mystery. The evaluation of Christian ritual music is not simply a matter of discovering how much the musicians or even the community like the music. Rather, there needs to be a ritual evaluation, discovering how the music enabled the community to enter into its liturgy and common life.

LITURGICAL AND MUSICAL STRUCTURES

As noted in MCW: “the nature of the liturgy itself will help to determine what kind of music is called for, what parts are to be preferred for singing.
and who is to sing them." Understanding the fundamental structure of a rite is a critical step in understanding the implicit requirements—including the musical requirements—connoted by the structures.

A second reason for respecting the ritual structure flows from the sacramental principle. Symbols express and shape our faith. One of those symbols is the very structure of the liturgy itself. These structures and the music that unites with them are bearers of theology and faith and must be respected.

Our official rituals are composed of small liturgical units linked together into larger units. The eucharist, for example, has four main liturgical units: the Introductory Rites, the Liturgy of the Word, the Liturgy of the Eucharist and the Concluding Rite. The Introductory Rites, in turn, are composed of a series of smaller liturgical units, such as the Opening Prayer, which itself is a liturgical unit of four elements: the preparatory dialogue, the silence, the prayer proper and the closing Amen. The interplay of these various structures provides a certain rhythm to worship that is to be respected.

Proper preparation requires identification of these units and recognition of which are primary and which are secondary. A chronological preparatory process should be replaced by a process that takes the primary liturgical units as the starting point for the beginning and the center of the preparatory process.

Musical preparation means integrating the music and the ritual so that they are one. The structure of the music should match the structure of the ritual to which it is joined. A strophic hymn, for example, can be considered a self-contained form. Once one begins singing a strophe, the normal musical conclusion is to sing all the way to the end of the strophe. And normally one moves directly from strophe to strophe. This kind of music can be well suited to those moments when singing is all we do (e.g., a song of praise after communion) but seldom lends itself to accompany actions (e.g., a communion procession).

Dialogic forms have a special place in Christian worship. Revelation itself can be understood as a dialogue, initiated by God. The most important Word in that dialogue is the life, death and resurrection of Christ. This Word is at the heart of the church's worship, which is also a dialogue, initiated by God, to which we respond in faith and life. In a special way the responsorial form mirrors in its call-response structure the divine-human dialogue that lies at the heart of revelation and Christian liturgy. Dialogic forms also symbolize that the appropriate stance toward God's invitation in Christ is an active response rather than passive listening.

Integrity and unity in the rite suggest that the musical contour support the larger liturgical units. When various pieces of music that are incompatible in key, in mode or in compositional style are employed within the same liturgical unit, fragmentation may occur. Such a juxtaposition of differing musical modes—especially within a single liturgical unit such as an entrance rite—communicates, if subconsciously, to the assembly that there is no liturgical unit but, instead, a string of unrelated elements. The ideal is a unified and balanced use of the various musical
elements within the liturgical unit. For example, LMT recommends the employment of acclamations of a single, unified style throughout the eucharistic prayer.

Shaping the ritual contour of an entire rite requires attention to the relationship between its various units. This in turn means distinguishing primary from secondary liturgical units and understanding how some entire liturgical units are both secondary and preparatory. In the eucharistic liturgy, for example, the Introductory Rites are secondary when compared, for example, to the Liturgy of the Word. They are also preparatory: They are meant to facilitate a community coming together to hear the Word of God and celebrate the eucharist properly. Introductory Rites, then, are to be shaped with internal unity and integrity, respecting the various elements of the unit itself; but they also need to be arranged liturgically and musically so that they prepare for (without overshadowing) the more important unit of the Liturgy of the Word that follows. As this example illustrates, attention to liturgical structures means not only concentration on the individual units but also negotiating the ritual and musical relationship between units so that the whole liturgy is unified and balanced.

**TEXTUAL CONSIDERATIONS**

Although its lyricism was sometimes muted or even suppressed over the centuries, Christian worship remains lyrical at its heart. Every sound in worship is, at its root, musical. The tunefulness of worship, therefore, is not confined to the sounding of instruments or to the vocalization of choirs or other musical specialists. Liturgy is to be tuneful in every human sound, including speech.

Liturgical speech and the lyrical demands of all liturgical texts are more clearly understood by considering the biblical word. God's Word, as mediated by the scriptures, is not simply text. Rather, it is daber: word as content and event, as message and experience, as divine call as well as divine encounter. Daber, in the religious tradition and rituals of Jews and early Christians, was always a “speech event” in which the lines between music and speech were blurred. Speech naturally migrated toward song in Jewish and early Christian worship. We need to revere the fundamental lyricism of Christian worship. This recovery implicitly acknowledges that our worship is an event of public not private words; these are more to be encountered than watched, more to be sung than read.

Recovering the basic lyricism of Christian worship means that the texts themselves must possess a certain lyricism so that they are more effective, whether proclaimed or set to music. After almost 30 years of English liturgy, we are growing more conscious of the lyrical-musical requirements of our worship texts. In the early stages of vernacular liturgy, concerns about intelligibility and the orthodoxy of texts were the priority. The latter concern was reflected in SC, which noted that texts to be sung “must always be consistent with Catholic teaching.
 indeed they should be drawn chiefly from holy Scripture and from liturgical sources.” While important, concerns about orthodoxy and accessibility are only part of the necessary criteria for shaping a vernacular liturgy. In addition, attention to the poetic quality of a text, its singability and symbolic richness are also essential. The texts of our worship are not only official reflections of belief but also modes of liturgical formation. The texts we proclaim and sing are words by which we live. Such texts for proclamation and song demand not only orthodoxy but also character and substance so that they can continue to enrich lives beyond their first sounding or last hearing.

The repetitive nature of Christian worship requires the weekly and sometimes daily reiteration of certain texts. Like every other worship symbol, these texts do not operate simply on the level of information but as invitations into thanks and praise, lament and intercession. In order for such verbal symbols to engage the community day after day in acts of worship, invariable texts need to be inspired and engaging, and must be able to bear the weight of repetition.

The significant role of invariable texts raises questions. The union of such a text with a particular melody results in a unique coalition in which melody is capable of evoking text, and text itself can trigger the musical memory of a particular melody. In light of this, careful consideration needs to be given to the practice of uniting invariable liturgical texts with a variety of musical settings. Does the estrangement of an invariable text from an invariable melody contribute to the perception that such texts are not inherently musical and can just as well (and more easily) be recited than sung? Although the wide divergence of cultural needs and musical tastes as well as the continued evolution of ritual music may call for new settings of invariable texts, local communities should exercise caution when considering the introduction of multiple musical settings for the same invariable text. As a community develops, its vocabulary may come to include several settings, but the use of these is governed by the rhythm of the church year.

Musical texts have to be composed with song in mind. This means, for example, care in the distribution of stressed and unstressed syllables, and attention to the sense lines. The study of great texts will reveal how artistry and durability can be achieved without the employment of fanciful forms that might overtax a congregation. Inattentiveness to these issues will produce texts that are obstacles for the composer: for example, flat language, sense lines that are too long or short, unsuitable combinations of unstressed syllables. The preparation of liturgical texts should involve those skilled in language arts, musicians, those trained in classical liturgical languages and those with translation skills.

The psalms remain an essential part of our liturgical tradition. Composers should continue to explore musical settings for them. Composers should strive to understand and respect the meaning and structure of a psalm or other biblical canticle. Serious exegetical work and structural analysis of the text, therefore, must precede the compositional process. This is especially important when a composer decides to modify or paraphrase the text to enhance its singability. Such textual modifications need to respect the meaning and spirit of the psalm, as well as its possible ritual contexts. An awareness of the structure and content of the psalms can generate an even greater variety in their musical settings.

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Almost 30 years of vernacular experimentation underscore the critical role exercised by people gifted in language arts when official texts are translated and original texts are written for worship and song. The text's importance recommends the cooperation and collaboration of composers, writers and translators. Composers, trained in the craft of musical composition, are not always equally gifted in shaping words for their music. Their collaboration with those who are so gifted can result in composition of a higher quality. Such collaboration can only enrich the community’s prayer.

Those who compose words for the liturgy need to respect the contemporary idiom and linguistic development, yet avoid its traps. Currents within society work themselves into our language; sometimes these are counter to the Christian message and revelation. In the United States there is a tendency to overemphasize the individual, to the detriment of our collective consciousness. Redemption in the Judaeo-Christian tradition is a collective, not a private, reality. It is also a hard reality. Consequently, overly indulgent, sentimental and personalized texts are to be avoided.

