Diverse Musicians Together: 1992 Conventions
In This Issue . . .

We explore Diverse Musicians Together by revisiting the NPM Conventions in the Summer of 1992. But the visit is different this time, with distance and leisure for reflection. As I read the four presentations from the four Conventions this past summer, I realized how profoundly each presenter challenges the work of pastoral musicians. The challenge goes beyond repertoire into the very work of the pastoral musician, and it includes the diverse work of those who celebrate with children, those working in Hispanic parishes, those liturgists and musicians working together, and those from a variety of international or cultural settings.

At the Children’s Convention in Omaha, NE, Lee Guozdz reminded us that “repetition is not just okay: Repetition is required.” And “there is no more beautiful musical instrument in the world than the voice of a child when it is used well.” And what took place at the Children’s Convention was powerful: a board of directors began to take charge of the Music Educators who work in Catholic educational settings. Lee dreamed of a “national curriculum of religious education for all our children which will cover five areas of emphasis: sacramental preparation, liturgical formation, music education, Scripture study (the three-year lectionary cycle), and creative activities of hospitality and service.” And I dream, too.

At the Hispanic Convention in Albuquerque, NM, Juan Sosa laid out a blueprint for pastoral musicians, centered on hospitality. The key to Juan’s presentation is that “we have moved beyond the preliminary phase of the liturgical reform, in which externals were a priority. The renewal of our hearts is our goal now!” And I know how true (and challenging) it is.

At the Philadelphia Convention, a new form of education took place. A liturgist, Rev. Andrew Ciferni, and a pastoral musician, Dr. Michael McMahon, stood side-by-side and taught the same material, the communion rite and the eucharistic prayer, but did so as equals. For years, NPM has wedded liturgical and musical principles together; but vividly before our eyes, the importance of each perspective became eminently clear when pastoral practice was discussed. Why, when, and how do you do it were addressed simultaneously. “Communion is about the gospel, about raising a prophetic voice in the culture. Musicians have a power to do that which goes beyond the power and ability of most teachers and pastoralists.” “All of our eucharistic prayers have that pattern: praise, grounded in memory, leading into confident intercession, and closing with doxology.” “The liturgy is dangerous and subversive” . . . and more so than I have ever realized.

Twelve nations were represented at the first international NPM Convention, held in The Bahamas, sharing music, culture, and liturgical developments. As Anscar Chupungo’s brilliant treatment of inculturation so rightly states: “To be truly fount and summit, the doctrinal and spiritual riches of the Liturgy had to be shared with every person in the worshipping assembly and with people of every culture and tradition.” “Pluralism, like uniformity, has a price . . . Pluralism without unity is fragmentation, just as unity without diversity is domination.” And what a hope for unity we have these days.

As we plan for the NPM National Convention in St. Louis, June 15-19, 1993, I want to report to you a fundamental growth of NPM as an association. Recently, at the “HOW TO . . .” seminar in Florida, a group of leaders met and discussed issues vital to the development of management of our music ministry. The DMMD Board is discussing a Code of Ethics to be presented to its members; the NPM-ME Board is appointing state representatives. NPM members are coming forward and volunteering to share the work of our association precisely because we know the most precious value we have, one another.

Being with one another gives us a strength in sharing our vision with others, a strength we can obtain in no other way. Sometimes I need to be reminded that I need to be with you; so I am taking this time to remind you that you need to take time to be with one another. See you in St. Louis.
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A CHOIR TOUR
A plan for your Choir - a plan for the future!

One of the greatest musical fulfillments that a choir can experience is the rich cultural reward of a concert tour overseas. Here are some ideas that can help your group return home knowing they are an important part of the larger Church!

WE WILL SECURE THE FOLLOWING:
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• Your Choir’s performance of a formal Concert for the city of Rome, at St. Ignatius Church, with expert promotion, printed programs and posters; which attract over 1000 enthusiastic people, leaving an indelible memory long after your return home.
• Special singing for His Holiness Pope John Paul II and thousands of pilgrims, at a Papal Audience.
• Celebration of a Liturgy/Prayer Service in a non-concert setting.

• A complimentary Inspection Trip for the Choirmaster, at your convenience, to see the entire scene in advance...
• A Special Presentation by Peter’s Way, at your convenience, to all of your prospective participants, both choir and pilgrims, with slide presentation explaining the details of your tour...

Our long list of references: Choir Directors just like you, will be able to share their own experience, filled to overflowing with memories!

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FULLY REFUNDABLE WHEN YOU RETURN WITH YOUR CHOIR!
Convention Update: 1993 St. Louis

Arrive Early

There are lots of reasons to come to St. Louis from June 15 to 19, 1993. There are still more reasons to arrive early!

Expo Day on June 15 provides lots of time to view the exhibits (over 100) and enjoy the skill sessions for a wide range of musicians. This year, a new feature of the day's activities is a Liturgical Space Tour, which will visit three distinctive church spaces: the St. Louis Cathedral, St. Francis Xavier "College" Church (recently renovated) and The Shrine of our Lady of the Snows (new construction) to explore how the liturgical rite and the liturgical space go together. Rev. Frank Quinn will provide commentary. If you are seeking new ways to celebrate in your space, come, listen to an expert explore the pros and cons of three distinct spaces.

Pre-Convention Meetings and Institutes. Even before the convention begins, on Monday June 14th, a number of meetings for DMMD Board members, NPM-ME Board members, and Diocesan Directors of Music and Liturgy will take place. In addition, a special two-day institute will take place for Seminary Music Educators and Seminary Liturgists, featuring Rev. Michael Jonas addressing "Liturgical Formation in the Seminary"; Rev. Mark Francis on "Liturgical Formation and Multi-Cultural Preparation"; and issues related to ICEL and the revisions of the Roman Missal. Rev. Gilbert Ostdiek, OFM, and Rev. Frank Quinn, OP, will examine ICEL music projects. This program will continue on Tuesday with Rev. Edward Foley, Capuchin, speaking on "The Arts and Ministerial Training." In addition to a meal and visit to the local seminary, there will be meetings for Seminary Music Educators and Seminary Directors of Liturgy.

A one-day Institute in Time Management, utilizing material from daily planning tools, will provide pastoral musicians the opportunity to re-evaluate the Pastoral Music • February-March 1993 problem of not having enough time to get everything done. The program will be taught by Beatrice Fleo and is another version of the program taught in the "How To..." school this winter in Florida. The registration fee will be $150 and includes the cost of a planning tool. For those interested in this program, please contact Jon Mumford at the NPM National Office.

Organ Crawl. Also, for those who arrive early, there will be an organ crawl to St. Louis Abbey (Hradetsky), Our Lady of Providence (Ott), Concordia Seminary (Casavant), and Second Presbyterian (Schantz) led by Kevin Supple, Eagle Quint, and Christy Randall. This crawl begins at 11:15 and finishes at 4:30. Monday will have a wonderful, refreshing organ recital in the evening.

Ten Reminders

Here are some quick reminders for NPM Convention Goers:

1. Register early for Advanced Programs. Registration is limited.
2. DMMD and NPM-ME members will receive a separate registration for the Advanced Programs with John Ferguson and Lorna Zempke.
3. The Te Deum for Theophane needs singers for the choir (Wednesday: Q1-Q5). Contact Mr Tim Dyksinski, 2403 E. Homcombe, Houston TX 77021. (713) 741-8730; (713) 659-1561.
4. Also contact Tim Dyksinski for registration for the no-host supper (Wednesday 6:00-8:00 P.M.) following the Quartet.
5. Those going on the paddle boat cruise and meal will have buses provided to get them back for the evening events.
6. The NPM Awards Breakfast will recognize various members of our association: The Pastoral Musician of the Year, the outstanding Music Industry person, DMMD member, and Chapter member. The annual report on the state of the association is made at this breakfast, and there will be a brief presentation.
7. Entrance to the NPM Dance will be free for all registered attendees, with a cash bar available. Bring your dancing shoes.
8. Those wishing to share in the Anointing of the Sick, which takes place on Tuesday evening, are invited to notify the NPM National Office a month ahead of time if they need special assistance.
9. The Choral Festival is now receiving applications from participating choirs. Contact Nancy Chvala at the NPM National Office: (202) 723-5800.
10. Special Discounts: Pastor and Musician registering from the same parish save $30 on registration fees! Groups from one parish save, too. NPM Chapters save even more. See the Convention brochure in the middle of this issue for more information.

Organ Recitals

On Wednesday, Thursday, and Friday, there will be organ recitals based on Catholic organ literature with Ann Steele, Labounsky, Alison Luedcke, and Heather Martin.

State Meetings

For the past several years, NPM members have requested an opportunity to meet other Convention attendees from their state. This year, on Thursday, a half-hour gathering (4:15-4:45 P.M.) has been arranged. The purpose of this informal gathering is to get to know others from your state and to explore the possibility of a state (or region) planning a supper out on the next evening (Friday, 6:00-8:00) before the eucharist. This statewide gathering is for everyone, but especially for NPM Chapter members, NPM-ME members, and NPM members to get to know one another.

Veni, Creator Spiritus

On Friday morning, we will be the first to hear the winning composition in
A. MV INCENSE BRAZIER™

Designed for Evening Prayer or carrying in procession, our MV Incense Brazier is made of sturdy commercial bronze. It is 4 ½” in height and available with or without an additional 2” tail wooden base. The bowl itself is 10” in diameter. We offer three different laminated hardwood bases: cherry/maple, walnut/maple, or cherry/walnut.

Furnished with each brazier is our unique charcoal pan insert which will hold up to six briquettes for generous censing. The MV Incense Brazier with the wooden base is $195.00. The MV Incense Brazier without the base is $175.00.

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Finally, a worthy container for the Easter Vigil fire. Our bronze MV New Fire Bowl and stand is 26” in height. The bowl itself has a 22” diameter. Properly filled with sand, the fire bowl rests firmly on a stout oak base which can be easily disassembled for storage. Years of service is assured.

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Our exclusive MV Ceremonial Binders are ideal for many liturgical uses. These custom-made binders are available in Purple, Off-White, Green, Red, Grey, and Blue. The front and back cover designs are debossed and serigraphed on a durable vinyl-impregnated cloth. MV Ceremonial Binders are made in two sizes accommodating pages up to 8 ½” x 11” or pages up to 6” x 9”. Both sizes are available in ⅝” and ⅜” diameter ring sizes. Three-ring metal mechanisms are epoxy coated in colors matching the binder colors. Our larger binder has three grosgrain ribbon markers while the smaller binder has a single grosgrain ribbon marker. Both sizes have page lifters and an inside front cover pocket.

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D. HANDBLOWN COMMUNION SET #389

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Set #390 (not shown) is identical to Set #389 with the addition of two extra cups for a total of $480.00. The #110 cup (not shown, but identical in style to #100) is 5 ⅜” tall with an 8 oz. capacity for $40.00.

E. CHRISMATORY SET™ #300 and #200 SERIES

These handblown chrisomatory vessels are clear crystal to enable the oils to be seen as the profound symbols that they are. The #300 or #301 set is 10 ½” tall (12” with the lid) and each vessel has a 50 oz. capacity. The set is priced at $300.00 or individual vessels are $105.00 each. The #200 or #201 set is 6” tall (7” with the lid) and each vessel has an 8 oz. capacity. They are packaged in a reusable, corrugated carton that is suitable for transport. The set is priced at $180.00 or individual vessels are $65.00 each.

Every set of three ampullae is deeply etched with the initials of the Oil of Baptism (SC), Chrismum (OC) or (OS), and the Sick (OI). To indicate your engraving preference, please specify one of the following when placing your order:


Also available are two cathedral-size chrisomatory sets—inquire for details.

F. STONEWARE PITCHER & BOWL #1615/1540

A handsome set ideal for serving the wine featuring a glossy black glaze with brown banding on prominent edges. This set consists of a 9 ¼” tall pitcher with a 2 ½ quart capacity and a 19” diameter bowl with a depth of 2 ½”.

The price for this set is $140.00 until March 15, 1962 and $180.00 thereafter. Individually, the pitcher (#1615) is $65.00 and the bowl (#1540) is $120.00.
World Library Publications' "Venire, Creator Spiritus" competition. Carl Johengen, an affiliate artist in voice at Syracuse University, has been named the winner of the contest, which was sponsored as part of an observance of the thirtieth anniversary of Vatican Council II's Constitution on the Sacred Liturgy. Mr. Johengen is also Pastoral Director of Music at St. Mary's Parish in Baldwinsville, NY. The premiere will feature local musicians under the direction of conductor William Ferris.

**Questionnaire**

In preparation for John Romeri's Convention presentation, an eight-page questionnaire is being sent to randomly selected members of NPM. Please help us, your association, and yourself by taking time to complete the questionnaire and return it on time. Thanks.

**Child Care**

Professional Child Care Services will be available during the Convention: Tuesday through Friday from 9 A.M. to 5 P.M. and evenings until 9 (by special request). This service is available at reasonable rates (approximately $35/day, snacks and lunches included) with reliable, attentive caregivers. For more information call the NPM National Office at (202) 723-5800 before March 15. To offer this service, we must guarantee a minimum of ten children per day to the child care service.

A. Walsh, S.S. (Minneapolis, 1987); Ralph Keifer (granted posthumously at Long Beach, 1989); and C. Alexander Peloquin (Pittsburgh, 1991).

This past year we changed our practice, and named a Pastoral Musician of the Year at our Convention in Philadelphia. We chose to honor Lucien Deiss, C.S.Sp., as the Pastoral Musician of the Year. The award spoke simply of Father Deiss's achievements:

Lucien Deiss, C.S.Sp.
1992 Pastoral Musician of the Year
Musician and Teacher,
compassionate, festive,
biblically-rooted visionary of church.
You gave us a Priestly People inviting us to Sing our Glorias and Dance with Joy.
We will "Keep in Mind . . ."

**Other NPM Awards**

The 1992 Music Industry Award was presented to Owen Alstott as he left OCP.