Justice demands not only the avoidance of gender-exclusive language but also of language that further marginalizes those with physical or mental disabilities, the elderly or those who are socially stigmatized. “Even in parishes that are more or less uniform in ethnic, social or economic background, there is great diversity: men and women, old and young, the successes and the failures, the joyful and the bereaved, the fervent and the halfhearted, the strong and the weak.” While every text will not speak to each of these groups with the same intensity or effectiveness, those responsible for producing liturgical texts must strive to ensure that such texts do not alienate worshipers.

There is also the growing challenge of writing texts for multilingual worship. Many of our communities, especially in large urban centers, are composed of two or three major language groups. The textual challenge here is twofold: to meet the growing needs of Hispanic or other language groups with appropriate liturgical texts, and to forge multilingual texts that will allow disparate language groups to assemble together for common worship. For the latter, it is too soon to do more than note the challenge and call for quality in multilingual texts. Composers need to work with those gifted in writing texts as well as with knowledgeable representatives from the various language groups.

CROSS-CULTURAL MUSIC MAKING

As LMT rightly observes, “The United States of America is a nation of nations, a country in which people speak many tongues, live their lives in diverse ways, [and] celebrate events in song and music in the folkways of their cultural, ethnic and racial roots.” This cultural diversity calls us to think differently about worship and its music. Each culture provides another entry point into the paschal mystery, offering different ways of viewing the world and
encountering God. As Gaudium et Spes (GS) notes, “The church ... is not bound exclusively and indissolubly to any race or nation, nor to any particular way of life or any customary pattern of living, ancient or recent. Faithful to her own tradition and at the same time conscious of her universal mission, she can enter into communion with various cultural modes, to her own enrichment and theirs too.” This mix of cultural experiences enriches the experience of church and leads us further into the paschal mystery.

Cultivating the cross-cultural dimension of the Christian life in worship does not mean simply borrowing ideas from some distant culture or language. The previously cited text from Fulfilled in Your Hearing is a reminder that even the apparently homogeneous parish is a network of interlinking subcultures. Thinking cross-culturally about worship and its music must begin at the local level. The task here is to respect the variety of worldviews and relationships that define the various subcultures within the worship of the local church. Such attentiveness should affect profoundly the manner in which worship is prepared and celebrated.

Beginning the cross-cultural journey by recognizing the diversity in our own midst does not mean that we can limit ourselves to attending to the cultural diversity of our own community. The call to mission, implicit in every celebration of Christian liturgy, requires that we recognize the needs of those beyond our local horizons. Liturgical elements such as the prayer of the faithful are explicit in this regard, requiring us first to look to the needs of the whole church, public authorities, the salvation of the world and oppressed peoples everywhere before turning to local concerns. Including the concerns and issues that confront other cultures and peoples stretches our cross-cultural awareness and moves us toward a more authentic definition of our worship as catholic. To be able to do so without suggesting that different is inferior is a major step toward respecting and fostering “the genius and talents of the various races and peoples.”

Developing an authentic cross-cultural perspective requires that this issue live at the very heart of the liturgical preparation process. Before preparation begins, those charged with liturgical preparation must reckon with the wide range of people who will be attending worship as well as the wide range of the people whom the worshipers will be commissioned to serve in their daily lives. For those communities with distinctive linguistic differences drawn together in worship, the use of more than one language at the same liturgy is a particular challenge. Concern to balance the various languages must be matched by attention to ritual flow and the integrity of liturgical units. Without this, simply alternating languages often results in a melange of unrelated elements instead of a unified liturgy.

From a musical perspective, accepting the challenge of cross-cultural worship requires addressing the ethnocentrism that has marked Western Christian music for the last millennium. While in times past there may have been good reasons for upholding Gregorian Chant and the music of Palestrina as the best models of Christian ritual music, the continuation of such assertions carries the cultural message that medieval and Renaissance music of Western Europe is somehow intrinsically better than music of other eras or other cultures. The development of common practice procedures in tonal music that eventually crystallized into compositional rules in the West further upholds the superiority of Concern to balance the various languages must be matched by attention to ritual flow and the integrity of liturgical units. Without this, simply alternating languages often results in a melange of unrelated elements instead of a unified liturgy.
the style of composition flourishing in Northern Europe from the seventeenth to the nineteenth centuries. This Bach-Beethoven-Brahms paradigm is consistently employed as the standard by which all other composition—including worship music—has been judged. If one decides to compose in a particular style—such as that of Bach—then one must follow the compositional rules that govern that style. It is unacceptable, however, to impose arbitrarily the compositional canons of one time or place upon that of another. "A cross-cultural perspective will curtail our bias for music of a specific age and culture. This is not to suggest that the treasure of sacred music lauded by SC is to be rejected. Many pieces from this treasury are most useful in contemporary worship, but they have no intrinsic musical superiority. Rather, they—as all our ritual music—must be judged on their ability to serve the rite and enable the people’s prayer through their full, conscious and active participation.

Balancing the accepted, Euro-American compositional standards with a more functional standard for evaluating ritual music is essential if we are going to cross linguistic and ethnic borders in our worship music. It is also essential if we wish to bridge the musical gaps that exist among the various subcultures even in our most homogeneous communities. The distinction, for example, between “artistically sound” and “popular” music noted in MCW suggests a Northern European perspective, generally adopted in the United States, in which art music and popular music—or what might be called a “cultivated tradition” and “vernacular tradition” have developed separately. This distinction does not exist in many cultures, and some suggest it is artificially contrived even in our own culture. The ritual result of such distinctions is that the worship of a parish is subdivided along lines that oppose popular sounds produced by the “folk” group with the more traditional sounds of the choir. The resulting folk-Mass, choir-Mass, cantor-Mass, organ-Mass and the rest establish unnecessary musical-cultural boundaries that need to be dismantled. Cross-cultural sensitivity begins at home. A first step is the collaboration of all musical resources in the parish in the establishment of a core repertoire, shaped according to the diversity and need of the local community.

A further liturgical and musical challenge is faced by those communities that encompass varying ethnic and linguistic groups within a single community. In terms of Christian ritual music, there appear to be three special challenges to such communities. The first is the development of proper musical-liturgical resources that respect and support the major ethnic and linguistic groups in the community. Often it is only the dominant ethnic or linguistic group that enjoys the appropriate musical resources, such as worship aids, a developed musical leadership and a developing repertoire. The solution here is not necessarily developing parallel resources for the various ethnic and linguistic groups as much as it means cultivating personnel and worship materials that are serviceable to all. This is especially difficult regarding worship aids, because there are few good multicultural hymnals on the market in the United States today. Publishers, therefore, need to meet this challenge as well.

A second difficulty is encouraging the various groups to respect and employ each other’s music. Learning another culture’s music is taking a step into its world and is a powerful gesture of hospitality. This is a necessary step if mixed communities want to attain the unity that public worship promises and requires. Thus Eusebius of Caesarea could write, "More sweetly pleasing to God than any musical instrument would be the symphony of the people of God, by which, in every
church of God, with kindred spirit and single disposition, with one mind and unanimity of faith and piety, we raise melody in unison.”

A third challenge facing communities that are ethnically and linguistically mixed is the development of multilingual resources. While difficult, it is not impossible. A number of compositional strategies have been employed with success. One is the music of Taizé, that demonstrates how texts in Greek or Latin can be layered with texts from other languages. Another strategy is the multilingual refrain or acclamation which, by passing from one language into another, enables the assembly to sing simple phrases in different languages. A third strategy makes use of an ostinato form in which a continuously repeated refrain is sung first in one language, and then in another. Resources and strategies like these are of great help when diverse groups assemble as a single family of faith.

Even in linguistically and ethnically homogeneous communities, singing the music of another culture means entering into their world. While by no means a complete introduction, the musical symbol can serve as a bridge into another culture. Introducing African American music, for example, into an Anglo or Hispanic community is a way for them to enter a valid yet different expression and view of the Christian faith. Learning to sing another culture’s music is not only a musical venture but also a way to enter their image of church, of salvation and of the paschal mystery itself. The challenge is not merely to pick through the musical resources of another culture, adopting and adapting what suits our taste. Rather, we must allow the music of another cultural or linguistic group to speak with its own power and integrity. It may be insufficient to introduce the music of another culture or linguistic group without the collaboration and direction of pastoral musicians representing those cultures or linguistic groups and even some larger engagement with people of those cultures.