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**Member News**

**1992 Pastoral Musician Award**

The highest honor that the National Association of Pastoral Musicians can bestow on someone is to name them the Pastoral Musician of the Year. Since 1983, this award has only been granted every other year, at our National Convention. Past recipients of this award include Jane Marie Perrot, D.C. (St. Louis, 1983); Omer Westendorf (Cincinnati, 1985); Eugene

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**INITIATION AND ITS SEASONS**

Virgil C. Funk, Editor
Cristian Initiation stands at the very heart of every parish's worship. Here are practical insights and suggestions to assist the pastoral musician and liturgy planner in making initiation a joyful experience for those being initiated as well as the whole assembly. $9.95

**JERUSALEM REVISITED: Liturgical Meaning of Holy Week**

Kenneth Stevenson
Stevenson unfolds the history of the Holy Week rituals with insight, clarity and humor. Citing influences of changing pieties and cultures, he presents a new understanding of these celebrations. Enlightening, concise, ecumenical. $6.95

**THE PASSION OF OUR LORD JESUS CHRIST ACCORDING TO JOHN**

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Ronald E. Brassard
Here is a chance to use the ordinary talent of your parish in your parish setting to heighten the proclamation of the most power message in Christianity. Proven, practical, and deeply moving. $5.00
The Chapter of the Year went to the Buffalo Chapter, it was presented at the Members' Breakfast in Philadelphia to Sr. Judith Marie Kubicki, CSSF, Chapter President. Jane Scharding received the DMMMD Award, and the Kolonial Award went to our Chapters in Omaha, Albuquerque, Philadelphia, and The Bahamas.

Organist Committee

The second annual meeting of the NPM Standing Committee for Organists was held on August 2, during the Convention in Philadelphia. Twenty-five organists were in attendance, and the meeting was chaired by Dr. James Kosnik and Dr. Alison Ludecke.

The standing committee has three working subcommittees: continuing education (chair, Rev. Ron Brassard); NPM Organ Schools (chaired by Dr. Kosnik); and professional concerns (Dr. Ann Labounsky, chair).

Suggestions for future action raised by the participants included encouraging parishes to purchase pipe organs, educating the clergy about hiring and retaining competent organists, reaching out to younger musicians, and certifying organists for Roman Catholic churches.

The organist program for the Conventions should aim to accomplish the following: respond to the needs of the assembly; present new and contemporary as well as traditional music; enhance the ministerial role of the organist and the assembly; stress rhythmic vitality in leading the assembly, cantor, and choir; assist organists to work with other instrumentalists, liturgists, the clergy, and so on.

The next meeting of the Standing Committee will take place during the NPM National Convention in St. Louis.

This report is based on the minutes submitted by Ross P. Cafaro, Jr., secretary.

NPM's First “How To” School

The thirty participants in the NPM “How To” School held in Florida in January shared experiences on “the other side” of the pastoral musician’s job: management. Beatrice Fleo addressed the questions of time; Anita Bradshaw, the questions of people. A fundamental shift in understanding time as events helped the participants examine how to use their time more in accord with their values, together with opportunities for socializing in the warm Florida sun, participants enjoyed expressing their delight as the wonderful chapel at San Pedro Center rang out with the sound of their voices.

Berakah Award

At their national meeting in January 1993, the members of the North American Academy of Liturgy bestowed their prestigious Berakah Award on Sr. Mary Collins, O.S.B. The text of the award read this way:

Daughter of Saints Benedict and Scholastica,
Strong, caring interrogator of the church at prayer,
In you contemplative and active have met,
Intelect and heart embrace, Kansas and Washington sing counterpart.
You embody a true CONCILIUM:
wisely challenging and nurturing our liturgical pilgrimage toward God’s mystery
and uncommon mutual respect.
For your ORA ET LABORA we offer you Magnificat,
that in all things God may be glorified.

NPM joins with the Academy in saluting Sr. Mary Collins for her dedicated work of renewing and deepening our understanding of worship.

New National Staff

Two “new” staff members (they’ve both actually been here several months) are working to improve service to our members.

Dr. Robert Ledbetter is assisting part-time on the editorial staff for our magazines and other publications. Dr. Ledbetter grew up in Georgia, though he has spent a large part of his life in the DC area. He currently teaches English part-time at the Takoma Park campus of Montgomery Community College.

Mr. Jon Mumford comes to us from his native New England, though he is familiar with the DC area from his days as a student at The Catholic University of America. His major work will be coordinating the NPM Schools and Institutes, though he will also be working on some other tasks, such as membership promotion.

NPM Publications

In addition to Pastoral Music magazine, NPM offers a variety of publications. NPM Notebook is a newsletter that serves our members with member information and brief reports (six times a year). Catholic Music Educator is a year-old magazine serving those in the ministry of music education (five times a year). The Clergy Update newsletter is distributed to the 2,000 clergy members of the association (six times a year). Choral Voice is a tabloid-size publication that offers helpful hints to choir members (five times a year). The Continued Harmony newsletter is distributed to alumni of the Choir Director Institutes (three times a year). Praxis is the newsletter that serves the members of the DMMMD (four times a year). Chapter Directors Mailing remains an informal communication (four times a year), and the Seminary Music newsletter serves the participants in the first NPM “How To...” School, held this past January in Florida.

Pastoral Music • February-March 1993
Meetings and Reports

NCCB Plenary Session

At their November 16-19, 1992, plenary meeting, the National Conference of Catholic Bishops approved three items recommended by their Committee on the Liturgy. Two items received the required two-thirds majority approval and have been forwarded to the Holy See for confirmation: the second volume of the revised Lectionary for Mass, which includes texts for weekdays, saints, common, ritual Masses, and the collection of Masses for various needs and occasions; and a Mass formulary “In Thanksgiving for the Gift of Human Life” for inclusion in the Sacramentary. The third item, which received a unanimous voice vote, was a policy statement to guide the NCCB Committee on the Liturgy in responding to requests for the inclusion of various saints and the blessed on the national calendar.

Bishop Donald W. Trautman of Erie, PA, was chosen as chairman-elect of the liturgy committee. He will serve as a voting member of the committee for the next year and will assume the chair at the conclusion of this coming November’s NCCB plenary session.

Appointments

John Limb, formerly the editor for liturgical publications at Oregon Catholic Press (OCP), has been named to replace Owen Altstott as publisher.

Nick Wagner is the new managing editor of Modern Liturgy magazine, replacing John Gallen, SJ, who is now editing Hosanna magazine in Phoenix, AZ.

Alan Hommerding has been named the new editor of AIM magazine, the liturgy planning magazine for J.S. Paluch and World Library Publications. Alan has assumed these new editorial duties in addition to his responsibilities as coordinator and clinician for the Liturgical Music Service at J.S. Paluch and World Library.

Latin Liturgy Association

The Bay Area Chapter of the Latin Liturgy Association sponsored a conference on “Latin in the Liturgy & Gregorian Chant” held at St. Mary Cathedral in San Francisco on September 26, 1992. Eighty people participated in the afternoon workshop, and a thousand attended the evening concert of polyphonic music. The music was performed by the choirs of St. Mary Cathedral and St. Ann Chapel. The same choirs led the music at the Latin Mass that evening, in which 1,500 people participated. For information on the Bay Area Chapter of the Latin Liturgy Association, phone (415) 493-7933.

New Lutheran Journal

The Association of Lutheran Church Musicians (ALCM) is publishing a new semiannual journal for those interested in church music. Titled Cross Accent, it is designed to be both scholarly and practical, with articles on theology, aesthetics, and the more practical aspects of the church musician's work. A subscription to Cross Accent comes with membership in the ALCM. Free copies of the first issue (January 1993) are available as long as supplies last. Call the ALCM Hotline toll-free: 1 (800) 624-ALCM. Membership applications are available at the same number, or write: Association of Lutheran Church Musicians, 9100 Colesville Road, Silver Spring, MD 20910.

Holtkamp-AGO Competition

The American Guild of Organists, The Holtkamp Organ Company, and Hinshaw Music, Inc., are sponsoring the sixth biennial competition for the Holtkamp-AGO Award in Organ Composition. The winning composer will receive $2,000, and the composition will be performed at the AGO National Convention in Dallas, TX, July 10-14, 1994. Citizens of the United States, Canada, and Mexico are eligible. The composition to be submitted must be an organ solo of three to eight minutes duration suitable for Christmas, either original in nature or based on one or more traditional melodies. The work must be unpublished (the winner will be published by Hinshaw), and entry is limited to one composition per composer. The composition, a tape of the work, and an entry form must be postmarked by May 3, 1993. For an entry form and complete instructions, write: Holtkamp-AGO Competition, American Guild of Organists, 475 Riverside Drive, Suite 1260, New York, NY 10115.
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About a year before I became chaplain in a newly-formed hospice, I learned of the power of song to soothe and comfort the dying. It was the day before her death that I learned from Peg, who was thirty-eight years old and the mother of three lively boys, that music could reach beyond the barriers of debilitation and touch the human spirit. I had spent a couple of hours by Peg’s bedside in her home. She and I had been friends since the days when she was a young member of our religious community and I was her principal as she started teaching in grammar school. Now she was the wife of a state senator, dying much too young from cancer. Her eyes were clouded over; she could just murmur responses to what I might say to her. She was able to receive only the tiniest particle of the host and barely smile her gratitude.

For a while, I reminisced, knowing that she heard me, prayed, and kept silent vigil with my hand under hers. It was then it dawned on me; when we were in the novitiate, Peg and I had loved the same hymns—“O God of Loveliness,” “Spirit Seeking Light and Beauty,” “Be Thou My Vision.” Perhaps she would find in the words of these familiar hymns reminders of the concert liturgies and the close friends with whom she had sung in her youth. So I, knowing that her thought processes were slowing down, sang softly and meditatively. She listened and, I hope, found solace in the sounds of the melodies. I had just lapsed into silence when her younger brother Tom came into the room. Peg and Tom had always been very close, so I left the room to give him the privacy he needed in his grieving.

I had been at the kitchen table no longer than ten minutes when Tom came rushing into the room and said to his mother: “Mom, Peg asked me to sing to her!” The excitement in his voice carried the strong emotion that he felt.

Six years later I would learn from Tom, who was now himself a cancer patient in our in-patient unit at Stella Maris Hospice, that he had sung “Amazing Grace” for his sister. As Tom and I recalled earlier days, he asked, “Sister, would you sing ‘Amazing Grace’ for me?” I did not know all five verses, so I got a copy of the hymn and sang softly while he closed his eyes and smiled. Since then I have memorized all of the verses, and I have worked at memorizing Psalm 23, and some familiar Catholic and Protestant hymns.

In hospice work, we receive many kudos from grateful families. I recall one in which a bereaved husband wrote: “I was never in my life more touched than when I entered my wife’s room one evening and found Daisy, the nursing assistant, crooning like a lullaby the beautiful hymn, ‘Amazing Grace.’ For my wife and for me this was a moment of amazing grace.”

Sr. Sharon Burns, RSM, is a chaplain at the Stella Maris Hospice in the Lawrence Cardinal Shehan Center for the Aging, Towson, MD.

Pastoral Music • February-March 1993
Cadenced Communication

St. Augustine has said, “Singing is praying twice.” For the dying, powers of concentration are often deteriorating and the ability to process what is being said often slows down. Thus, singing the words of a prayer, with its slower cadences and familiar, perhaps, nostalgic melody, seems to be more effective at times than spoken prayer.

Music itself, whether sacred or secular, is one of the world’s most elemental and powerful means of communication. Like conversation during a pastoral visit, what can be sung—just as what may be said—is dictated not by our own agenda but by the needs and desires of the patient. I have visited dying patients in their homes and have learned that to them, often, what is held sacred is not necessarily hymns but familiar tunes that call to mind their camaraderie, the happy and the holy times spent together. One family, for instance, asked that I sing “an Irish song.” Since they were very evidently second generation Irish, I quickly searched my mind for an authentically Irish song and came up with “Mick McGilligan’s Ball.” The patient as well as the family members soon joined in the refrain, clapping and laughing.

Music plays an important part in our lives. We remember the lullaby our mother used to sing, and we sometimes think of the hymn we would like selected for the commendation at our funeral. Music is most often, I suppose, secondary to some other purpose: Religious ceremonies are made more effective through the use of music; the unity of a group can be celebrated in song, as our national anthem and songs like “We Shall Overcome” illustrate. Many people use music as “sonic background” to such activities as working, studying, and jogging.1 Human beings use music to express their feelings; the spirituals of the African American tradition are one such example. But then there are times when music is played or listened to mainly for the intellectual and psychological satisfaction it provides.

Beauty and Grace

In their dying, when our patients strive to hold on to what is most human and worthy in their lives, many of the terminally ill want to listen to music for the sake of its beauty and grace. Hospice patients represent the gamut of music appreciation, ranging from those who are professional musicians with an ear and a taste for classical music, to those who find peace or enjoyment in listening to familiar hymns, spirituals, mood music, or country-western. One of my goals in hospice care is to assemble a collection of various types of music on tapes that can be available to our patients.

More than once, a patient who has come from a musical background has had family members or friends play or sing in the patient’s room. I recall the sweet strains of violin and oboe as friends played “Jesu, Joy of Man’s Desiring” for a terminally ill person. Such music lifts the hearts of the patients and the morale of the hospice staff.
A significant number of dying patients find hope, satisfaction, and a sense of accomplishment in formulating their own funeral or memorial services. Many, young and old alike, ask to choose the hymns and readings to be used at their services.

One young man who had taught for thirteen years in our diocesan Catholic schools and who had had charge of children’s liturgies, spent weeks of time and effort putting together a liturgy that could express his appreciation for people and life. With my help and that of a volunteer, Barry procured all the sheet music and hymn books he would need for the music he desired for his funeral Mass. He asked for a combination of traditional and “gospel” music, with one contemporary piece, “You’ll Never Walk Alone.” When his pastor visited him, Barry requested the instruments and listed the readings he wished for his final ceremony. This young man, who is still living but who is now much closer to his death, smiles in satisfaction when he looks at the program and the stack of materials all ready for the last liturgy for which he has taken the responsibility.

collections sung by the New Age Singers had been performed recently in their spring concert. Included in this program was a choir composed by Brad called “The Color of Light.”

Brad had played a major part in making the arrangements to celebrate his life, but on the day of the ceremony, he was physically and emotionally unable to attend. The whole program was videotaped, however, and the next day, when he was lucid and able to concentrate, Brad watched the service with gratitude. Throughout the entire day, he held close to him the printed program and read it over and over again, cherishing the music and the musicians that had been and continued to be so central to his life. Before his illness interfered with its completion, Brad had been working on a requiem entitled, “We Give Thanks.” He died before he was able to complete it.

Music is a universal language. It speaks to everyone—the young and the old, the rich and the poor, the happy and the despairing—to anyone who is sensitive to its deep and powerful message. It is touching to hear a dying woman say, “My only regret is that I never learned to play the piano,” or to watch a black man glow with pride as he listens to the exquisite and plaintive music of Uganda.

At a time of dying, when we in hospice work do all in our power to help our patients die with grace and dignity, music is our great ally. It soothes and quiets the restless, lifts the spirits of those who can respond to that dimension of music which is nothing less than spiritual and sacred, and it fills the need of the human being’s thirst for a beauty that will never die.

Notes

4. The tape he was listening to was by Geoffrey Oryema, *Exile* (A Woman Production for Real World. Produced by Brian Eno, 1990. Real World Records, Ltd., Virgin Records America, Inc.).

Celebrating Life

It is not unusual for hospice patients to want to participate in preparing their own funeral or memorial services. However, we occasionally have unusual requests that give us an insight in the dying patient’s yearning for and celebration of life. Such a request was made by a young musician and composer who had only several weeks to live. Brad was accomplished in the electric synthesizer and piano; he composed and played New Age music and was a member of a group, The New Wave Singers. With the encouragement and assistance of his mother, Brad made arrangements to celebrate—before he died—his life in ritual and music. To accommodate the large numbers who would attend and to provide a setting congruent with the ceremony and the reception to follow, our dining hall, with its wall of windows looking out at the trees and sky, was chosen. The program, finally orchestrated by Brad, his mother, and friends who were musicians and singers, used as its basic theme a celebration of the dimensions of his life: Brad as student, composer, and person. And three people, a friend and Brad’s brother and sister, spoke of his life from these three perspectives. The musical selection—Pastoral Music—February-March 1993
Diverse Musicians Together:
1992 Conventions
Today's Singing Child, Tomorrow's Singing Adult

BY LEE GWOZDZ

I know that the issue of the song of the assembly has surfaced many times since Vatican II. High expectations have been placed on church musicians, who had the dubious task and challenge of enabling our gathered Sunday assemblies to sing the liturgy with “full and active participation.” It is now clear that an expectation that every single member of the assembly would sing automatically as part of the whole was not, to put it mildly, realistic. Several legitimate reasons for the lack of congregational singing have been offered in studies, books, and articles. It is interesting to note, however, that very little has been said about the lack of liturgical formation given to our children (of which singing was and still is an integral part).

Musical Dreams
Past and Present

In our dreams for musical worship prior to Vatican II, the role of the assembly was, overall, passive. The clergy and the choirs were assigned the task of singing the entire liturgy. The only children officially allowed to sing in choirs were boys. Richard Proulx, director of music at Holy Name Cathedral in Chicago, summed up this era in a recent letter to the Conference of Roman Catholic Cathedral Musicians:

I cannot think of one among us who harbors nostalgia for pre-Vatican II days. (Most of you were too young, anyway!) With a few notable exceptions, music and liturgy in the old rite were miserably performed in this country during that period, and I know of no one who wishes to return to what never really existed.

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became segregated musically; for instance, they became subject to such descriptive nomenclature as the “Folk Mass,” the “Traditional Mass,” and the “Polka Mass.”

On the other hand, many positive results arose from this period of experimentation and change. The use of the vernacular opened new doors to a wealth of musical styles. Our assemblies became familiar with the powerful hymns of other denominations. Choirs that survived the onslaught of the folk ensemble began to experience a whole new range of choral music drawn from past and present compositions.

What has evolved during the past twenty-five years points us toward the future. Various forms of liturgical music—acclamations, dialogues, responses, psalms, hymns—have evolved and are still evolving for our Sunday assemblies. The role of the choir is steadily reviving, particularly its capacity for singing anthems that assist the rest of the assembly “to pray with its ears” and that further illuminate the Scriptures of the day. Again, Richard Proulx sums it up: “The present rites may not be perfect, but they are young and vital, lean and loaded with options and opportunities for liturgical leaders (including musicians) who possess talent, skill, and vision.”

Singing Today, Singing Tomorrow?

Let us now turn to the singing child of today who, we hope, will be the singing adult of tomorrow. What are our current practices in liturgies with children, whether those events are effectively exclusive of adults apart from the ministers (for instance, in the school or religious education setting) or inclusive of adults (as in the Sunday gathered assembly)? All too often we select a “gimmicky repertory” for our children; we select only one style of music; and we select music which is not connected to the music chosen for the parish family.

Since children are a part of our Sunday gathered assembly, we should allow them to have the opportunity to participate fully in the sung acclamations, responses, and hymns of the liturgy just as the gathered adults participate. Therefore, it is important to remember that each assembly needs a very limited repertory of all styles of music. We need strong selections that will stand up to repetition and that will draw all into singing the liturgy. Repetition is not just okay: Repetition is required. It establishes a repertoire from which we can immediately cite as examples a hymn and a chant that almost any English-speaking assembly can sing in full voice: “Holy God We Praise Thy Name” and the Our Father chant.

In regard to the style of music selected for use with children, it is important to remember that the young child has a tremendous capacity to appreciate a broad range of styles, classical to contemporary. In my experience, children have little difficulty learning Gregorian chant. The child’s menu of liturgical song should accommodate the wide range of styles of proven quality from all periods. The early school years of children are very important in their musical formation: As adults, they will appreciate the music with which they are familiar and which they have heard or sung before. There exists a wonderful opportunity to present the best music to our assemblies by teaching it to youngsters, who are often free of the prejudices of adults.

Mainly, most adults choose not to sing because, as children, they were told they could not sing! And who told them this? Well-meaning music teachers who did not know the mechanics of the singing voice and its process of change, especially change in the growing boy’s voice. Therefore, these children-become-adults jumped to a conclusion that has affected (if not created) today’s non-singing assemblies.

I believe that all children can sing. Just as they can be taught to read and write, so can they be taught to sing. I believe that there is no more beautiful musical instrument in the world than the voice of a child when it is used well. But it is in that last stipulation that we so often have
failed our children; we have not taught them to use their voices well. It is all but impossible for our children to discover the potential beauty of their voices on their own: They have few, if any, models unless we provide them. They will not find models on our "top ten" radio stations or our television channels.

How shall we fail our children? Who will take on the task of realizing our musical dreams for the future—dreams of achieving our goals of having singing children become singing adults?

For one, the National Association of Pastoral Musicians has formed a new division, the Music Educators Division. The first issue of its journal, Catholic Music Educator, was sent nationwide in May 1992 to every pastor and educator—to all connected with the musical education of our children. This division has committed itself to the national movement to preserve and improve the state of music education:

- for the sake of our children,
- for the hope of liturgy and prayer in the life of the church.
- for the undeniable faith resource that music brings,
- and for the proven benefits of music education for our children.

Two, the Choristers Guild, our ecumenical promoter of children's choirs, will surely continue to encourage and promote the musical development of children, who will become our future leaders of liturgical music. Many an adult first experienced and realized a love of music in a children's choir.

Last is perhaps a dream of the future, the development of a national curriculum of religious education for all our children which will cover five areas of emphasis: sacramental preparation, liturgical formation, music education, Scripture study (the three-year lectionary cycle), and creative activities of hospitality and service. Four levels would exist: preschool, lower elementary, upper elementary, and a youth level.

The development of music and liturgy for and with our children and youth is still faced with basic problems, and these problems are much the same everywhere. In NPM's Third Children's Conference in Omaha we attempted to name many of these problems for, as we stated in the goals of the conference, "Naming the problem is the beginning of a solution."

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Hospitality for and by Musicians: Melody and Text

BY JUAN J. SOSA

Hospitality, as a word and as a concept, has been a part of our liturgical language for several decades. As a word, it continues to frighten some Catholic communities, because it suggests non-Catholic techniques of proselytism, which some Catholics long to acquire for themselves. As a concept, it arouses vivid images of phoney smiles, welcome packets, colorful banners, and a distribution of liturgical aids even before you walk into the church building to begin your communal hour of prayer. Even more unfortunately, the “ministry of hospitality” has been poorly associated at times with that function which wonderfully dedicated people perform at every Sunday liturgy when they collect the people’s offerings. Christian hospitality—and hospitality at worship, for that matter—must transcend these images in the ‘90s if it is to become a source of attraction to and an instrument of evangelization for our church.

To think of hospitality as the prerogative of a specific ministry of the church is not appropriate or fair. All of us must share in this ministry by growing in patience and openness with one another as we struggle together to overcome our burdens and sufferings. All of us must welcome the challenge of moving beyond our individual and exclusive existence to share in the existence of others. All of us must cultivate hearts willing to vibrate with the core of the Christian message. And, particularly as musicians, all of us must help others sing out and invite them to experience the newness of life in Jesus, our Lord, who must always appear at the very center of our service.

Any reflection on hospitality, then, must find its source in Jesus. For him there were no foreigners or strangers, no favorite friends or special dignitaries. Jesus made everyone special in ordinary ways, which became an extraordinary thing to his followers. Jesus practiced hospitality in two ways. First, he was available to others, even when he grew tired and preferred to retire by the seashore or to the desert. When people followed the Lord, he did not turn them off; he asked them to sit down and prepared a meal for them. As he became totally open to them, his own vulnerability surfaced in a continuous flow of compassionate behavior.

Second, Jesus challenged others to become hospitable to him. He wanted to go into their homes. (“Zaccheus, come down off that tree, I will visit you later.”) He invited himself into other people’s lives when he saw through their need to talk or their desire to touch him. (“Martha, Martha, do not worry about such things: your sister Mary has chosen the better part.”)

Jesus’ hospitality moved beyond external, ritualistic gestures to engage individuals in one-on-one relationships in an exchange of hearts, even if the other person’s heart had become sinful through life’s journey and now sought restoration by the power of his word. (“Today, you will be with me in Paradise.”) Jesus’ hospitality always includes this double movement: openness of heart and reaching out to touch another’s heart... Jesus is filled with compassion over the abuse inflicted on the sinful woman, the dark loneliness experienced by the poor widow whose son had died, and the tears that followed the death of Lazarus, his own dear friend.

What we can learn about hospitality from Jesus we are invited to translate into our ministry. When the master resides at the core of their being, it never takes much for our people to share their gifts of hospitality with others. I have come to believe, however, that it is harder for those of us who are men and women of “the cloth” to practice hospitality as Jesus did. Unfortunately, we always find excuses. We lean toward rationalization. Our people, on the other hand, just live this ministry—at times without knowing it.

Although we are all called to share in the hospitality of Jesus and live it daily, it is at communal prayer that we can best exercise this ministry. As we share in the paschal mystery of Jesus and accept the commitment to learn how to die and rise with him at every step of life’s journey, we open ourselves more to others and welcome them into our vulnerable existence. By doing so we make them feel at home with themselves until they become free to welcome Jesus and other members of the community. Our vulnerabil-

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Rev. Juan Sosa

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ity is not a sign of weakness but a recognition of our need for God and for each other. In other words, we need to recall that we do not share in the paschal mystery of Christ in isolation, but with others. At communal prayer, at Sunday worship, and at the celebration of each sacrament, we experience both the strength that comes from the Lord through his church and the challenge to make others feel at home with the Lord and with those who worship him in common.

The Constitution on the Sacred Liturgy points out several criteria to guide our team ministry today. Without a spirit of hospitality, such criteria would become either a nuisance or merely external signs of public worship. But we have moved beyond the preliminary phase of the liturgical reform, in which externals were a priority. The renewal of our hearts is our goal now! These criteria, therefore, are important as we strive to grow through liturgy:

1. An understanding of liturgy or worship as celebration, where our Catholic families gather to vibrate with hope despite their despair and with love despite their experiences of prejudice and pain.

2. A rediscovery of the word of God, the Scriptures, as a fountain of life which both inspire and teach us on our journey of faith.

3. Participation as the means to worship. Changes in the environment and in liturgical and musical styles have been made to make our people praise and pray together as active participants in their marvelous encounter with God and not as passive spectators who watch and hardly smile.

4. A variety of ministries to enhance participation. All liturgical ministers function to give praise to God, yes, but with the ultimate goal of helping people to pray. Their service at the liturgy aims at facilitating the encounter between God and the faithful gathered to celebrate life in Christ in a specific setting with peculiar characteristics.

5. Cultural adaptation is perceived today as the grounds for a more appealing concept, "inculturation," the need to allow Christ truly to take root in our cultures and invite our cultures.
to embrace Christ in his totality. Paragraphs 37 through 40 of the Constitution provide us with the basic framework for the many efforts currently discussed in the area of "inculturation."

6. The reform and creative development of the pia exercitio or devotional exercises. Yes, the reform of the Council invited us to examine and reactivate the values and gifts of our popular piety or religiosity—forgeten by some and ignored by others—as a means to evangelize the faithful and to reach out to those who pray in the periphery of our church community.

Those six criteria affirm the need for hospitality in the church. They offer people the opportunity to come forward and be themselves in our parishes and institutions, without fear or shame. They also provide us with a marvelous framework to understand how our ministry becomes a ministry of hospitality in and for the church. Without a sense of hospitality, we reiterate, the criteria set forth by the Council would become trivial.

For Hispanics who approach our shores and migrate into our fields, as well as for those who have been part of the heritage of the United States, the practice of "hospitality" appears to be a given. In fact, for Hispanics as a whole, "hospitality" seems to be synonymous with their culture—at least in the general sense of openness and availability to others. In the truly Christian sense of the term, however, which moves beyond giving information to people or offering them a cup of coffee or a glass of water, Hispanic culture clearly needs to grow in its understanding and practice of hospitality.

The message of Christianity moves beyond all cultures, though it must take root in each culture. Christian hospitality, again, arises out of the personal exchange of hearts willing to become vulnerable and courageous enough to challenge one another. At times, certain Hispanic traits prevent a complete understanding of this profound sense of hospitality: for instance, "machismo," "ambition," a growing sense of "individualism," and a growing trend of "separation" among family members.

As church ministers, we need to challenge Hispanic culture to remove those obstacles which prevent the hospitality of Jesus from taking root in the hearts of our people. As church leaders, we need to make the best of our cultural heritage and become signs of hospitality to one another in the name of Jesus, not merely in the name of humanity, for Christian hospitality must transcend "feeling sorry for the poor" or "assisting" others with limosnas (leftover tips). More than ever we need to let go of boundaries which separate us even among our own Hispanic subcultures; we need to build bridges that can help us walk together in the service of God and people.

What about our Hispanic pastoral musicians or those non-Hispanic musicians who commit themselves to help our Hispanic communities pray on Sundays? How can they become ministers of hospitality to one another and to the church?