MODELS OF MUSICAL LEADERSHIP

Christian ritual music is an event and not simply music on a page.” It is the whole of the event that needs to be prepared and evaluated in terms of its service of the liturgy. Some have suggested that of all the elements influencing the musical participation of the assembly, the role of the musical leadership is the most determinative.” Whether this assessment is true or not, the quality and character of the musical leadership has a major influence on the sung prayer of the assembly and on the entire celebration. We read in MCW: “Good celebrations foster and nourish faith. Poor celebrations may weaken and destroy it.” Given the importance of musical leadership in affecting the quality of the celebration, one can conclude that “good musical leadership fosters and nourishes faith; poor musical leadership weakens and destroys it.”

Determining what is “good musical leadership” requires a culturally conditioned judgment. What might be good or appropriate musical leadership in one community, or with one kind of music, or in one cultural context, might not translate well into another. However, certain principles would seem to undergird effective and appropriate pastoral-musical leadership in
any situation. One of these is musical competency. Music leaders must be skilled, artistically competent and secure in the exercise of their art. This is essential if the community is to be led ably in their song. Musical competency includes the ability to elicit a response from the assembly. A community is unable to join in the song when the musical demands far exceed the assembly's ability. A community is sometimes unwilling to join in when the quality of musical production so exceeds their own capacity that the only option is to listen. Music ministers need to draw on all of their professional, musical-liturgical skills in order to call forth the song of the assembly, which enjoys a definite preeminence in worship.

The effect of musically unskilled leadership is often easy to identify. Musical uncertainty in a vocalist or instrumentalist evokes similar insecurity and uncertainty in the assembly. Halting musical leadership can effectively destroy the song of the community. Musical competency is essential in order to avoid this dilemma. Sometimes more difficult is gauging the potential ill effects of over-performance on the part of the musical leadership in worship. In some respects this is a result of the pervasive influence of television in United States culture and the promotion of the entertainment model as the primary mode of public discourse in our society. We are used to performers who dazzle us with their talent. There is sometimes the expectation on the part of the assembly that worship will provide the same experiences. Musical leadership cast in the entertainment mode transforms an assembly into an audience and believers into liturgical consumers. Music ministers need to examine their assumed model of musical leadership, to ensure that they habitually draw the assembly into the center of worship.

One important influence on the style of liturgical-musical leadership is the repertoire that is chosen. Musical composition so crafted that it places the voice of the assembly at the heart of the liturgy can evoke musical leadership that does the same. Composition that is crafted for the musically advanced but that is given to the assembly can encourage a model of musical leadership that leaves the assembly behind. This is especially true if the musical role of the assembly is a relatively limited and banal one in contrast to that of the musical specialist. A confused image of liturgical-musical leadership can also arise when music composed for performance by professionals or that is essentially soloistic is given to an assembly of relatively untrained musicians. There is a place for music crafted for the musical specialist: for instrumentalists, soloists and choirs. Inviting the assembly into full, conscious and active participation, however, often requires an elementary musical style that is unproblematic in rhythm and in melody and clear in form.

The physical surroundings of worship also shape the styles of musical leadership. Given the dialogic nature of our worship, for example, it is important that musical ministers have the proper physical placement so that they can both engage and support the community in the dialogue. Musicians are, after all, members of the assembly; this should be obvious to all. This does not always mean that the musician must be physically central to the community. There are some times when musical leaders—for example, those who accompany the community song on the organ—do not have to be physically central to the assembly, as long as they are aurally central. It is important, however, that such leaders not be isolated from the assembly, but that they be close enough both to
see the ritual actions, which they accompany, and to hear how the assembly joins in the ritual song." Choirs, as well, need not always be physically and visually central in the worshiping assembly. Placing them at the physical center of the worship space can sometimes contribute to a style of musical leadership that rivals or even dominates the liturgical action. At the same time, choirs, like other liturgical musicians, should not be so separated that they are no longer perceived by themselves or others as members of the assembly. Of all musical leaders, it is especially the cantor who requires direct visual and auditory contact with the assembly. In every situation in which the musical leadership has visual contact with the assembly, it is important to avoid physical settings reminiscent of a stage or other entertainment venue.

While it is often important for musical leaders to be visible to the community, especially those who engage the community vocally, musical leadership is both an auditory and a visual experience. The challenge to the music minister is to engage the community with the sound as well as the sight of their ministry. Pastoral musicians, like all other liturgical leaders, must assume a stance of professional restraint so that they are not obstacles to, but enablers of, the community's song. There are times when leaders need to gesture to the community or assume a visually central position. In such situations musicians should use appropriate gestures for animating the assembly without conducting them.

Contemporary recording techniques—many of which have been borrowed by liturgical composers and performers in the production of records and cassettes—also influence the styles of musical leadership prevalent in our worship. These techniques do not always provide appropriate models of sound production for musical-liturgical leaders and can often seem to be artificial rather than genuine and authentic expressions of the community at prayer. Here the criterion of "quality" as developed by Environment and Art in Catholic Worship (EACW) can be helpful: "honesty and genuineness with any materials employed." In sound, such honesty suggests sounds produced by the human voice and instruments, not by artificial manipulation of electronic devices."

The acoustic environment of the worship space contributes to the development of appropriate styles of musical leadership. A well-designed worship space supports the voice of the community. Such an environment allows individual members of the congregation to hear the voices of those around them. Acoustics that provide this kind of auditory security invite people to sing without making them feel as though they sing in isolation. Such acoustics allow the community's voice to be central. Acoustical environments that lack this auditory security are detrimental to the song of the assembly and can exert an inappropriate influence on the performance style of the musical leadership. In a space where community members cannot hear the voices of those around them, they tend to withdraw. Carpeting and acoustical tile are usually a hindrance to active participation and inhibit the song of the assembly. To compensate for poor acoustics—especially in rooms designed to remove all natural reverberation and deaden the sound—liturgical musicians are often required to rely on sound reinforcement systems that contribute to the auditory dominance of the leadership. Over-reliance on such sound reinforcement systems can contribute to a musician's under-reliance on natural ability. Cantors, for example, can easily be lured into relying on the amplifier instead of their own voice.
Those who assume musical leadership in worship need to balance their skills with an awareness that their musicianship is always at the service of the assembly. There is no doubt that Christian liturgy benefits from the presence of skilled musicians even as it calls forth from them a new and necessary discipline. This discipline, seldom taught in our universities or conservatories, puts musicianship in an auxiliary role, handmaid to the liturgy. As noted in LMT, church musicians are called to be disciples first and then ministers. Our society may provide a variety of models for musicians, but many are devised for entertainment and are not appropriate for the liturgy. The nature of the liturgy requires a unique style of musical leadership: one that is, at its core, both professional and pastoral.

TECHNOLOGY AND WORSHIP

The Second Vatican Council acknowledged the great contributions of contemporary culture. At the same time, the Council noted the tensions that sometimes exist between contemporary culture and Christian teaching. This tension arises when modern technology is brought into worship. Like everything we employ in worship, technological tools will not simply express our belief, they also will shape it. The tension between contemporary culture and worship can intensify with the introduction of technological symbols developed for purposes and usages different from that of the liturgy.

Many technologies can and will find their way into the liturgy. It is necessary to evaluate each of these, both for what they immediately achieve in worship as well as what they symbolize for the community. Short-term advances achieved through technology must be weighed against the long-term impact of such technologies on the local assembly and their common worship. In general, it is important that the technologies employed in worship be unobtrusive. Technologies employed in ritual music making should support the sound without substituting for its proper and natural production, and support the musician and assembly without replacing or inhibiting either.

It is essential to shape an appropriate auditory environment for worship. This means that acoustical questions need to be central in the planning, design and construction of every liturgical space. An acoustical consultant who recognizes the unique demands of liturgical space should be employed in the design and construction process.