Music is a symbol of our culture and a gift to our faith experience. For Hispanics in particular music is an ongoing form of communication and inspiration. At parties, in cars, at work, or even when depression sets in, the melodies and rhythms of our musicians echo among Hispanics a deeper reality with which they also become involved. To Hispanics, music is born in the heart and speaks to the heart.

When we hear closely the vibrant and joyful cries of the mariachi, the gentle swaying of the boleros, the elegant waltzes of South America, or the loud and rhythmic pieces of the Caribbean, we begin to discover the features of various pilgrim communities who express their joys or pains through melodies and texts that help them adjust to new situations on their journey. Melodies become contagious and texts are remembered; they grow in the hearts of Hispanics and are stored in a special memory bank as a treasure which surfaces at certain family gatherings. Music is a vehicle to understanding culture and a means for expressing it when the resources proper to the primary culture are not available and the need to make adjustments in a different cultural milieu requires it.

The question must be heard, then: Can the music of those pastoral musicians who serve our Hispanic Catholics provide for them the same religious and cultural inspiration or strength which popular music from the radio or the dance floor seems to provide?

We must agree that we are still far behind as a church community from reaching the hearts of our faithful, as the music of our popular singers has done through radio broadcasts or other means of communication. Yet, we must strive to reach those hearts if we wish to help renew them in the name of Jesus. We cannot limit ourselves to imitating popular melodies and rhythms simply because they work in our cultural setting and transporting them to the prayer of our church communities. We must transcend our culture and help it embrace the presence of Jesus. We must find new ways to use our melodies and rhythms, a gift from our culture, with the beloved texts of our church, a gift from tradition. We must make those texts come alive again in a new era and with a new vision. By falling in love with the word of God in the Scriptures and translating that word into singable hymns and songs we begin to minister today with openness and vulnerability but also with the desire to reach out to all of our people at the level of their hearts, where the faith-experience begins.

Let us recall a number of factors which might assist us in evaluating our challenges as pastoral musicians who serve Hispanic communities, whether they are bilingual communities, or totally Hispanic communities, or large communities with a Hispanic subgroup who want to worship in Spanish.

1. All of our Hispanic Catholics are willing to sing out if we help them along, even those who cannot sing at all.

2. The tension of the ministry lies between opposite ends of a spectrum: an overabundance of volunteers who find it difficult to help others sing, but who, themselves, like to sing, and a lack of professional musicians who understand Hispanic liturgy and music.

3. The use of Spanish music from Spain alone, though it is a musical treasure which assisted us immediately after the Council, does not speak, for the most part, to that mutual interaction between melodies and texts of our Latin American countries (a few exceptions have always been available; compare "Con Vosotros estais" and "Pescador de Hombres").

4. We must form and enrich Hispanic musicians who can, then, compose good liturgical music with the use of good liturgical texts, the treasure of
the Church through the centuries, and not just by their own personal inspiration.

5. We have to avoid poor translations from English into Spanish of liturgical music which works well among our Anglo communities, but not necessarily among our Hispanic communities. In particular, we need to avoid two major mistakes currently made by some: the wedding of Spanish melodies and words and phrases resulting in a distortion of texts, and a poverty of Hispanic rhythms when bilingual music is used.

6. The need to train Hispanic cantors to lead our communities in song and prayer who are willing to see their ministry as hospitality and service and not as a forum to develop personal talent alone.

7. The need to develop bilingual music perhaps in the context of the Guidelines for Multilingual Masses, not as a regular dosage every Sunday and at every celebration, but at key moments of the liturgical year and at those celebrations where true bilingual assemblies gather to worship: youth days, weddings, baptisms, funerals, adult initiation, Christmas, Holy Thursday, Easter Vigil, the patronal feast of the parish community. Bilingual music cannot become merely the substitution of English words for Spanish texts to fit a musical mode already in place in the mind of the composers. It must emerge out of the bilingual experience of the community, and it must speak the rhythms and melodies of that community.

I have been known to raise more questions than I have answers for. I do so here because I believe that we need to reflect a bit more about the nuances of our ministry, a ministry intertwined with special features and stressful challenges which might lead us to despair from time to time. But despair, we cannot. Indeed, we cannot forget that ours is a ministry entrusted with the strength of Jesus which aims at helping others get in touch with him at all cost. We cannot forget all that we have accomplished in the short time we have been aware of Hispanic needs in our country nor lose sight of all that will be accomplished in the future. We cannot forget that we are merely instruments in the hands of an artist, who sings better than we do, composes music with more rhythms and melodies than we do, and provides us with magnificent texts none of us could have ever written.

As we reflect, however, we must not turn away from the challenges of hospitality. Let our melodies and rhythms, our rehearsals, and our commitment to service make others feel at home with the Lord and with themselves. Let our desire to pray inspire others to know more about the Lord, and let our way of behaving with compassion invite others to serve the Lord as we do, or even better than we do.

Ours is indeed a ministry of hospitality. If you do not believe me, next time you stand before your assembly to help them sing, watch their faces sparkle with joy, and watch your heart move from pew to pew, despite its own vulnerability, to bring them life and hope. They will never forget you.
Repertoire & Ritual: The Communion Rite and the Eucharistic Prayer

BY ANDREW D. CIFERNI, O. Praem. & J. MICHAEL MCMAHON

Ciferni: In liturgy we become what we do ... and what we don’t do. At the heart of everything that we do is the breaking of the bread and the sharing of the cup. And that act is more immediately evident—a more teachable moment—than the act of the eucharistic prayer, even through the General Instruction of the Roman Missal (654) calls the eucharistic prayer “the center and summit of the entire celebration.”

The Fraction Rite

McMahon: There are five major elements in the communion rite: the Lord’s Prayer, the sign of peace, the breaking of the bread (fraction rite), the communion procession, and the prayer after communion. The fraction rite and the communion procession are both composed of text, music, and ritual actions. They form the heart of the communion rite, so we’ll start with them.

The shape of the fraction rite and the place of music within that rite interact with each other. From the seventh century on, as the participation of lay people in the liturgy declined, the fraction rite became less important, since there were fewer communicants to prepare for. The purpose and practice of the Agnus Dei during the rite also changed. It became shorter, fixed at three repetitions and, from about the tenth century, it came to be associated more with the kiss of peace than with the fraction rite. That is when the “dona nobis pacem” invocation came to be part of the litany. Finally, it came to be associated more with preparation for communion than with the action of breaking the bread.

The present Order of Mass restores this chant as an accompaniment to the action of breaking the bread, and it calls for it to be repeated as often as needed. That is, it has a litany structure. But are we consistently using litany settings of the Agnus Dei that allow it to be expanded as envisioned in the Order of Mass?

The encouragement of a song by members of the assembly, as they process together to share the one bread and the one cup, reflects a return to the ancient understanding of communion as a communal action of God’s people. In speaking of the communion song, the General Instruction of the Roman Missal (856i) says, “Its function is to express outwardly the communicants’ union of spirit by means of the unity of their voices, to give evidence of joy of heart, and to make the procession to receive Christ’s body more fully an act of community.”

Bread and Cup

Ciferni: What is at stake in breaking the bread and pouring the cup? As Ed Foley has pointed out so wonderfully in a recent issue of Assembly (Notre Dame Center for Pastoral Liturgy), it is in this breaking of the bread that we know who we are, the body of Christ. But it is in the pouring forth and receiving of the cup that we know how we are: the body of Christ in the world. This is not a side issue; it is at the heart of the matter. What this is all about, in the end, is initiation. It is about who we are as one assembly baptized in Christ.

Communion Song

Ciferni: What is at stake? Let’s look first at the text that we sing. The earliest example that we have is a text that we still sing frequently, Psalm 34: “Taste and see the goodness of the Lord.” The whole psalm is really connected with martyrdom, describing how we are. The text is an invitation to trust in God, no matter what.

A second layer of communion texts is about koinonia, communion, the act of eating and drinking. It emphasizes the difference between communion as a verb and communion as a noun. It is about becoming community through common eating and drinking.

A third stratum is the classical choice for sung eucharistic texts in the Roman Rite, as you can see in the Sacramentary. The text to be sung while coming to communion is taken from the gospel of the day. The image adopted is that of the prophet Ezekiel (Ez 2:9-3:3) eating the scroll that finally tastes as sweet as honey, taking the word made flesh and bringing it into ourselves. Communion is eating the word, taking the cup, proclaiming the gospel. These texts make communion a radical confession of connectedness.

In our American culture, this is one of the most countercultural things we can do, and it explains why we have so much difficulty getting people to sing at this...
point. And it makes it all the more important that we not give up on singing during the procession for communion. Communion is about the gospel, about raising a prophetic voice in the culture. Musicians have a power to do that which goes beyond the power and the ability of most teachers and homilists.

The ritual action helps to determine the kind of music we use. The action is to walk in procession, take and eat—by hand or in the mouth—and then take the cup and drink. It is very difficult to do that with a hymnal or a printed program open in your hands. Good ritual music is eventually paper-free.

Likewise, the hymn for the procession should begin right after the invitation to communion (“This is the Lamb of God . . .”) is accepted by the assembly (“Lord, I am not worthy . . .”), the point at which people are most receptive to hearing and taking in the text and melody. There is no provision in the Roman Missal for the assembly to meditate on the priest’s reception of communion.

The Lord’s Prayer

McMahon: There are three issues about the Lord’s Prayer I would like to raise. First, this element as practiced in most parishes consists of music and text, but no action. There is a non-infallible but authoritative principle in ritual music which states that the more invariable the text, the more invariable the setting is likely to be. There is no more familiar text in the liturgy than the Lord’s Prayer; it has been part of the eucharistic rite since very early on. It might be argued, then, that the very familiar chant setting of this prayer could be considered one that we would never depart from.

The second issue has to do with the doxology attached to the Lord’s Prayer. Music in Catholic Worship named it as one of the “big five” that ought always to be sung; our experience has proven it to be a failed acclamation up to this point. Certainly, when we sing the Lord’s Prayer, we ought to sing the doxology as well, even if the embolism is recited.

The third issue has to do with holding hands during the Prayer. I think we have to look at this action critically and ask if it contributes to that ritual moment. We can argue that the sign of peace is the enactment of what we have prayed in the Lord’s Prayer, in accord with our normal ritual pattern: to pray and then to enact.
If we are encouraging people to hold hands at this point, might we not be pulling the plug on the ritual power of the sign of peace?

**Sign of Peace**

_Ciferni:_ Think of the liturgy as a design problem. There is a very clear design in Christian worship: the word precedes the embodiment of the word. We have the liturgy of the word, and then we move to the table, where the word becomes flesh in bread and cup. That big pattern is repeated in small patterns as well. We pray the word, the Lord’s Prayer that Jesus taught us, and then we do what the prayer enjoins: forgive as we have been forgiven.

It should be pretty clear by now that the sign of peace is not a welcoming rite that happens three-quarters of the way into the activity. It is a sign of reconciliation. That sign is, in fact, a body, a people holding hands. The question, then, is: If we have already embodied reconciliation by holding hands during the Lord’s Prayer, why are we repeating this sign?

The second issue arises for those places that are still accompanying the sign of peace with some sort of music. To extend by music what is intended to be a greeting of reconciliation to one another begins to make of it a rite that weakens what is to follow because of its power, length, and size.

Finally, I come back to the question: How is the performance of this rite expressing who we are? By this time, we should have incorporated the teaching of the bishops, now at least fifteen years old, that the peace is an exchange among those in whom the peace of Christ resides, that is, the baptized assembly. The dismissal of catechumens is an exclusion of these people from everything that follows this dismissal: the profession of faith, the ability to intercede in Christ, the ability to exchange the peace of Christ, communion. Until one is baptized in Christ, there is a basic inability to do any of these things. The peace of Christ is in the assembly; it does not come from the altar, transmitted by the priest.

**After Communion**

_McMahon:_ There are a number of musical options for what happens after the communion procession. The first one listed in the General Instruction (#56) is silence, not a private silence of “me ‘n’ Jesus,” but one that presumes the communal nature of the communion act. We are at one with one another in Christ, and we are at one in the silence that follows.

A second option is a song of praise. Notice that this is not a song of thanksgiving; the entire eucharistic act is an act of thanksgiving, from the preface dialogue all the way through sacramental communion. This song could be congregational or choral, or there could be instrumental music.

What are appropriate texts for a song after communion, whether by the assembly or the choir? The same criteria apply for the time immediately after the communion procession as applied during the procession. This is a time for union, for praise, for reflecting on the gospel that we have eaten together.

The communion rite is brought to a close by the prayer after communion... not by the announcements. These prayer texts are petitions that the effect of this eucharist will be felt in our lives in the world. The prayer after communion is the gateway into our mission to be the body of Christ in the world.

_Ciferni:_ In a very important book called _Preaching_, Fred Craddock of Emory University describes an experience called “retrogressive inhibition,” in which the last strong thing wipes out the memory of what has gone before. Everything that happens after the “Amen” of the prayer after communion has a very high potential for retrogressive inhibition. We shouldn’t fold within the cloak of this prayer, which is the closure of this critical icon of who we are, the announcement about the time of bingo. Nor should we fold within the silence after communion the business of “doing the dishes” at the altar. Silence may be broken visually as well as aurally. If you want the real possibility of contemplative silence—after a reading or after communion—then people have to be still.

With the danger of retrogressive inhibition in mind, how should we treat the closing song? If the musical experience of the closing song is the most powerful musical experience in the liturgy, then it is retrogressively inhibiting all that has gone before.

_McMahon:_ What kinds of practical things can we do to express what the communion rite should be? First, we can certainly be aware of the communal nature of the communion rite and all its elements and take that into our souls. Second, we can encourage our liturgy committees to study the communion rite together. Third, we could establish a regular practice of singing the Lord’s Prayer and its doxology. Fourth, we can always use settings of the Lamb of God that allow for expansion, even if your present ritual pattern is not in keeping with the vision in official church documents. Fifth, we can begin next Sunday singing the communion song as soon as the invitation to communion has ended, after the assembly has responded, “Lord, I am not worthy.” Sixth, we can make an honest appraisal of the music that our communities use for the communion procession. Are the texts appropriate for a communal action? Do they employ familiar or simple refrains that get
people's heads and hands away from books and papers?

**The Eucharistic Prayer**

*Ciferni:* The issue that we raise about the eucharistic prayer is the same as for the communion rite: What is this primary icon that we choose to become? Though the eucharistic prayer is central to naming and forming this icon, it is probably far down on the list of priorities to be “renewed” in most places.

We are formed by what we do far more than we are formed by what we read or are taught. Rite, liturgy, is not about entertainment or even education primarily, but about forming a people to worship God, shaping a community into an attitude of berakah, blessing, and training them constantly to look at the world, one another, and every opportunity as a blessing. We are formed into that attitude by the way we pray, especially by the way we pray the eucharist. No matter what we do in our rituals, we are forming, for good or for ill, the identity of a people as God’s people.

*McMahon:* As we saw in the communion rite, our rituals are events that integrate various elements. Music is ritual or an integral element of ritual. Through the integrated elements of the ritual, we are more deeply formed in prayer.

**How Central Is It?**

*Ciferni:* The General Instruction of the Roman Missal (#54) describes the eucharistic prayer as the center and summit of the entire celebration. That statement is true, objectively. The text gives us a radically Trinitarian prayer addressed to God through Christ in the Spirit. It is the only place in which we can authentically offer anything to God “in memory of his death and resurrection and his ascension to your right hand, God of glory.”

Subjectively, however, do we experience this prayer as center and summit? A rural parish in Texas has a religious sister as its administrator, rather than a priest. The bishop has discovered that the people no longer want a priest because, they claim, “Sister’s Mass is better!” While there may be many reasons for this feeling, no one has complained to the bishop that there is no eucharistic prayer in “Sister’s Mass.”

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McMahon: If the eucharistic prayer is the center and summit of our liturgical experience and our whole lives as Christians, then it is curious that couples coming to plan their weddings don’t raise, as a first issue, which eucharistic prayer they should use and which set of eucharistic acclamations they ought to sing.

Ciferni: The issue behind these stories is our sense of ourselves united as one people addressing God through Christ in the Holy Spirit, a community and its pastor united in a hierarchically ordered dialogic prayer, responding to God and one another. In other words, we are talking about ourselves in our primary sacramental manifestation and the way we are formed as church by the way we make that prayer.

One Prayer

McMahon: One of the primary principles that we need to remember, despite former and present practices, is that the eucharistic prayer is one song of praise and thanksgiving.

The sung form of the “canon” in the Tridentine Mass began with the preface dialogue, sung between the priest and the choir. The priest sang the preface, then the choir sang the Sanctus while the priest went on with the text of the eucharistic prayer, recited sotto voce. The prayer, then, was divided into the parts that we heard and the parts that we did not hear. Sometimes, in our postconciliar experience, this approach continues when we sing the preface, but recite the rest of the eucharistic prayer.

Ciferni: Another way that we broke up the one prayer was by “fencing” or blocking off one part of it by special ritual actions. In preparation for the words of institution at High Mass, seven acolytes would emerge (six with candles, one with incense), bells would ring, the acolytes would kneel, and incense would be used during the consecration. One got the sense that this was really the prayer within the wider event called “canon of the Mass.” One sign of the effectiveness of this ritual is the fact that Martin Luther, who had great problems with the theology of the Roman Canon, kept the words of institution as the one part of the prayer worth saving. His reasoning was that the words were taken directly from the Bible, but clearly he had been formed by what he did and experienced as a priest.

As we move into a more biblical spirituality and see the effects of that development in the liturgy, we come to understand better what berakah is. It is the basic shape of praying that we see in all the psalms of praise: We give praise to God, rooted in our memory. The second “gear” of prayer is always memory, as we account to one another why we are giving God thanks and praise. God knows these reasons, but as St. Thomas Aquinas said, the sacraments are proper homines, for human beings. We recount our memory of God’s deeds in order to build one another up as a community of prayer. And part of our memory is the memory of what Jesus did on the night before he died.

Out of memory comes confidence. And out of confidence comes intercession. Our memory makes us confident enough to ask for the gift of the Spirit. We are confident in interceding for our unity as a church, for those who lead us, and for those who have gone before us in death. And we gather all of that together into doxology.

All of our eucharistic prayers have that pattern: praise, grounded in memory, leading to confident intercession, and closing with doxology.

That pattern forms one stream of prayer. So the question we have to ask is: How do we celebrate one prayer, hierarchically ordered, and yet give the sense, by the way we do it, that it has different movements? Musicians know that there can be one piece of music with different movements, and that experience has to be one of the criteria for judging musical settings of the eucharistic prayer.

McMahon: If it is problematical to make musical divisions within the one prayer, isn’t it equally problematic to make personal divisions within that prayer? Why is it that we all stand through the preface, but then after the Sanctus most of the assembly kneels, while those who are ordained remain standing? The clatter of kneelers has become part of our ritual. The Bishops’ Committee on the Liturgy will be looking at this practice and asking, for the sake of the prayer’s unity and for the sake of what it is expressing, should we not all remain standing through the whole prayer? That, after all, is our ancient tradition. Canons in the ancient church forbade kneeling on Sunday, especially during the eucharistic prayer.

Who Prays?

Ciferni: There are even more ways to fracture the unity of the eucharistic prayer. In addition to what we have done in the tradition, in ritual action, and in music, we have developed new practices since the 1960s. We have, for instance, used disjointed settings for the three acclamations of the prayer instead of the available integral settings of those acclamations. We presume, by this point in the renewal, as a minimal expectation, that the acclamations of the eucharistic prayer are always sung (yes, even at daily eucharist) and that all three of them are from the same setting.

This minimum, however, is still experienced as one person’s recited prayer punctuated by the rest of the assembly’s song. It is not what we mean by a musical eucharistic prayer and not what the General Instruction means when it talks about the presider uniting to himself the whole assembly, who then direct themselves as one—in dialogue—to the God and Father of our Lord Jesus Christ.

McMahon: One attempt to move beyond this minimum has to do with accompanying the presider’s spoken text with instrumental music as a way of connecting the acclamations of the assembly. The prohibition against instrumental music under spoken texts comes from the days of the Tridentine Mass, imposed so that popular hymns wouldn’t be played while the eucharistic prayer was being recited. But the wisdom of that regulation is to point out that any instrumental music used with a spoken text has to serve that text and give primacy to the word being proclaimed. There are simple ways of accomplishing this goal. One is through percussive sounds: bells, piano. This approach is one step beyond the minimum; people resort to it because presiders are often unwilling or unable to chant the eucharistic prayer settings found in the Sacramentary.

Ciferni: The chant settings of the eucharistic prayers found in the Sacramentary would seem to give us a simple possibility for full musical eucharistic prayer. Chanting the prayer, however, shows forth the problems with the text as well as with the chant settings, which do not give enough variety while preserving the unity of the whole.

Why is such variety important? Within this one prayer there are different "move...
ments,” each of which would rightly call for a different musical genre or style. In the present settings there is little variation in the music, which must sustain a long and virtually unbroken text. The music that is being proposed for the revision of the Sacramentary does take these various elements into account, however. There would still be a simple chant setting, but for each of these movements—praise, memory, intercession—there would be a slightly different tone.

The text itself is problematic. There are long recited or sung portions, and the assembly is brought in only briefly. The texts especially of the four major eucharistic prayers, as we have them in the book, do not follow through on the promise of their invariably dialogic beginning. The expectation set up by the preface dialogue is that we are going to move through a prayer directed to God in Christ, led by the pastor of this community, united in dialogue. A good example of how that might happen is already in the Sacramentary: Eucharistic Prayer II for Masses with Children.

McMahon: This eucharistic prayer allows the assembly to be an integral part of the prayer in dialogue with the presiding minister. There is a total of ten acclamations in this prayer, instead of the three that we are accustomed to. This eucharistic prayer may serve as an example of how to make the other eucharistic prayers more dialogic.

The eucharistic prayer is the purest example of the shape of all Christian prayer. As we have said before, it is praise and thanks to God rooted in memory, which moves confidently to intercession and ends in doxology. This is the pattern in which we are always called to pray. So we have to ask: Are our settings of the eucharistic prayer engaging our assemblies in that movement from praise and thanks rooted in memory to intercession and doxology?

The way the prayer is prayed is an icon of the church: it expresses who we are. We are one assembly, hierarchically and dialogically ordered, who stand before God, totally directed to God, through Christ in the Spirit. Does our praying of the eucharistic prayer reflect that kind of unity?

Ciferni: There is no doubt that issues such as reforming the eucharistic prayer can cause concerns, even frustration, in renewing the renewal. But not to raise the question is to stop moving, and to stop moving forward means to start moving backwards. We are trying to reform a tradition, renew a renewal, and in many cases, trying to bring back to new life ritual patterns that have been virtually dead among us as a baptized community for thirteen hundred years.

Ciferni: One of the attitudinal changes we need to make is a commitment to trading good stories when we gather. There are as many positive stories to share—at least on some days—as there are negative ones. There are always stories of blessing. And we should be sharing those stories with each other and with the priests who lead us in ministry.

Priests should look to the issue of prayer as pastoral care. Many priests are concerned about the expectation that they sing, because many priests have been convinced that they are not musical, and they have lived up to that image. An even deeper concern, however, is the fear that dialogic models of prayer remove the priest as leader of the community. That is not the case; rather, dialogic prayer enables the priest to do more fully what he is radically empowered to do—to lead in prayer in public. That is a very threatening call; it is not what many older priests were taught to think they were called to do. The priest’s vocation is to lead the assembly through himself beyond himself to God. Priests need to move toward that model precisely as a vocation, not a threat, for it is what we are called to be as public leaders of prayer.

McMahon: Musicians might be wondering how they could go about making a difference in the way the eucharistic prayer is done in their parishes. Here are four concrete ways.

1. As a minimum, be sure that we are always using three musically integrated settings of the eucharistic acclamations.
2. Use just a few different settings of the eucharistic acclamations so that our assemblies may own them and pray them exuberantly.
3. Have a good relationship with the priest who is presiding. It might just be that the pastor is unwilling to sing because no one has taken the time to coach him to sing. As musicians, we have a ministry not only to the rest of the assembly but also to the one who leads it. There is a lot we can do to help our presiders to claim their ministry of dialogue with the rest of the assembly.
4. We can help our communities to begin evaluating the way we pray the eucharistic prayer, perhaps by use of video. It is a tremendous revelation to see ourselves praying.

Notes

1. In Music and the Eucharistic Prayer (Collegeville: The Liturgical Press) Ed Foley and Mary McGann provide categories that help us understand the relations among word, ritual action, and music. The four categories they describe range from the first, in which music alone is the rite, to the fourth, in which music, text, and ritual action are wedded together.
3. Christopher Walker has an example of this in his setting of Eucharistic Prayer II for Masses with Children, which provides the kind of progressions that can be used under a spoken text.
4. Some recent settings of the four major eucharistic prayers, by composers such as Marty Haugen, Paul Gibson, and Howard Hughes, have been published with additional acclamations.

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Liturgical Inculturation
in Multiethnic Churches

BY ANSCAR J. CHUPUNGCO, O.S.B.

The Council of Trent succeeded in instilling the ideal of uniformity in liturgical worship. It made absolutely no difference, in the liturgical books developed after that Council, whether the liturgical assembly was composed of tribal communities that inhabited the mountains of Asia and Africa or of the august College of Cardinals assisting at a papal Mass in the splendor of St. Peter's Basilica. Everywhere the liturgy was not only to speak the same language; it was also to sing the same music. Not a few Catholics glorièd in this ideal of uniformity.

But uniformity had its price. While it shielded Catholic faith from the onslaught of heresy and division, it hid away from the faithful the riches of the liturgy. All too often the liturgy did not nourish fully the spiritual life of the local church. How could it, when its language had been dead for centuries? Its rites and symbols were medieval, and its distinctive music, Gregorian chant, belonged to another time and people. It was only by the end of the last century that liturgy was rediscovered as the source of spiritual life. By the 1960s, Vatican II had no reservations about describing the liturgy as the fount and summit of the church's life and activities.

It was a rediscovery with far-reaching consequences. To be truly “fount and summit” the doctrinal and spiritual riches of the liturgy had to be shared with every person in the worshiping assembly and with peoples of every culture and tradition. It meant too that the liturgy had to be re-expressed in the language, gestures, music, and symbols of every local church.

It is important to observe at this point that the process of inculturation begun by Vatican II was motivated from the start by the need to bridge the gap between the language and shape of the liturgy on one hand and the living culture of the people on the other. Inculturation was not thought of as a solution to the feeling of ennui and boredom that sometimes comes from the frequent repetition of the same rites, formulae, and songs. Inculturation, as the word itself suggests, stems from a cultural need, not from a desire for variety or novelty in the liturgy.

Pluralism is one of the more conspicuous consequences of inculturation. But pluralism, like uniformity, has a price. If we admit pluralism in our worship, what becomes of unity with the Catholic Church spread throughout the world, not to mention the central church in the city of Rome? And what happens in those parishes and dioceses that are multiracial, multiethnic, multicultural, and multilingual? Will liturgical pluralism lead to a debilitating fragmentation of the community?

The answer to all these questions, of course, is yes; pluralism can imperil that kind of unity which is built on the pretensions of external uniformity. Yes, pluralism can cause immense problems in a parish where the rights and needs of ethnic groups are not acknowledged by authority, or where the groups themselves have not learned to respect and appreciate each other. The truth, however, is that pluralism is not division; it is not fragmentation; it is not diversity within the framework of the one Catholic faith and in the bond of mutual trust, respect and love.

Liturgical pluralism presupposes the existence of a pluralistic church, a body of believers whose members come from diverse ethnic, racial, or social groups, who are allowed to express the faith of the church in the language, rites, and symbols of their traditional culture, although the diverse modes of expressing the faith are confined within the bounds of what is considered essential to the basic unity of the church. Closing one's eyes to the existence of African Americans, Hispanics, Asians, and Native Americans could amount to a denial of the universal character of the church, of the doctrine that the church of Jesus Christ is made up of peoples of every race and nation under heaven.

Liturgical pluralism is also an acknowledgement of the dynamism of the culture of ethnic groups that constitute the worshiping assembly. Our attitude toward a culture is ultimately directed to the group of people who own it. You ridicule a people's music, and you ridicule the people themselves. Inhibiting the liturgical use of cultural expressions proper to ethnic groups amounts to stifling the dynamism of culture and running the risk of courting racial superiority. Likewise, allowing cultural expressions only grudgingly or allowing their use merely to pacify an ethnic group is interpreted as ignorance of the inherent value, dignity, and beauty of every culture. We should be wary of falling victim to that distorted sentiment of condescension or pity for other races and cultures that did not produce a Bach, a Mozart, or a Beethoven.