Although a worship space that does not require an electronic voice reinforcement system may be ideal, such is not always possible given the size of many assemblies. The way one employs such systems will have significant impact on the musical-liturgical experience. Both under-amplifying and over-amplifying the musical leadership can contribute to the isolation and passivity of the congregation. When sound reinforcement systems are employed, therefore, they need to be ample yet discreet.
The prevalence of sound reinforcement systems suggests that we need basic standards for these systems. A number of important clues for shaping these standards can be found in BACW. First among these is the standard of “quality,” which means “honesty and genuineness with any materials employed.” In terms of sound production, this means creating sound reinforcement systems that, as far as possible, authentically reproduce the sounds of the human voice and various instruments. A second criterion is that of human scale. Since the primary symbol in worship is the assembly itself, every other symbol employed in worship should be shaped in proportion to the assembly. Like the worship space itself, the sounds of worship do not seek “to impress, or even less, to dominate” but rather “to facilitate the public worship and common prayer of the faith community.” This means that the sound reinforcement system should be so designed that it can function at a decibel level, evenly distributed throughout the worship space, that allows the worship and its music to be audible without being overwhelming. Besides the provision for multiple microphone jacks, flexibility also suggests capacity for voice amplification without the need for fixed microphones. Cordless microphones, advantageous in some situations (e.g., preaching), are virtually irreplaceable in others (e.g., baptism by immersion at the Easter Vigil). Such flexibility should be extended to musicians as well, especially cantors, who should be able to engage the community in song from places other than a fixed microphone.

Great strides have been made over the past few decades in the sound reproduction of previously recorded music. The principle about prerecorded music, articulated in LMT, still holds true: “It should, as a general norm, never be used within the liturgy to replace the congregation, the choir, the organist or other instrumentalists.” While prerecorded music should never replace the congregation and the other ministers of music within worship, prerecorded music can support the ritual engagement of these ministers, or musically supply a resource that may be lacking in a local community. Such technology enables communities to reproduce a repertoire and quality level seldom achievable on a local level. It is not only the considerations of expanded repertoire and superior musical quality, however, that are the criteria for deciding whether or not prerecorded music should be employed within worship. Rather, it is first and foremost whether the recording will enable or impede the community’s participation.

Another technology that affects our worship is the digital memory available in numerous electronic instruments. This allows, for example, an organist to prerecord an accompaniment for a hymn, which then can be played back during worship with or without the presence of the accompanist. Like prerecorded accompaniments to various hymns and other worship music currently available, this technology can appear to be a useful solution to the unavailability of competent liturgical musicians. While there are some pastoral situations where this technology will aid and enable the prayer and song of the people, there are also inherent difficulties. Accompanying a congregation is a dynamic, not a mechanical act. Removing the human equation from the act of liturgical accompaniment certainly diminishes the dynamic quality of that event. As a general norm, therefore, prerecorded or digitally recorded accompaniments should be avoided. A cappella singing is to be preferred.

Technologies for the reproduction and display of musical texts are also affecting our sung worship. Resources for the production of slides or

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transparencies containing musical texts as well as construction techniques allowing for the projection of these so that they are visible to the entire community raise questions about visual worship aids in the music-making process. Projecting community texts during worship has some advantages. It is economical, it avoids some of the problems associated with missalettes and it allows a community quick access to a broad range of textual resources. There are some difficulties, however. The most apparent of these is the introduction of an enormous visual image in the midst of the liturgical action. While the projection of a single text may counteract some of the isolation and fragmentation that occurs when each worshiper has her or his own text, it also can serve as a distraction during the ritual. Especially when the ritual moment embraces music wed to text and ritual action, the instinct for worshipers to read the text from the projection screen while they sing inhibits them from watching the ritual action. Furthermore, the sheer size of such textual projection can dwarf virtually every person and ritual action in the worship space. Thus the projection of texts can actually compete with and overshadow the central action of worship. Every effort should be made to ensure that the technology employed respects the ritual and serves the sung prayer of the assembly.10

THE MUSICAL-LITURGICAL-PASTORAL JUDGMENT

One of the great achievements of MCW is its inventive and insightful presentation on the threefold judgment that is required for determining the value of a given musical element in the liturgy.11 The specific principles outlining the musical, liturgical and pastoral judgment, which are at the core of this document, have shown themselves to be of enduring value. Without diminishing the importance of this formulation on judgments, however, one must acknowledge that there is need for further clarification and expansion of MCW’s treatment of the various judgments. Sometimes MCW’s formulation on the judgments has itself caused confusion and misunderstanding. The following refinements are offered in order to strengthen the process of determining the value of the various musical elements in worship and to adapt this process to new challenges in sung worship that have arisen since the writing of MCW.

One difficulty is the tendency to treat the musical-liturgical-pastoral judgment as three separate judgments. In its introduction to the sections on this topic, MCW notes that “a threefold judgment must be made: musical, liturgical and pastoral.”12 Yet the ensuing sections of MCW contribute to a fragmentation of this single, multifaceted judgment by treating the musical, liturgical and pastoral aspects separately, without any discussion of their integration.13 This presentation has given the impression that there is a chronological progression to these judgments, with priority given to the final (pastoral) judgment. Thus the various judgments — especially the musical and the pastoral — are sometimes perceived to be in opposition to each other. To avoid such conflicts and to respect more completely the formulation found in MCW, it is necessary to admit of a single, multifaceted judgment for evaluating musical elements in worship. A model for this can be found in EACW, whose standards of quality and appropriateness are distinctive yet complementary.14 Acknowledging the need for an integrated judgment requires a balancing of the various facets of this single judgment

Acknowledging the need for an integrated judgment requires a balancing of the various facets of this single judgment and not the opposition of one element to another. The process of the judgment, therefore, is not chronological but dynamic and interactive.
and not the opposition of one element to another. The process of the judgment, therefore, is not chronological but dynamic and interactive.

One step toward integrating the various facets of the musical-liturgical-pastoral judgment is an integration of the various perspectives and peoples involved. For example, MCW notes that judgments about the technical, aesthetic and expressive quality of a musical work should be made by a competent musician. Professional musicians bring a wealth of information and experience to the task of judging the quality of a musical work. Yet, people who are not trained musicians also have much to say about the quality of worship music. On the other hand, while detailing the nature of the pastoral judgment, MCW notes that although a musician may judge that a certain work is good music, this judgment says nothing about whether or how this music is to be used in worship. Some have drawn the questionable conclusion from this statement that the pastoral judgment can be made apart from the musical one, and by people other than the musician. Yet, just as people who are not trained musicians have something to contribute when assessing the quality of worship music, so do musical professionals have something to say about the pastoral selection and use of such music. The integration of various people and perspectives in all facets of the musical-liturgical-pastoral judgment is required if the integrity of that judgment is to be respected and promoted.

An integrated approach to the musical-liturgical-pastoral judgment demonstrates that no single musical element can be evaluated apart from the whole of the liturgical-musical contour. The principles for liturgical preparation articulated above noted that no one aspect of the worship event should be prepared in isolation from the other elements. Similarly, a single musical element cannot adequately be evaluated apart from the larger musical-liturgical context. It is not possible to evaluate a setting of the Holy, for example, without considering the rest of the eucharistic acclamations, as well as the larger musical-liturgical contour of the Liturgy of the Eucharist. Considering the musical-liturgical-pastoral merits of the various musical components in view of each other is thus an important step toward achieving an integrated musical-liturgical-pastoral judgment of the worship music.

The dynamic nature of the worship event also suggests that the musical-liturgical-pastoral evaluation of the worship music must take into account the performance of the music in the liturgy, and not simply evaluate the music in its printed form. A common Western bias is that one can judge a composition according to what is in the score and, when appropriate, offer a separate judgment about the quality of the musicians or of the musical performance. When considering Christian ritual music, however, these judgments need to be fused. This fusion of the compositional and performative aspects of a piece is necessary because the quality of a work is influenced by its context. One element comprising that context is the performance. Furthermore, some ritual composition—such as the music of Taizé or most gospel music—is constructed to be improvised. Evaluating such music simply by analyzing what appears on the page is, therefore, inadequate.

Of all the contexts influencing this musical-liturgical-pastoral judgment, the cultural one is the most decisive. Different cultures, language groups
and ethnic communities provide different contexts and raise particular questions when rendering the musical-liturgical-pastoral judgment about worship music. It is important to respect each culture that provides the context for the musical-liturgical-pastoral judgment. This entails consciously avoiding the ethnocentrism that judges the music of one particular culture and era as superior and the model for all other Christian ritual music. To avoid this hazard, it is indispensable that appropriate representatives of those cultures providing the context for worship be central to the decision-making process. In particular, it is important to engage competent musicians, versed in the music of the cultures providing the context for worship. They will be key in helping their colleagues especially in the musical facet of the musical-liturgical-pastoral judgment.
AFTERWORD

This document began by acknowledging that music making is a profoundly human experience. Indeed, music is gift from God whereby we express and ponder the deepest aspects of life and death, of human aspiration, suffering and joy. The perspective that emerges here is given focus in the phrase “ritual music.” In such music the gathered Christian community expresses its faith; through such music it is formed in those patterns of liturgy and life that embrace the paschal mystery.