Lastly, liturgical pluralism is built on the principle of unity. Pluralism without unity is fragmentation, just as unity without diversity is domination. When liturgists speak of unity they refer to the meaning and purpose of the liturgy—let us call these theological content. These must be kept intact despite the differences in cultural expressions adopted by ethnic groups when they celebrate the liturgy. By unity, then, we mean that across the diversity of languages, musical forms, and symbols we are able to recognize a liturgical celebration as an action of the church. Thus, the holy eucharist celebrated in the culture and musical tradition of Hispanics belongs to the

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Catholic Church, even if its outward shape originates in an ethnic group. Provided the meaning and purpose of the eucharistic celebration are kept, we should consider it an action of the Catholic Church, regardless of how an ethnic community celebrates it, or, if you prefer, regardless of its cultural trimmings. Pluralism, on the other hand, refers to the cultural expressions—let us call these liturgical form—which make the theological content of the liturgy visible and tangible. So we may define liturgical pluralism as unity in theological content and diversity in liturgical form.

How does such liturgical pluralism work in multiethnic and multicultural dioceses and parishes? How many nations in the world today can claim to be composed of one race and one culture? These questions have a particular relevance for the United States of America which is a unique nation. Though it has an indigenous community, it is very much a crossroads of ethnic groups from every region of the world. The movement toward ethnicity does not seem to pose a political threat in the U.S.A. but, if it is not guided, it can subvert the unity of the church. The regrettable experience of the Catholic Church in the U.S. with the breakaway Imani Temple is a proof of this.

Liturgical inculturation means that in the sight of God and the church all races and ethnic groups are equal. It means that all languages are suitable for the worship of God, all musical forms, provided they enhance the liturgical rite and text, are welcome, and all cultural symbols, provided they can be made to harmonize with the true and authentic spirit of the liturgy, can become liturgical symbols. In the liturgical form of the church— to paraphrase a well-known author—no single ethnic group should claim to be more equal than the others.

If pluralism commands a high price, so does the principle of equality. For if every ethnic group has a right to stand before God and worship God in the vesture of its native culture and traditions, how are we to picture the liturgical life of a multiethnic diocese, let alone a parish? Does it mean that Sunday Masses in parishes will be celebrated in various languages and sung in various musical traditions? Does it mean that in the same parish there will be different forms of celebrating marriage, depending on the couple’s ethnic allegiance, and different funeral rites? Will such a plurality not

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strain the forbearance of the parishioners and the pastor? We may be sure the there are people who will be only too eager to prophesy doom for liturgical pluralism and its root cause which is inculturation. If we do not take the necessary precautions and stick to the rules of inculturation, we will of course prove them right.

Technically and theoretically how does liturgical pluralism work in multiethnic churches? We can think of three possible options a diocese or a parish which takes pluralism to heart could consider. The first is a liturgy that resembles a mosaic. We can envisage such “mosaics liturgy” as a composite made up of various cultural expressions borrowed from the different ethnic communities in the local church. The Sunday Mass, for example, will be celebrated using the various languages spoken in the parish: prayer in English and readings in Spanish. It will adopt music, gestures, and symbols from the participating ethnic groups of Hispanics and African Americans. Even church architecture and the liturgical furnishings will be influenced harmoniously—let us stress the word harmoniously—by different ethnic art traditions. Such practices are already being tried in several parishes across the United States.

“Mosaics liturgy” is not a novelty, nor is it an outrageous approach to diversity. In fact, it is an apt description of some of the papal Masses, which often give the distinct impression of a cultural crossbreed. However, the decision to adopt mosaics liturgy requires an attitude of hospitality and respect vis-à-vis the various ethnic and racial traditions in the same community; it requires the constant awareness that the community is made up of different cultural groups, each with rich and exciting traditions to share. Pope Pius V, the authority behind the Tridentine Missal, would surely not be able to make out what a mosaics liturgy is all about, but we have no reason to doubt that Pope Paul VI, who approved Vatican II’s Missal, would smile approvingly; the idea of mosaics liturgy is, after all, a logical consequence of the Second Vatican Council.

The second option is a little more difficult to realize. It requires the introduction of liturgies for each ethnic group in a parish community: African American, Hispanic, Filipino, Korean, Vietnamese, and so on. Let us call these pluriethnic liturgies. Such liturgies presuppose that the diocese or parish can afford the luxury and cost of inculturation. Pluriethnic liturgy, for instance, might require that each ethnic community have a special place for worship apart from the parish church, built and liturgically furnished following the traditional architectural design and artistic pattern of its heritage, for the architectural design of church buildings, like music and other art forms, is a significant cultural trait of ethnic liturgies. Such an enterprise would surely be expensive and cumbersome even for a wealthy parish.

The option for pluriethnic liturgies carries with it a serious ecclesiological problem: What effect will it have on the ethnic groups’ sense of a parish community? Pluriethnic liturgies should not become an excuse for the parish community to disintegrate. It is thus imperative that adequate measures are taken to ensure that at least on solemn feasts all gather in common liturgical worship, in order to manifest the reality of a single parish community. Pluriethnic liturgies pose another problem that is both liturgical and pastoral in character. Does the parish have priests available who can celebrate ethnic liturgies?

The third option is simpler to follow, though it will be regarded by ethnic groups as less than desirable. Let us call it the majority liturgy, or a liturgy patterned after the culture and traditions of the major ethnic group in the parish. It is certainly an improvement over the situation in which the liturgy is celebrated exactly as the Roman books describe it, that is, a liturgy that no ethnic group is able to claim as its own. A majority liturgy will probably win favor in democratic societies where the vote of the majority is the vote that counts, but even then the minority has the right to be heard.

These three options are obviously not mutually exclusive. They can meet, fuse, or merge to bring about other and possibly more realistic or feasible options. But whichever option one chooses with a view to achieving liturgical pluralism, the basic principle to keep in mind is to preserve the unity of the community in things that are essential. Unity in the church is, after all, the goal toward which the diversity of cultures and traditions should assiduously tend.

We mentioned earlier that liturgical pluralism is a consequence of inculturation. We cannot speak of one without the other. Furthermore, our attitude toward inculturation necessarily has a bearing on our attitude toward pluralism. Faulty ideas and principles on inculturation will produce the wrong kind of pluralism. Sometimes in fact we cannot blame people for their negative or even hostile reaction to liturgical pluralism. When a local church inculturates its celebration of the liturgy, some people become uneasy over the fact that there is diversity in the ways and means of worshiping God in community. When several local churches do the same, they begin to wonder what becomes of the unity of the one church spread throughout the world. But when the liturgy is inculturated to suit the needs of various ethnic groups in the same parish, the parishioners are confronted by a type of diversity whose extent boggles the mind.

We are faced basically with two questions. The first is: How can we insure that diversity in the celebration of the parish liturgy will not degenerate into crass individualism and fragmentation? The second is: What assurance do we have that the changes in the liturgy of an ethnic community truly represent the culture and traditions of that community? In short, when is diversity another word for genuine pluralism built on unity? Or, more technically, how does inculturation guarantee unity of theological content in the diversity of liturgical forms?

These questions bring us to the dynamic of liturgical inculturation. We are working under the premise that inculturation brings about two realities in the life of the local church, namely, unity in the essentials of the liturgy and pluralism in its cultural expressions. Concretely, unity is guaranteed by recourse to the official liturgical books, and pluralism can be achieved by assimilating the cultural pattern of ethnic communities.

1. Unity in the essentials of liturgy.
Liturgical unity, as we said above, refers to the theological content or the essential meaning of the liturgical celebration. In order that pluralism does not turn out to be a threat to liturgical unity, the theological content of the liturgy must be kept intact. If every time an ethnic group inculturates the liturgy a totally new and unrecognizable liturgy with no link whatsoever to the official worship of the church emerges, it would be disastrous.

True liturgical inculturation, however, does not lead to such disasters, because inculturation is not absolute creativity. Rather it consists of adaptation and adjustment, or updating. In other words, liturgical inculturation is a type of adaptation of the official worship of the church contained in the liturgical books published for this purpose by the Holy See after Vatican II.

These books come under different titles: the Roman Sacramentary, Rite of Christian Initiation for Adults, Rite of Infant Baptism, Rite of Confirmation, Rite of Marriage, Rite of Reconciliation, Order of Christian Funerals, Book of Blessings, and so on. They tell us the underpinning theological content and the pastoral and spiritual dimensions of each celebration. These are the things that should be preserved and transmitted to every ethnic form of liturgical celebration. They ensure that unity is kept in the diversity of ethnic expressions. That is why inculturation should normally start from these books.

Given the complex nature of the church’s official books for worship, it is evident that the process of inculturation cannot use shortcuts. The chief elements of these books deserve thorough examination. We need to know their historical background; the doctrine projected by the different formularies, gestures, and symbols found in them; the pastoral and spiritual concerns they embody. In the words of Vatican II’s Constitution on the Liturgy (#23), “That sound tradition may be retained and yet the way remain open to legitimate progress, a careful investigation is always to be made into each part of the liturgy to be revised. This investigation should be theological, historical, and pastoral.”

This is surely a tall order. But failure to comply can lead to liturgical and theological misfortunes, such as the transformation of confirmation’s sixth century kiss of peace to a slap by the thirteenth century. Confirmation came to be regarded theologically as the sacrament which vested children with grace to do
Cultural patterns affect society's values and ideology, social and family traditions, socioeconomic life, and political system. They are innate qualities of every sociocultural group and are normally shared by the members born into the group. Thus a person is considered to belong to a particular society, because she or he shares by birth the same cultural pattern. That is why a person who thinks and behaves differently from the rest of the ethnic group to which he or she belongs becomes an outcast of that society.

Cultural patterns can play a decisive role in liturgical change. When a local church is vividly conscious of its cultural patterns, it will react negatively to a liturgy that employs foreign patterns. Thus when the so-called classical Roman liturgy, noted for its sobriety and simplicity, migrated to the Franco-Germanic world after the seventh century, the local liturgists did exactly what they should have done. They revised the Roman liturgy to suit their colorful, dramatic, and vibrant culture. A similar process, thanks to Vatican II, goes on in several local churches today.

For musical composers liturgical inculturation may mean the adoption of traditional or contemporary melodies, but a better approach may be to assimilate the musical patterns and rhythms of a people, rather than a particular tune or melody. The ideal is always music that is specifically composed for use in the celebration of the liturgy of a local church.

A couple of contemporary examples of liturgical rites can elucidate the point we are making concerning the role of cultural patterns in the process of liturgical inculturation.

In the Zaiteen Order of Mass, which was approved by Rome in 1988, the sign of peace takes place after the penitential rite which concludes the liturgy of the word. Although the gesture may consist in a simple handshake, an alternative form, which consists in washing hands in the same bowl of water, is recommended. Washing hands in this fashion is a symbol of purification signifying unity and reconciliation. It is a moving declaration of forgiveness, a graphic way of saying, "I wash away anything I have against you." It is, in short, a cultural pattern of behavior.

The introduction of alternative forms with pronounced cultural value such as this solves the difficulty arising from the handshake and nod of greeting. For some ethnic groups, like the Filipinos, a hand-

In recent years many local churches have taken truly giant steps in renewing liturgical life. The development of liturgical languages, the publication of liturgical books, the participation of lay men and women in liturgical celebrations and ministries, the flowering of liturgical music, architecture, and furnishings: all this and more are signs of a vibrant liturgical life for which local churches can glory in the Lord.

But the work has only just begun. Liturgical renewal cannot be complete without inculturation. And in the multiethnic situation of many dioceses and parishes inculturation necessarily leads to pluralism in worship. Often the
issue will not be an inculturated liturgy for the whole country, but inculturated liturgies for each cultural and ethnic community in every diocese and parish—a plurality of liturgical forms based on ethnic cultures.

In the course of this paper we outlined what liturgical pluralism means and what it implies in terms of options, namely mosaic liturgy, pluriethnic liturgies, and majority liturgy. We also discussed the process of inculturation, that is, the use of the official books to insure unity in essentials and the assimilation of cultural patterns that will genuinely reflect the ethnic communities. Our overriding consideration has been how to interpret the principle of pluralism in worship by keeping unity in the essentials of liturgy and bringing about diversity through ethnic expressions.

The signs of the times seem to say that the future of the liturgy in multiethnic churches will be greatly influenced by the phenomenon of ethnic revival, especially in the United States of America. The thought of celebrating in one parish a plurality of liturgical forms instead of making people participate in a liturgy whose language, songs, and symbols belong unmistakably to another culture could indeed cause distress. But it is the price we have to pay for liturgical inculturation.

If we accept that the church is universal and that it subsists in various ethnic and racial communities, we should expect that the voice it raises in prayer and song from the rising of the sun even to its setting will come from peoples of every race and nation under heaven. We should allow and encourage the church to sing to the Lord songs other than ours, songs that we have not heard before, songs that are new. This is the high price we have to pay for liturgical inculturation. In the remarkable words of Paul VI, the pope of liturgical renewal, "The voice of the church today must not be so constricted that it could not sing a new song, should the inspiration of the Holy Spirit move it to do so." 11

Notes

4. Ibid., 49-55.
10. Text in Tagalog and English in Anscar Chupungco, Towards a Filipino Liturgy (Quezon City, 1976), 96-118.
The River People

BY DIANE JAGDEO

And when the time of the Caribbean came, the River Chronos began to flow. From east to west it flowed, from north to south the river flowed and flowed and flowed.

And as it flowed, two apocalyptic creatures emerged from the river. Together they stretched out, and as they stretched, they formed the New World of the Americas, creating a dance of darkness and light. From The Bahamas in the north to Trinidad in the south, the creatures danced the River Dance. Like “La Diabla,” the Caribbean was enticing, frightening, challenging, and disturbing.

Then the voice of Kairos called to me in the midst of the river: “Daughter of the Caribbean, take a closer look at these creatures and tell the people about them.” As I went closer, I saw that one of the creatures was very, very beautiful. She was called “Beauty.” The other, indeed, was very, very ugly and was called “Beast.”

Now, Beauty had five faces; they were dreamlike; they called up to me, lured me.

The first face of the Caribbean creature Beauty was given a name by Christopher Columbus. It was called “El Dorado.”

Dr. Diane Jagdeo is a lecturer in systematic theology at the Seminary of St. John Viniany, Tunapuna, Trinidad, and coordinator of the Rural Development Program for Grant Cocoa Parish. This story was presented during the 1992 NPM Convention in The Bahamas.