When ritual music draws the community of faith into an awareness of God and neighbor, beauty and holiness meet; the aesthetic and the prophetic embrace. These are essential to a faithful conception and enactment of the paschal mystery and therefore of the whole range of God’s promise to the world. Ritual music draws us from our habitual ways of seeing the world and one another to a way of receiving and intending the world as the arena of God’s glory. The aesthetic is prophetic: Ritual music calls us out of presumptive and self-preoccupied ways of being. It questions our human arrangements of power and domination. It renders a genuine, new possibility for facing God, the world, neighbors and ourselves.

This document invites us to strive for ritual music that will serve authentic communal celebration. Divine grace, the power of Word and Spirit, is mediated in and through concrete cultural means—especially music—by which a community praises and enacts the mystery of God’s self-giving. The sacramentality of music is known in and through the art of the assembly. Music—whose scope, complexity and power can sustain and reveal as can all art—allows us to experience God in human form. In and through its worship, the Christian assembly challenges composers, musicians and all liturgical ministers to grow ever more deeply into the dispositions, capacities and musical forms that make Christian liturgy a vehicle of the transcendent and a supremely humanizing art. Together may we be prepared to receive “what eye has not yet seen, nor ear heard.”

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The aesthetic is prophetic: Ritual music calls us out of presumptive and self-preoccupied ways of being. It questions our human arrangements of power and domination. It renders a genuine, new possibility for facing God, the world, neighbors and ourselves.
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1 "The legends and myths of nearly all pagan peoples have sought to explain the elaborate use of music in their worship by indicating that the art of music was a gift of the gods to men." Johannes Quasten, *Music and Worship in Pagan and Christian Antiquity*, trans. Boniface Ramsey (Washington DC: Pastoral Press, 1983), p. 1.

2 Many cultures, like ancient Israel, "do not in general have a term for music as a global phenomenon. Instead, they often have words that designate individual musical activities or artifacts, those who sing or play songs, secular and religious, dance, and other more obscure categories." Hiromi Lorraine Sakata, *Music in the Mind: The Concepts of Music and Musicians in Afghanistan* (Kent OH: Kent State University Press, 1983), p. 19. The term "music" is, therefore, employed with some caution here.

7 In English one can clearly distinguish between speech and song, between the musical and the nonmusical. In ancient Judaism and Christianity, there were no such hard and fast boundaries. Rather, there existed degrees of musicality, a continuum between the musical and the nonmusical. All public proclamation had a certain "tunefulness" about it, migrating back and forth between what we might call heightened speech and song. Indeed, the whole of the emerging Christian cult was disposed toward what another era and culture would call "the musical."

A similar situation exists in many cultures today. As Jean-Jacques Nattiez notes, "Examining the borders between music and other symbolic forms along a given continuum reveals that the semantic surface of the concept 'music' is displaced from one culture to another. This is particularly clear in societies for which the word 'music' does not exist." Jean-Jacques Nattiez, *Music and Discourse: Toward a Semiology of Music*, trans. Carolyn Abbate (Princeton: Princeton University Press, 1990), p. 54.

The word "liturgy" is used as a backdrop. To say that the liturgy is lyrical is to admit that the liturgy flourishes in a heightened auditory environment, where the boundaries between what we consider music and nonmusic are blurred. The musicality of worship is not confined to the sounding of instruments or chanting of choirs, but permeates every auditory facet of the rite. The ringing of bells, the ripple of water in the baptismal pool, the incessant rhythm of a litany, the declamation of a scriptural text, and the common recitation of a prayer thus can be understood as lyrical elements of worship. More difficult to describe or define than it is to experience, lyricism in worship is a heightened attention to and care for those sonic elements of ritual, whose beauty and vitality can—in a way distinct from any other sense perception—inspire and engage believers in prayer.

4 Justin, *Dialogue with Trypho* 74.3.


6 Ibid., IX.8.2–3.


8 SC, n. 112.

9 *Le fe le sollicitudini* (TUN), n. 2.

10 MSD, nn. 34–35.

11 Michael Joncas suggests that, according to 565, sacred music has five "functions": what he calls the "alluring or decorative" function, the "differentiating" function, the "unifying" function, the "transcendental" function and the "eschatological" function. I. Michael Joncas, "Re-reading Music: Cammin Sacrament: Twenty-Five Years of Development in Roman Rite Liturgical Music," *Worship* 66 (1992), pp. 217–20.

12 SC, n. 112.


14 To some extent this is the effect of nn. 53–74 in MCW.

15 One formulation, for example, suggests that there are four types of ritual music: 1) music alone, 2) music sung to a ritual action, 3) music united to a text, and 4) music sung to a text, accompanying a ritual action. Foley and McGann, *Music and the Eucharistic Prayer*, pp. 11–15.

16 For a further discussion of these structural considerations, see below nns. 37–44.

17 SC, n. 6.

18 SC, n. 24.

19 EACW, nn. 28 and 41.


21 SC, n. 10.

22 MCW, nn. 4–6.

23 MCW, n. 4.

24 GS, n. 58.

25 Paul VI, *Ecclesiam Suam* (6 August 1964), n. 70.

26 See endnote n. 3.

27 While it is generally agreed that music is not a "language" in the sense of a system of denotational codes with fixed meanings or fixed external referents (as does English or other "languages"), music is regularly treated as a linguistic phenomenon in the literature. See, for example, the summary in Nattiez, "Musical Semiology and Musical Meaning," pp. 111–18.


29 EACW, n. 2.

30 MCW, nn. 4–6.


32 The work of Thomas Aquinas is pivotal for this understanding, as he considers sacraments under the rubric of signa. *Summa Theologica* I, q. 60.

33 Augustine, for example, listed over 300 actions and/or objects as "sacraments." For a discussion of the flexible meaning of sacrament in Augustine and a relatively exhaustive listing of references, see C. Coutourier, "'Sacramentum' et 'Mysterium' dans l'oeuvre de Saint Augustin," *Etudes Augustiniennes* (Paris: Aubier, 1953), pp. 161–301.

34 i.e., by virtue of the enacted rite.


36 See, for example, Edward Schillebeeckx, *Christ the Sacrament of the Encounter with God* (New York: Sheed and Ward, 1963 [1961]).

37 Lumen Gentium, nn. 1, 9 and 48; also *General Catechetical Directory* (GCD), n. 55.

38 Theological here is the work of Walter Ong, for example, his *The Presence of the Word* (New Haven:


"In the broadest sense, melody is a succession of musical tones," ibid., s.v. "melody."

This concept was reaffirmed by SC (n. 10) which called the church's worship, especially the eucharist, the font and summit of the church's life. *Locus classicus* of this notion is the maxim of Prosper of Aquitaine ("Legem credendi lex statutum suplicantis") *Præteritum episcoporum sedis Apostolicae auctoritates de Gratia Dei & the General Instruction of the Roman Missal* (*Gaea*) explicitly cites this maxim in its "Introduction," nn. 2 and 10. For a further discussion of this concept, see Paul DeClerck, "‘Lex orandi, lex credendi.” Sens originel et avatars historiques d’un adage équivalent," *Questions liturgiques* 59 (1978), pp. 193–212.

SC, n. 112.

SC, n. 7.

To assert the sacramentality of Christian ritual music is not to allege its superiority over other liturgical art forms, nor even to separate it from other arts. Contrarily, to claim the sacramentality of Christian ritual music is to broaden the sacramental embrace beyond that allowed by scholastic categories, so that it might precisely include the other liturgical arts.

"As a sign and a symbol, it [music] is a link to something other than itself. It opens the door to the indefinite realm of meaning and free feelings it suggests. Taken in terms of faith, music becomes both the sacramentum and the mysterion of the realities being celebrated by the faithful." "The Music of Christian Ritual: Universa Laus Guidelines 1980," n. 7.4.

For example, SC, nn. 14–19.


We acknowledge a healthy tension between the need for all communities to know one recognized setting of an invariable text versus the value of creating new settings for that text.

LMT, n. 65.

LMT, n. 67.


See paragraphs 77–78.


MCW, n. 11.