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must needs be chosen
for this august destiny,
situated as it is at the center of the world,
looking in one direction
toward Africa and Europe,
and equidistant
from America's two extremities."

The third face of Beauty
seemed even more glorious
than the other two.
It was called
"Envy of the Advanced Societies."
"Look," they said,
"at its varieties of peoples.
See how they live!
Multiracial, multicultural,
multilingual, multireligious,
existing in complete harmony,
in peaceful coexistence.
So many nations are ravaged
by communalism, tribalism,
apartheid, and ethnic genocide.
They long to see the face of Beauty,
but cannot."

The fourth face of Beauty
brought us to the brink of independence.
On the golden tiara adorning this face
were the words: "Massa day done!"
From henceforth we were to be
the proud masters and mistresses
of our own destiny.
The golden age
of local leadership had dawned,
although mental slavery still lingered on.

The fifth face of Beauty was tiny.
It looked like a baby's face,
and the words
written across its forehead were:
"One Love."
The new dream for the Caribbean
is that through one love,
one beauty,
we will be able to develop
a United States of the West Indies.
Still that dream struggles to rise
above fragmentation and boredom.

As I sat pondering these faces
of Beauty,
the huge, ugly creature
—the Beast—
exploded out of the water,
and I couldn't miss
his decidedly ugly features,
for the Beast had seven faces,
huge, but with no teeth.

The first face was "Widespread Poverty."
Close to this face
the second one emerged.

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Bulging through its nostrils
was the mounting debt crisis,
and above its head
were the letters IMF.
The weight of its name
made the face droop to the ground.

The third face was "Unemployment."
The eyes in this face
looked wild and frantic,
as though it were about to kill Beauty.

The fourth face
had eyes that looked like guns,
and it was called "Militarization."
The fifth face had two ears
that looked like antennae,
but when I came real close,
I saw that they were
satellite dishes.
This face was called "Cultural Invasion."
The Beast's sixth face had no eyebrows,
and there was no hair on its head.
It was called
"Environmental Degradation."

The seventh face
appeared suspended over the others
like a cloud,
a mushroom cloud
called "Nuclear Destruction."
Too many of the River People,
people of the Caribbean,
didn't seem to bother with this face.
They felt it was too small,
too far away
to trouble us.

So Beauty and the Beast,
the River Creatures
Vision and Reality,
stalk and prance and dance
the Dance Macabre
up and down the river.
And this is the tale of vision and reality.

Then Caribbean Reality,
the voice of Ka ircs,
thunders:
"I see all things.
I see the true things.
I am there."
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Choral Recitative

In this issue we look at choral works from a number of publishers.

**Song of Mary.** William Crotch, ed. Robert Wetzler. SATB. AMSI #126. 80¢. This setting of the Magnificat is sensitive to the shape and sounds of words. An ideal choral setting for vespers.

**Come, Thou Long Expected Jesus.** Arr. Austin Lovelace. SAT(B)T, organ. Augsburg Fortress, 11-10244. 98¢. Based on the Polish carol Wszelie lezy (Stuttgart) with text by Charles Wesley. This arrangement is well crafted and “user friendly.”

**Creator of the Stars of Night.** Arr. Jeffrey Honoré. SATB with handbells. Augsburg Fortress, 11-0054. $1.00. The first and fourth verses use the chant tune Conditor alme siderum accompanied by handbells. (Both English and Latin are given here.) The middle verses are metric with the accompaniment of a keyboard instrument. Easy to put together.

**O’er Bethlehem One Wint’ry Night.** James Sutcliffe. SATB. Keyboard (or strings). Boosey & Hawkes. OCTB 6641. $1.50. This two and one-half minute work composed in four verses that tell the Christmas story is an excellent addition to the Christmas repertoire. Each verse has a different choral arrangement. It will take some rehearsal time but will be rewarding.

**Lo, How A Rose E’er Blooming.** Arr. James Sutcliffe. SATB, Organ (or strings). Boosey & Hawkes. OCTB 6640. $1.25. The melody, first printed in 1599, is familiar. The arrangement is subtle and refined. A clear and articulate new text by Mr. Sutcliffe.

**Break into Song.** Noel Goemaat. SATB (optional children’s choir), keyboard. Neil A. Kjos, 8706. $1.10. Here is an opportunity for the children’s choir to sing with the adults at a Christmas celebration. The accompaniment is suited to the piano rather than the organ. A minimal amount of rehearsal is needed.

**Christ is Risen!** Tom Mitchell. SATB, organ (opt. brass). Augsburg Fortress 11-10118. $1.40. If your choir likes to be challenged by changing and asymmetrical meter signatures, this is for them. An exuberant piece whose music is more interesting than the text.

**A Short Alleluia.** Irving Fine. SSA. Boosey & Hawkes. OCTB 6666. 85¢. A one-minute work that sparkles with rhythmic variety creating a festive outburst of joy. An SATB arrangement of this work has been made by John Hopkins (OCTB 6668).

**The Lord is my Shepherd.** David Ashley White. SATB, C instrument, organ. Selah Publishing Co. 410-823. $1.10. With a beautiful pastorate setting and a new text of Psalm 23 by Carl Daw, Jr. this work integrates the solo instrument, choir, and organ into a satisfying work of art and a spiritual experience as well.

**Ego Sum Panis Vivus.** William Byrd. SATB. Cantoris Music. CME ‘03. $1.00. This motet by the great Renaissance master will need a choir that is capable of a beautiful and blended tone as well as an ability to create shaped and molded lines.

**New Series.** Cantoris Music has begun a new series of performing editions of choral masterpieces under the editorship of Robert Voohaar. Other titles currently include Is it Nothing to You by Frederick Gore Ouseley, I Trust the Lord to Lead Me by Dietrich Buxtehude, Sanctus by J. S. Bach, and Missa Secunda by Hans Leo Hassler. The last two, the Sanctus and Missa Secunda are for choir only; hence, they are not particularly useful liturgically. All scores include both English and the original language.

**KREMSER,** and **HYFRYDOL** are the eight chorale tunes included in this collection. Each prelude uses the same general format: the solo instrument begins alone, the organ enters with the solo instrument continuing. There may be one or more solo “interludes” as the organ makes its way through the entire hymn. No pedal is necessary. These Preludes can be performed with a minimal amount of practice.

James Callahan

Handbell Recitative

The first set of handbell octaves reviewed here is from Agape Publishing.

**On Christmas Night.** Barbara Kinyon. This arrangement of the Sussex carol is written for two to three octaves; it will keep all ringers within the two-octave range interested and busy. A group that has mastered 6/8 time will find this number to be fairly easy. This is a very effective use of two octaves, and the third octave is optional.

**I Saw Three Ships.** Two excellent arrangements of this work are recommended. The first, arranged by Douglas Wagner for three to five octaves, requires individuals capable of playing medium to difficult music. The second arrangement, by Barbara Kinyon, is a good solid piece for two octaves of handbells. Easy to medium difficulty.

**Silver Bells.** Arr. Cynthia Dobrinski. This arrangement of medium difficulty for three to five octaves would be a good selection for a Christmas concert.

What Child is This? Arr. Cynthia Dobrinski. This piece for three-five octaves is challenging. All ringers must be capable of executing sixteenth note patterns at various times. This selection is
typical of the quality we have come to expect from Ms. Dobrinski. Another well crafted Dobrinski arrangement, Silent Night, is written for three to five octaves. This piece of medium difficulty includes an optional flute part.

Carolers Hoedown. Valerie Stephenson. This is the work for you, if you’re looking for an advanced Christmas concert piece that will have the audience on its feet. It’s full of surprises: jingle bells, whip, cowbell, whistle, and woodblock. Excerpts from several Christmas tunes are incorporated, including the following: “Jingle Bells,” “Jolly Old St. Nicholas,” “Angels We Have Heard On High,” “Hark the Herald Angels Sing,” and “We Wish you a Merry Christmas.”

Song Beside a Cradle. Barbara Kinby. This original composition is for four to five octaves of bells. You will have the opportunity to use special effects, including thumb damps, mart lifts, and plucks. Written in 3/4 time, the movement and style definitely remind one of a lullaby.

Unto Us a Child Is Born. Arr. Fred Grmann. This piece for four octaves of bells begins with an eighth and sixteenth note melodic pattern which repeats for several measures and recurs near the end of the work. The tunes for this title are FUGER NOBIS NASCITUR and CRANHAM (“In the Bleak Midwinter”); an excellent addition to your Christmas repertoire.

Come All Ye Shepherds. Arr. John Wilson. Once your ringers have mastered quarter and eighth note patterns, they’re ready for the two or three octave arrangement of this Bohemian folk song. You’ll also need a mallet for the G6 ringer; a good selection for your children’s choir.

O Come O Come Emmanuel. Arr. Barbara Kinby. This lovely two-octave arrangement is one that most choirs could handle. There’s one key change and a few accidentals; otherwise, this selection is simple and very nicely arranged.

Angel Canon. Micale Larsen. This is a handbell duet with a keyboard accompaniment. “Angels We Have Heard on High” is one of the tunes in this piece. This is another opportunity to reward your better ringers!

Reunir. William Payne. This original work for four to five octaves of bells is described as follows: “Reunir is based on the concept of all faiths together in music. In laughter, trials, personal conflicts, hard work, and dedicated effort, we bring music to our world, through the grace of God who loves us all.” This selection is medium to difficult.

Praise Ye the Father (Marche Romaine). Charles Gounod, arr. Ruby Shaw Hollis. Written for three, four, or five octaves of bells, this piece would work well as a processional or recessional, particularly for a wedding. Of medium difficulty.

The following works are from various publishers.

Sonata in C Major. W. A. Mozart, trans. Ardis Freeman, Cantabile Press. This arrangement is for a sextet, and would be great fun for the experienced ringers.

Gloria (from the Twelfth Mass). W. A. Mozart, arr. Martha Lynn Thompson. Choristers Guild. For three octaves of bells

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A Poem of Thanksgiving. Don Allured. Paraclete Press. This original composition, written for three, four, five, or six octaves, is dedicated to the freeing of the American hostages from Iran. Requires experienced ringers and is of the usual high caliber produced by Mr. Allured.


Jubilate. Kris Anthony. Choristers Guild. This piece for three to five octaves of bells appears fairly simple; yet, upon further examination, the presence of syncopation and the addition of mallets and plucks suggest a piece of medium difficulty. This lively song would be a hit with your choir.

Gymnopédie No. 1. Erik Satie, arr. Jan Daniels. Coronet Press. This is an easy level work for three octaves of bells with optional G3, A3. It would work well as a meditative music.

Rocking Carol. Arr. Timothy Waugh. Coronet Press. Bells from C4 through G6 are used in this selection which will give ringers the opportunity to use mallets. This piece could be managed by children as well as adults, and it is fun to ring.

Lullaby. Arr. Gregory Pych. Theodore Presser. The Czech carol entitled “Hajtej mynej” is the tune for this two-three octave work. All notes, with the exception of two optional ones, are in the two octave range. The melody moves through all bell registers and eighth note patterns abound. This is a good selection to keep all ringers occupied.

Jean McLaughlin

Books

As the thoughts of many readers this month are focused on the coming Triduum celebration, it is fitting that we review two resources that invite us to explore one of the central symbols of the Easter vigil: baptism and the space in which it is celebrated. Our guest reviewer is Denise Anderson from St. Paul, Minnesota.

A Place for Baptism

Since the reform of the rites of Christian initiation mandated by the second Vatican Council and realized in the Rite of Christian Initiation for Adults, the official documents of the church have encouraged the building of baptismal fonts that allow for immersion: the pouring of water over the entire body of a child or an adult. Although this has been officially encouraged since the early 1970s, fonts that allow for immersion are still a rarity in many parts of North America. Regina Kuehn’s A Place for Baptism supports and promotes the more lavish use of symbol encouraged by the initiation rites. Through photographs, history, and pastoral commentary, she leads the reader to a deeper appreciation of the Christian tradition of “font” and offers exciting possibilities for consideration by all those involved in building and using fonts.

The book contains a foreword by the late Mark Searle, whose thoughtful observations provide wonderful insights into the subject of fonts and lay a strong foundation for Kuehn’s treatment of the subject. Kuehn’s first seven chapters lead the reader through an examination of the various shapes of baptismal fonts and the theological understandings which inform the tradition of a particular font design. Descriptively, these seven designs include the font as womb, the cruciform font, the tomb-shaped font, the step-down font, the octagonal font, the hexagonal font, and the font as tub. In addition to historical and pastoral information, each section also contains possible ideas for renovating older fonts to meet today’s baptismal requirements. This “hands on” approach culminates in the final chapters which deal with building and locating a font and providing temporary vessels or fonts for parishes which do not have a permanent and substantial baptismal font. In an epilogue the author reflects on the implications and fruits of the
sacrament of baptism in daily living.

In her introduction, Kuehn explains how she came to write the book through her own work as a liturgical consultant and the interaction it has provided with building and renovation committees, artists, architects, craftspeople, pastoral leaders, and parish communities. These groups will find this book specifically beneficial; moreover, the book is useful to anyone who wishes to acquire a deeper understanding of baptism, its symbolism, and the journey of place and form for the “mystery revealing waters” of this sacrament.

The overall strength of the book also shapes its limitations. Organizing the discussion of fonts by specific forms offers a valuable resource for study and reflection; however, the primary framework of symbol, sign, and theological understanding of baptism receives a somewhat unsystematic treatment. Although the book is written in an accessible manner and provides a wealth of thorough and helpful material, it might be a bit overwhelming for one totally unschooled in the revised initiation rites.

It might have been helpful to further contextualize the “place for baptism” in relation to the other necessary and important sacramental places that share the liturgical worship space: a place for gathering, a place for reconciling, a place for proclaiming, and a place for celebrating the eucharist. These relationships are implied throughout the book and briefly discussed in the chapter on the location of the font, but receive minimal treatment elsewhere. More often, the font is focused and photographed separately from other liturgical points of reference. Photographs and examples of fonts from varying regions of North America, particularly if they showed or implied the liturgical relationships of the worship space, would have provided an additional context.

Regina Kuehn and LTP are to be congratulated for this fine and unique contribution to the growing literature on an environment suitable for the renewed rites of initiation. This book can act as a valued guide, tool, and vision for the many people who are involved in making the sacramental and symbolic connections required to bring initiatory concepts into architectural reality.