Various official documents clarify the nature of primary and secondary elements in the various rites. GIRM, for example, notes the centrality of the eucharistic prayer (n. 34), while the *Appendix to the General Instruction for the Dioceses of the United States* notes the transitional nature of the preparation of the gifts (n. 58).

"God does not need liturgy; people do." EACW, n. 4.

MEW, nn. 25–41.

SC, nn. 5 and 7.

MCW, n. 30.

GIRM, nn. 24–57.

GIRM, n. 32.

MCW, n. 43, for example, correctly notes the secondary nature of the Introductory and Concluding Rites during eucharist, as compared with the Liturgy of the Word and the Liturgy of the Eucharist.

This closed form falls under the category of ritual music described as music and text alone, see endnote 16.

Paul IV, *Ecclesiam Suam* (6 August 1964), n. 70.

LMT, n. 15.

GIRM, n. 24.


SC, n. 121; reiterated in MCW, n. 32.

Martin Luther, for example, employed clear images through compact language which included few adjectives, few words that had more than two syllables, and phrases that expressed a relatively complete thought, with little carryover from line to line. For a more complete analysis of Luther's textual composition, see Ulrich Leupold, *Liturgy and Hymns, Luther's Works* 53 (Philadelphia: Fortress Press, 1965), pp. 197–201.

A valuable example of this kind of collaboration in the preparation of liturgical texts is the study on the liturgical psalter undertaken by ITUL (International Committee on English in the Liturgy).


Contemporary musicologists, such as Frederick Mauk, are beginning to recognize this lacuna in the study of Western musical traditions which tend to focus upon music paper [notation] and other documents rather than upon sound [performance]. Frederick Mauk, "Resurrection and Insurrection. Journal of Aesthetics and Art Criticism 45/2 (1986), p. 1. Another sign of concern about the musical event is the strong interest among musicologists in this century on performance practices.


MCW, n. 6.


Huijbers, p. 5.

Carl Orff often spoke of "elementary music." Orff was one of a number of composers and theorists in Germany after World War I committed to a socially oriented music, which paid special attention to the amateur audience, and sought a new musical clarity and accessibility in reaction to composers like Mahler, Strauss and Wagner. The music of these new composers was sometimes referred to as Gebruchsmusik. In contrast, Orff's music is characterized by a sense of form written for its own sake (Form für Form). Gebruchsmusik is composition ... characterized by a sense of form, simplicity and clarity of style; small ensembles, avoidance of technical difficulties; parts of equal interest and so designed that [they] can be played on what instruments are available; soberness and moderation of expression; emphasis on 'good workmanship.' (Apel, Harvard Dictionary of Music, s.v. "Gebruchsmusik.")

Huijbers, pp. 20–25.

EACW, n. 83.

EACW, n. 19.

Mediator Dei.

LMT, n. 64.

GS, n. 62.

EACW, n. 51.

EACW, n. 51.

EACW, n. 19.

EACW, n. 52.

EACW, n. 52.

EACW, n. 51.

LMT, n. 60.

This is what EACW considers central to the standard of appropriateness in worship, that is, the demand to "clearly serve (and not interrupt) ritual action which has its own structure, rhythm and movement," n. 21.

MCW, nn. 25–41.

MCW, n. 25.

The impression that these are three separate judgments is also given in LMT: "Particular decisions about choice and placement of wedding music.
should grow out of the three judgments proposed in MCW, n. 29.

194 EACW, nn. 19-23.


The assertion that musical judgments can only be made by specialized musicians becomes particularly difficult to support when one moves into other cultures; see, for example, John Miller Chernoff, *African Rhythm and African Sensibility: Aesthetics and Social Action in African Musical Idioms* (Chicago-London: University of Chicago Press, 1979), especially pp. 153ff.

197 MCW, n. 41.

198 See paragraphs 28-36.
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You Know Me Lord. James Walsh, OSB. Assembly, two cantors, unison choir, guitar, keyboard, and solo instrument. St. Thomas More Series. Edition 9283. $0.80. This composition is a lengthy berceuse-like setting of lines from Psalm 139, with a twofold melodic device alternating between E minor and E major. The keyboard part is more for piano than for organ. Easy to learn.

I Heard the Voice of Jesus. Dominic MacAller. Assembly, SATB choir, keyboard, guitar, flute and oboe. Edition 9623. $0.90. Horatius Bonar's text is given a gentle, undulating 6/8 tune that allows the message to stand unencumbered. The SATB third verse will appeal to all choral groups with its fluent voice leading. The instrumental parts are appended to the score as is the assembly edition (congregational part).

Home from our Exile. Bernard Huijbers. Assembly, cantor, SATB choir, guitar, keyboard, and solo instruments I and II. Edition 8980. $0.90. Huub Oosterhuis's setting of Psalm 126 had as its original translation "When from our exile God takes us home again, we'll think we're dreaming." This edition has a new translation by Tony Barr which invites comparison with the older version. Bernard Huijber's music flows along in high style, both in the unison sections as well as in the SATB settings. The instrumental parts as well as the assembly edition are part of the full score. This is well worth acquiring.

O Sacred Head. Bob Hurd. Assembly, SATB choir, keyboard, guitar, solo instrument, and English horn. Edition 9455. $0.90. Verses one and two are translations of Bernard of Clairvaux's text with verses three and four as originals of Bob Hurd, stressing the strong issues of social injustice. Technically easy, both to sing and to play, this updated edition of a familiar text with a new melody and additional contemporary lyrics should be of interest to choral groups with a strong social justice bent. Instrumental parts, assembly edition, as well as a two-part setting are in the full score.

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Bethlehem Star. M. D. Ridge. Assembly, SATB choir, descant, keyboard, guitar, solo instrument, and Bb clarinet. Edition 9287. $0.90. This new addition to the Christmas library of contemporary music speaks with a literary voice that is rooted in the signs and symbols of earlier carols and has its own melodic voice. Thus it has an immediacy of appeal while enjoying a simply-wrought melodic line and easily learned choral parts. Care should be taken with the passing tones in the accompaniment for the SATB version, since there will be moments of harmonic clashes.

Carol of the Dove. Randall DeBruyn. SATB choir, optional children's choir, keyboard, flute descant, and guitar. Edition 9312. $0.95. This piece should be examined by choral directors looking for something new, something childlike, something for adults and children, and something that will reward their work. With a storytelling text of genuine appeal and a musical arrangement that is within the competency of both a children's choir and a good SATB choir, this piece could well serve as the major anthem in a carol service or as part of the Christmas eucharist. Instrumental parts are part of the score.

I Will Wait for You. James Hansen. Assembly, cantor, SAB choir, and keyboard. Edition 9141. $0.80. This melodically appealing version of Psalm 25, composed in memory of the late Rev. Eugene A. Walsh, S.S., should find its audience among those who are accustomed to the earlier writings of Bernard Huijbbers. Using principles found in Huijbber's The Performing Audience, James Hansen has crafted an eloquently simple rendition of this psalm of salvation. The assembly edition is also printed verso of the last page.

Joy to the World. Richard Proulx. Assembly, SAB choir, organ, and trumpet in C. Edition 9569. $0.95. With surety of design and deftness of invention, Richard Proulx's setting of Isaac Watts's venerable text offers choir directors a new sound that should brighten any carol service or eucharistic celebration. This piece is not to be missed. (Trumpet part and assembly part in score.)

Silent Night. Arr. Christopher Walker. Assembly, SATB choir, optional keyboard, and solo instruments; edition 9572. $0.80. This arrangement revisits a classic. From the simplicity of the unadorned melody of verse one to the harmonization with descant of verse two to the lush harmonies of verse three, Christopher Walker has fashioned a worthy and inventive setting of this beloved Christmas carol. (Solo instrument and assembly part in score.)

James M. Burns

Books

This month we look at The Hymnal 1982 Companion, a hefty volume of particular interest to Episcopalians but also of wider interest because it is "a tremendous resource for anyone involved in the planning, selection, and implementation of music for worship, irrespective of denomination," to quote Rudy Marcozzi, our guest reviewer. We also look at a guide to introducing a new hymnal to a congregation, with additional comments by Mr. Marcozzi, and a book on instrumentation, reviewed by James Klueh. Finally, as in last year's October-November column, we offer a listing of "Books Received," a brief description
The Hymnal 1982 Companion

The Church Hymnal Corporation, 1990, 761 pages.

The first volume of The Hymnal 1982 Companion, under the general editorship of Raymond P. Glover, is a comprehensive collection of thirty-seven essays by twenty-five distinguished authors. This volume upholds the high standards set by its predecessor, The Hymnal 1940 Companion, in 1949; this new volume of essays is designed as a resource for those who use The Hymnal 1982. (It is almost essential to have a copy of The Hymnal 1982 handy while reading the Companion). Naturally enough, it makes "particular reference to the worship of the Anglican Communion and most specifically to that of the Episcopal Church." Nonetheless, the volume could be a tremendous resource for anyone involved in the planning, selection, and implementation of music for worship, irrespective of denomination. The decision focus on hymnody (song which has belonged to the entire assembly from its earliest origins) and its use in specifically liturgical worship makes the Companion of special interest to Roman Catholic church musicians.

Glover, who also served as the general editor for The Hymnal 1982, has assembled a remarkable collection of articles from an ecumenical roster of contributors that includes liturgists, composers, musicologists, and theologians of national and international stature. Each essay is marked by thorough scholarship (including copious documentation and references) and by balanced integration of theological and musical insights. The contributions are organized into five major groups: Introductory Essays (7 titles, 98 pages); The Hymnal 1982 and the Liturgies of The Book of Common Prayer (8 titles, 36 pages); Service Music (6 titles, 130 pages); Distinctive Hymn Forms (4 titles, 52 pages); and A Historical Survey of Hymnody in the United States and Britain (10 titles, 281 pages). Careful and extensive cross-references are used throughout, but it is possible to read selectively (for instance, one of the groups listed above or, in some cases, individual articles) without losing comprehension due to a lack of context.

Two appendices, a glossary, an exhaustive bibliography, and a thorough index complete the first volume. The first appendix is the "Philosophy for Hymnal Revision" which guided the committee that revised The Hymnal 1940, and this appendix is particularly instructive. The last, and most extensive, group of essays is perhaps of the most interest to the non-Anglican church musician. This broad survey of Christian hymnody selects as a starting point the early sixteenth century and continues to the present, focusing on the two principal geographical centers where English is the vernacular; each essay is devoted to a major segment of the overall continuum demarcated by major historical events such as the Civil War of the United States or the First World War. Though some readers may find the shifts created by the noncontinuous presentation confusing (each time span is treated separately for each country before proceeding to the next time span), all will glean an understanding of the ways in which issues—such as corporate vs. individual piety, popular vs. traditional styles, parish vs. cathedral liturgies, choral vs. congregational repertory, ecumenical vs. denominational hymnody, inclusive vs. exclusive language, and private vs. social interpretation of the gospel—influence the choice of music and texts for public worship, shaping trends and establishing directions for future generations. The Roman Catholic musician who might be confronting these issues for the first time in seeming isolation will take solace in learning that other persons of great faith and integrity have also struggled with these same issues in previous generations and will gain considerable insight from the ways in which such dichotomies have effects compromise, reconciliation, and advancement.

Also of interest are the substantial essays devoted to plainchant in the third segment of the Companion. These technical and musicological discussions show the ways in which music must accommodate the natural accents of language, and they show the care that must be taken in translation and adaptation. Roman Catholic musicians can come away from these essays with a greater appreciation of the richness and transcendence of the Latin chant repertory and of the ways in which this repertory has been and can be used in vernacular liturgies. Finally, the relationship between liturgy, music, and sacramental theology is ever-present in the shorter essays of the opening segments.

The Hymnal 1982 Companion is a work of monumental scope and scholarship; the two-volume format will no doubt allow it to surpass the considerable breadth of its pioneering predecessor. (Publication of the second volume, containing information on the service music and hymnody in The Hymnal 1992 and biographies of all contributors, is projected for September of 1992). It offers not only insight and information about the evolution, development, and use of hymnody, but, more importantly, it demonstrates the painstaking care that must be undertaken at a national level by competent authorities if hymnody is to become and remain a viable, integral dimension of a denomination's liturgy. For many individuals, the cost of the two-volume set will be prohibitive, but the work is a significant resource and reference tool that belongs in even a modest-sized liturgy library.
Introducing a New Hymnal: How to Improve Congregational Singing


Written to address the two “closely intertwined” problems of introducing a new hymnal and improving congregational singing, this highly-informative book is a compendium of practical, musical, and pastoral insights for the church musician. Organized into two broad parts, the book first presents thoughtful, long-range strategies for selecting and introducing a new hymnal. Sydnor’s musical expertise is enhanced by his obvious people skills and a keen understanding of the nonmusician in the pew. Even those musicians not currently involved in adopting a hymnal will find this part of the book helpful, particularly the chapter devoted to understanding the resources of a hymnal and the concluding chapter which details the introduction of a new hymn. The latter is amply illustrated with many examples of hymnody, demonstrating Sydnor’s very musical and common-sense approach to problems encountered by nearly every congregation. The narration of the examples will help readers to develop criteria for evaluating the singability and effectiveness of hymnody.

Part Two focuses on the task set forth by the subtitle. The seven chapters here form a little more than half of the overall volume. The most substantial chapters include one addressed specifically to clergy and another for musicians (however, everyone will benefit from reading both chapters). The next five shorter chapters are under the heading of “Educating the Congregation to Sing.” Of special interest are the many suggestions for the use of hymnody in personal, family, and school prayer. The implicit message is that spirited congregational hymn singing will only happen when the people really come to know and own the texts and tunes. This is a crucial theological and pastoral element that is all too often overlooked or dismissed as inconsequential. A brief and useful bibliography is included.

We have here a concise book full of carefully formulated pedagogical techniques for enhancing congregational singing. It is unfortunate that the title might be misleading, causing some to believe that the book is addressed exclusively to those musicians and congregations in the process of adopting a new hymnal. The contents are valuable reading to anyone engaged in developing the song of the assembly; moreover, they are articulated in an accessible and attractive style. The moderate price makes it an affordable and important addition to any library.

Rudy T. Marcozzi

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Instrumentation and the Liturgical Ensemble


This new book by Marty Haugen reflects the experience of its author as it comprehensively treats a wide variety of issues vital to today’s liturgical ensemble and its leaders. The two-hundred-page spiralbound book also comes with two cassette tapes for demonstrating performance techniques.
Marty explores the background, history, and use of various classes of instruments commonly (and not so commonly) found in the contemporary liturgical ensemble. Organ, piano, guitar, brass, woodwind, percussion instruments, bass, and synthesizers are included as he briefly gives helpful information about ranges, blending, part-writing, and the appropriate use of these instruments in ensemble. He suggests ways in which instrumentalists can be sensitive to others and successfully adjust their performance to achieve the best overall sound. This book can be especially helpful to a director faced with integrating instruments into an ensemble for which the director has little knowledge or experience.

The needs and problems associated with acoustics and sound-reinforcement systems are addressed in a clear manner, and I highly recommend this section for pastors as well as directors. Marty offers generous music examples throughout the book: these examples are drawn primarily, but not exclusively, from his own music.

Throughout this text priority is given to sound liturgical principles and common sense while also giving a long overdue and thoughtful approach to problems and issues encountered by liturgical ensembles everywhere.

James Klueh

Books Received

Thanks to the work of John Shea and others, the church is beginning to appreciate once again the place of storytelling in theology and worship. Three recent books add to the growing library of storytelling resources. Resource Publications leads this category with Story is a Way to God (1991, 153 pages, $11.95), a guide to discovering signs of the holy in contemporary literature by Anglican pastor and missionary, H. Maxwell Butcher. Next, Lou Ruoff's For Give: Stories of Reconciliation (1992, 102 pages, $8.95) explores the stories of forgiveness in the lectionary. The third publication in the category of storytelling resources is a collection of stories, The Light in the Lantern (1991, 145 pages, $8.95), that is helpful in breaking open the Scriptures for various Sundays and feasts throughout the year.

Crossroad Publishing Company has made a concerted effort to offer resources for worship reflecting the experience of women. Sermons Seldom Heard: Women Proclaim Their Lives (1991, 264 pages, $15.95), edited by Annie Lally Milhaven, brings together twenty-one sermons by women on a variety of issues such as homelessness, AIDS, and rape. One might disagree with the agenda behind some of the sermons, and some of them are more lecture than liturgical sermon. At the same time, however, the sermons, each with notes, bibliography, and lists of related resources, offer a perspective "seldom heard" in Catholic preaching, yet one that is experienced by many in the assembly. Birthings and Blessings (1991, 191 pages, $12.95) by Rosemary Catalano Mitchell and Gail Anderson Ricciuti is a collection of twenty-four "liberating worship services for the inclusive church." While the services as presented are often overly verbal and didactic, they contain ideas and elements that could well be incorporated into various liturgies throughout the year.

Two books concerning liturgical prayer deserve attention. Brother John of Taizé offers a line by line commentary on the Lord's Prayer in Praying the Our Father Today (The Pastoral Press, 1992, 64 pages $6.95). Given the centrality of this prayer in Christian worship, this book is helpful for personal study as well as for preaching on the Lord's Prayer in the liturgy (for example, on the seventeenth Sunday of year C or in relation to the Presentation of the Lord's Prayer in the rite of adult initiation (see RCIA #178-184). Proclaiming All Your Wonders (The Liturgical Press, 1991, 185 pages $5.95) is the English translation of a collection of prayers for the liturgy of the hours compiled by the French Language Liturgical Commission of the Cistercians. Adding to the book's value for a variety of liturgies is its arrangement by liturgical season and its index to the biblical references echoed in the prayers.

Musicians seeking information on the business and legal aspects of their careers may want to invest in The Musicians' Business and Legal Guide (Prentice-Hall, 1991, 454 pages, $29.95), edited by Mark Halloran. Issues covered include protecting compositions, showcasing, recording agreements, music publishing, and handling breakups among music groups. It's not exactly the day to day "stuff" of pastoral music, but it is enlightening to know how the larger world of the music business operates.

The Musician's Home Recording Handbook (Miller Freeman, 1992, 173 pages, $19.95) by Ted Greenwald is a guide to the techniques and equipment involved in recording music at home (or, by extension, in your church). The book is written for musicians and may be just what you're looking for to help with recording that next Christmas concert or the parish's "top liturgical forty!"

Paul Covino

About Reviewers

Mr. James M. Burns is the music director and organist at the Church of St. Ursula, Parkville, MD, and the music director and liturgical consultant for the Carmelite Sisters of Baltimore.

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

Mr. James Klueh is the principal guitarist and leader of St. Monica Parish Contemporary Ensemble, St. Louis, MO.

Mr. Rudy T. Marcozzi is assistant professor of music theory at the Chicago Musical College of Roosevelt University; he also works as a musician for University Music Ministry at Loyola University, Chicago.

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Director of Music. Large Catholic parish, suburban Buffalo, NY, seeking full-time person. Duties: full staff participation, planning, directing cantors, adult, children’s and bell choirs and contemporary ensemble. Goals: pastoral teamwork, quality community participation. Send résumé to: SS. Peter & Paul Church, 5480 Main Street, Williams-ville, NY 14221. HLP–4217.

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CALIFORNIA

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October 12
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HILO
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IDAHO

POCATELLO
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Workshop featuring Dolores Martinez at St. John Church. Contact Jennifer Wise at (208) 233-0880.

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October 10
Workshop featuring Christopher Walker at Bishop Miege High School. Contact Beatrice Fleo at (913) 756-1850.

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The history of authoritative statements on liturgical music shows that they have had a mixed impact down the centuries. Some have spawned advantages in our understanding and practice of sung worship; others have disappeared into the river of time without a ripple. Still others have caused changes in liturgical practice that could not have been imagined by their authors. We don’t know what the fate of the “Milwaukee Report” will be, but perhaps a few illustrations from our history may be instructive...teaching us to expect almost anything!

We begin at the beginning, with the example of Jesus and the disciples. It is recorded that they were the first Christian group to sing a recessional psalm or hymn (“When they had sung the hymn, they went out to the Mount of Olives” [Mark 14:26]), and since they sang it “at that first eucharist,” it has been a practice that has been restored with such fervor in recent years as completely to overshadow the fact that there is no rubric for such a hymn in the Missal of Paul VI (see GIRM #57).

In his letters to young churches, Paul provided an agenda for music at worship that has subsequently led to general confusion and even accusations of unorthodoxy. When he told the Ephesians (5:19-20) to “be filled with the Spirit as you sing psalms and hymns and spiritual songs amongst yourselves, singing and making melody to the Lord in your hearts,” he was urging us otherwise to set up three categories of liturgical music. (And, not being one to pass over a good idea, Paul repeated the advice to the church at Colossae [Col 3:16].) Psalms we know about: they’re in the Bible. Hymns are familiar, too, but what in the name of sweet patootie are “spiritual songs”? Ayee, there’s the rub. That’s where people have gotten on their high horses and accused composers and lyricists of not being “spiritual” enough, especially when the accusers have a particular view of what the Spirit is saying to the churches. Composers have rarely been burned at the stake for writing bad music, but lyricists have indeed faced the flames for unorthodox texts.

Augustine, too, has had an impact on our worship far beyond his time. (And not only on worship; besides providing the model for medieval theology, he invented limbo—the place, not the dance.) He admired liturgical music, though he feared its emotional power. He called it “something that belongs to lovers” and said, according to legend, at least, that someone “who sings prays twice.” And we refer (rightly or not) to the church’s chant as “Gregorian” in honor of the codification that took place under Gregory I (the Great), though we have no idea of what that early chant sounded like.

Other influential commentators about liturgical music pop readily into our heads. There are Luther’s comments on the value and delight of hymnody and its power, not to mention the perennial value of singing “Ein’ feste Burg” even today, though without its original reference to “the murderous pope and Turk.” And John Wesley’s “Rules for Singing” helped to form English hymnody and its performance style, from which English-speaking Catholics have borrowed in abundance.

In our century, we are familiar with the powerful revival of Gregorian chant spurred by Pius X and the motu proprio of November 22, 1903, Tru le sollicitudinis, and the impact on music in worship of Pius XII’s encyclical Musicae sacrae disciplina (December 25, 1955). And closer to home, we are still arguing over the meaning and application of the “threelfold judgment” called for in Music in Catholic Worship.

But what about all the other documents on music in those centuries between the last supper hymn sing and

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Dr. Benet Welfumms is the pen name of several worthy NPM members whose contributions to this column are otherwise anonymous.
MCW? If singing is such an integral part of our worship, what do these lesser known historical documents have to say about the delight in sung worship as well as the problems with it that, presumably, have marked every age of the church? What can we learn from our past?

First, we can thank God that some of those documents don’t get read and followed by church officials today. Consider the fate of the St. Louis Jesuits, the St. Thomas More Group, David Haas, Michael Joncas, and others, if Rome re-implemented the first official papal document to deal directly with liturgical music, Pope Leo IV’s bull Unus res (c. 850). Addressed to the abbots of a monastery near Rome, it condemned (under penalty of excommunication) the monks’ practice of abandoning Gregorian chant for the sake of newly composed music.

Other texts from our history sound like recent comments from Roman congregations about innovations in the liturgy, at least as those practices have been reported by less than objective observers. Aelred of Rievaulx, Cistercan abbot in Yorkshire, England, in the twelfth century, criticized the introduction of “modern” instruments into worship, particularly the organ, cymbals, and flutes. Pope Clement V complained (1311–12) about clerics and lay people who celebrated vigils of feasts by “dancing licentiously in the church cemeteries” and “singing silly songs.” Pope John XXII, at Avignon in the fourteenth century, criticized musicians who gestured while they sang, and “instead of promoting devotion, they prevent it by creating a sensuous... atmosphere.” Cantors, take note. And Jacob of Liege wrote at the same time about polyphony gone berserk: “In the most inopportune places they dance, whirl, and jump about on notes, howling like dogs.” Allelu, allelu.

On the other hand, John of Salisbury, bishop of Chartres in the twelfth century, had some good things to say about the “new music” (polyphony) that was building on and, sometimes, replacing chant. If the voices were kept in moderation, he wrote, then the sound “drives away care from the soul and the solicitudes of life, confers joy and peace and exultation in God, and transports the soul to the society of the angels...” Somewhat later, from a lay person’s perspective, Ferdinand I, the Holy Roman Emperor who had condemned Luther, wrote to the bishops at the Council of Trent (1563) to defend the use of “sweet music,” i.e., instruments, hymns, and especially polyphony, in the liturgy: “We will not approve removing ornate chants (polyphony) completely from our services, because we believe that so divine a gift as music can frequently stir to devotion those human souls who are especially sensitive to music. This music must never be banned from our churches.”

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