Re-examining Baptismal Fonts: Baptismal Space for the Contemporary Church


Liturgical renewal in the church requires a lived response that is only begun with the initial thoughts, writings, and vision set forth to lead and guide those involved in Christian living, worship, and ministry. The response presented by S. Anita Stauffer in the video Re-examining Baptismal Fonts demonstrates a new and ecumenical interest in the nature of symbol. This interest has, in turn, inspired a re-examination of the way we understand and express ourselves symbolically. In much the same way that the churches have re-examined the eucharist and the liturgical space for celebration, this video looks at the type of architectural space needed to express a renewed understanding for the sacrament of baptism.

The video begins with an outline of its goals: to help understand the need for baptismal fonts that enable immersion for adults and children; to clarify the meaning of baptismal and theological symbols; and to guide pastors, pastoral councils, architects, and liturgical designers through an understanding of design and placement for baptisteries in new and older churches. Stauffer then guides the viewer through a presentation which synthesizes much of the current scholarship on the shape of baptismal fonts from the first century to the present day. The video provides multiple visual examples to support the discussion as it leads the viewer through an overview of the Christian understanding of water, life, death, and resurrection. This foundation enables the viewer to appreciate how the church has expressed these understandings in the design of both older and contemporary baptismal fonts as well as in the use of space. Stauffer’s video thoroughly examines the shape of the font and the theological implications of its location as well as some related logistical concerns for its placement. The video fittingly concludes with a reflection on the Christian journey of “womb to tomb” and the role of baptism therein.

This work unifies visual imagery, academic clarity, and historical and theological commentary to express an understanding which the viewer could otherwise gain only through many hours of reading and research. Though the presentation takes a rather academic approach, its straightforward and simple manner is enhanced by graphs and other visuals as it charts the evolution of baptismal shapes. Even those viewers without prior background in the subject may gain an understanding of how symbols function in the Christian tradition. Scriptural references and the fundamental message of the power of water and baptism to bring forth life also make accessible connections for the viewer. The beauty of it all is that this can happen in thirty-six minutes.

It is important to make a distinction between a critique of the information provided, its possible benefits, and the video presentation itself. As a video, it works against and within the limits of the information it seeks to include. Perhaps more imagination could have been brought to the setting in which the teaching sections are presented. Even so, it is difficult to devise a backdrop that is neutral, interesting, and nondistracting to the information at hand. The images throughout the video work well as quality examples that emphasize the historical and theological understandings in the narrative. Though the use of still photography within a moving medium imposes an inconsistent multimedia layering, the images themselves provide a valuable
visual access to many fonts of historical and artistic importance. It is unfortunate, however, that, aside from the abundant rivers and larger bodies of water shown, the visualizations of living water, a candidate’s passage through the waters, and the creative components of water are all primarily communicated through animated verbal descriptions rather than through filmed footage. Although the assorted current examples from across the United States are helpful and informative, they are also shown in still images, many without visible running water or people present. Like the beautiful live water and font imagery shown at the beginning of the film, further examples of people, fonts, and living water would have been a welcome addition. These limitations, however, in no way detract from the educational components of the presentation; the suggested additions could only enhance the vision already conveyed.

This video would be of service to all those desiring a fuller knowledge of or a way to educate others in the history and theology of baptism and the place and form of baptismal fonts in today’s worship spaces. In a society where time is most often deemed “of the essence,” viewing this work is the essence of time well spent.

Denise Anderson

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Agape. See Hope Publishing.
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Music Industry News

Musicwriter Notestation

The name might make it sound like a robot with an attitude from *2010: The Year We Make Contact*, but Notestation is a computerized kiosk developed by Musicwriter Inc., a start-up company based in Los Catos, CA. Following touchscreen commands, a user may select a song by title, artist, or composer, have it transposed to another key (and hear a snippet of the song in that key), then select a desired arrangement available for that piece of music—from easy-to-play piano to organ solo, for instance—and print it out. Cost for the printout is presently $3.95; printout to a floppy disk for use with some synthesizers or other MIDI-equipped instruments is $11.95.

Musicwriter has shipped its first order of 90 Notestations to music stores around the country. The current library has 2,100 songs on a CD-ROM computer disk, and Musicwriter's staff is adding 250 songs a month to the repertoire. About 40% of the titles currently available are pop, rock, and soul; the rest are songs from Broadway, television themes, jazz, country, inspirational, holiday fare, and classical.

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Newsletter from Selah

Selah Publishing Company is distributing the first issue (Fall/Winter 1992) of
a newsletter for church musicians. Titled Music in Worship, this newsletter
contains articles, interviews, and other information intended to be helpful to church
musicians. It will be published three times a year for Selah’s customers. If you are
interested in getting on the mailing list, contact Selah Publishing Co., PO Box
103, Accord, NY 12404. Phone: 1 (800) 852-6172.
The Chapters column in this issue doesn’t follow our ordinary format. Instead, we are reprinting part of a letter that Jacqueline Schmittgrind, the director of the NPM Chapter in Rapid City, SD, sent to the music ministers in her diocese. She wrote it, she tells us, because “I’m thoroughly convinced that if the matter of congregational singing is not improved upon, not much else matters. It’s time we quit making excuses and tackle this problem with vigor.”

We hope you find her comments interesting and useful.

Rick Gibala
National Chapter Coordinator

Dear Fellow Music Ministers

For over a year I have been challenging our members to focus on enabling their congregations to sing. Our objective last year was to have 50% of the community singing 70% of the music at Mass. This year we’ll stretch that to 60% of the community singing 70% of their music. Many of you have asked me to write down my thoughts on this subject. It is with some reservation that I do so, because I struggle with this issue the same as everyone. On the other hand, I have found several things that work. With that in mind, I share these ideas and experiences with you.

You see, I am firmly convinced that Catholics can sing. If you as a music minister are not so persuaded, there is a high probability that your congregation will reflect that view.

Music in Catholic Worship, a document written by the American Catholic Bishops (and now twenty years old!), tells us that three criteria must be met while selecting music for Mass. After we are sure that our music fits these three criteria, then we need to ask: What will encourage our people to sing our selections? Minimally, it requires an excellent organist (or accompanist), cantor, and music.

Today all over the United States churches of all denominations are experiencing an acute shortage of trained organists. In many small towns, churches “share” organists while adjusting worship schedules to accommodate singing in both communities. How about paying for the lessons of an interested person—especially our youth? Have we lost good music leaders and accompanists because they haven’t been justly compensated? According to Music in Catholic Worship, “For the art to grow and face the challenges of today and tomorrow, every diocese and parish should establish policies for hiring and paying living wages to competent musicians. Full-time musicians employed by the Church ought to be on the same salary scale as teachers with similar qualifications and workloads.”

Less than half of our Catholic churches in this diocese utilize cantors. I am encouraging this ministry. Its roots are deeply embedded in our Jewish heritage. Make every effort to assure that this vocal leadership will be of acceptable quality. Nothing will deter a congregation from singing more quickly than a cantor who sings off-tune, is not familiar with the music, and does not sing with the accompanist.

Which Hymns?

Ordinary Time. My objective is for my community to know twenty gather-

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ing hymns, twenty communion hymns, and twenty closing hymns for Ordinary Time. There are fifty-two Sundays in the year. After subtracting the Sundays in Advent, Christmastime, Lent, and Eastertide, in which I use seasonal hymns, there are less than forty weeks in Ordinary Time. That means those twenty gathering hymns will only be sung, at the most, twice a year.

It’s important that these twenty hymns be learned well and thoroughly. Only in that way will our communities establish a relationship with their music. Some music ministers are under the misconception that our job as music ministers is to teach our congregations as much music as we can. Not so! The function of music, according to Music in Catholic Worship, is to assist the assembled believers to express and share the gift of faith that is within them and to nourish and strengthen their inner commitment of faith. It should heighten the texts so that they speak more fully and more effectively. The quality of joy and enthusiasm which music adds to community worship cannot be gained in any other way. It imparts a sense of unity to the congregation.

The music is not an entity in itself. It leads us to something . . . some place . . . somewhere! For that intimacy to occur, our communities must know and have a relationship with their music.

During Ordinary Time after Christmas, I teach one new hymn. For the long run of Ordinary Time from Eastertide to Advent, I usually teach one new hymn in the summer and one in the fall although, in some years, we’ve used the summer to relax, review, and reinforce the hymns that we know.

Seasons. I only teach one new hymn in each of the great seasons except Christmas. In Advent we learn one hymn per year, until we’ve reached two gathering, two communion, and two closing hymns. During Christmastime I do not teach the congregation anything new, as I rely on carols which are familiar to all. I question music ministers who present new music for community singing at Christmastime: Are we keeping our purpose for the music at the center of our focus?

With Lent, we learn one new hymn per year, until we’ve come up with three gathering, communion, and closing Lenten hymns. I do not teach new music during the Triduum (or in Holy Week), but rely on music learned previously. The moment is too sacred to allow a warm-up prior to Mass; continuity and flow between the liturgies is broken. During Eastertide (between Easter and Pentecost) I introduce one new hymn, concentrating on those that are abundant in “alleluias.” Many of these hymns are also used in Ordinary Time.

Ritual Music

How many Mass settings do we need? Not many. Here’s what we do. The Mass setting is the same for Advent and Lent (simple and uncomplicated), as is the setting for Easter and Christmas (festive). We use three different settings for Ordinary Time: after Christmas, during the summer, and in the fall. All together, then, we know and use five Mass settings. Remember: The purpose of the music is to draw our congregations closer to their God, not to expand their musical repertoire.

Do not allow your choir to add harmony anywhere in the community’s singing, unless the whole community is singing with strength. If the congregation stops singing when the harmony is added, drop the harmony. Such silence from the congregation indicates that they are listening rather than participating.

Make a Note

I keep a chart of all this. I know which songs we’ll be teaching in which season until my objective is met . . . in 1996. I record which hymns are sung during the year, to assure that all are sung consistently. And my hymn choices are not made haphazardly.

I also use a formula for introducing new music to the congregation. The first week, our cantor introduces the hymn prior to Mass, during a warm-up. On the next week, the cantor reviews the song with the community prior to Mass. We sing it the third week without a warm-up. On the fourth week we don’t sing the hymn, but we repeat on weeks five and seven. After the seventh week, we sing it when we need it. Now, you may think that our people don’t need the music done so often in order to learn it. But I keep remembering a story that an organist told me when I was living in Alaska some ten years ago. He introduced a new closing hymn and repeated it for five weeks. After the fifth week a member of the community said to him, “I liked that new closing hymn. You know, I think I heard it somewhere before . . . .”

If, after singing a new hymn for over a year, the community still refuses to sing it strongly, I drop it. This refusal tells me that the community does not relate to their God through this particular song or hymn. I may like it, but they don’t!

To me, hymns are the most singable music available for communities. Such music has weathered the test of time and endured, sometimes for many centuries. They work. So often, the music that is being written today is too rhythmically difficult for a congregation. Some melodies are too simple to be interesting; others illustrate poor melodic lines that are difficult to sing and remember. Now, I’m not saying that all contemporary music is unsingable. What I am saying is: Study these songs carefully before introducing them. If it takes my choir longer than seven minutes to learn a new song, I don’t use it. They’re trained musicians; few other members of our community are.

Do all these suggestions work all the time? Heavens, no! I’m not perfect, and neither is my choir or our congregation. We struggle, as everyone does, but the preceding suggestions have helped us minimize our low points.

I pray that God will guide us all as we continue to nurture our communities with faith-giving music. I praise you in your work and dedication.
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BY BENET WELLUMS

Bouncing around this past summer and fall as part of the NPM Traveling Sound and Light Extravaganza, I developed an acute case of cultural whiplash as we jumped from the Great Plains culture of Omaha down to the cultura Hispana in Albuquerque, then on to East Coast Prin and Proper in Philadelphia, to end finally—and with a resounding thump—among the islands of the Caribbean. Junkanoo!

The experience reminded me of a parish which I would recommend for the NPM “We’re Really Trying Hard Award.” Litany of the Saints Catholic Community of Friendly People is located in Near East Hocopple. Their Sunday liturgy expresses their belief in what they call “hospitalable interculturality” which means, according to their parish mission statement, that Litany of the Saints Parish aims, “in its liturgical expression, to accommodate and respect the cultural heritage of each and every member of our community of faith and friendship, without recourse to cultural imperialism or any form of ethnocentrism of any kind whatsoever.”

I visited this community recently, on its parish feast day (All Saints), to watch hospitable interculturality at work. The liturgy began with the members of the ministry of music processing in wearing cottas and robes in the Anglican style, chanting the Litany of the Saints a cappella. When the other ministers appeared in the procession, the music ministers pulled off their cottas and replaced them with stoles. Guitars led the assembly in its gathering song, “Yo Tengo Un Gato.” The Gloria was the traditional one from Zaire, with appropriate drumming and dancing. Because one family in the parish hailed from New Zealand, the psalm was sung in Maori, although the instrumentalists did have some trouble with the fingering on their didgeridoos.

The homily was interesting. After the deacon proclaimed the Gospel in Greek, the pastor seated himself on some cushions underneath an artificial bo tree that

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appeared to be a permanent part of the sanctuary setting. He spoke in five languages, not unlike Pope John Paul’s practice at major liturgies. One of them was Lakota, the latest language to be incorporated into the parish’s worship. (I recognized some of the words from Dances with Wolves.)

The music ministers had disappeared during the homily, but they reappeared at the preparation of gifts to lead the procession to the altar. The music was the old revival tune “Shall We Gather at the River.”

The acolyte holding the incense fell forward, spilling hot coals onto the artificial bo tree.

The eucharistic prayer was a bit jarring, since the priest kept switching languages from paragraph to paragraph, but the acclamations were unified. They were all in Tagalog, part of the draft proposed Missa Filipino. The accompaniment was on a Japanese samisen and an Indian jaltarang. For communion, we sang just one hymn, the traditional “Ubi Caritas et Amor,” with the refrain in Latin and the verses in English, Spanish, German, Tagalog, Lakota, Maori, Basque, Welsh, and Esperanto (just in case).

Everything went well until the ministers began to gather for the final procession. The hymn was a big hit—“When the Saints Come Marchin’ In”—but the procession hit a multicultural snag. One of the music ministers got her cotta caught on the procession leader’s open umbrella. Trying to untangle her, he bumped into the acolyte holding the incense, and she fell forward, spilling hot coals onto the artificial bo tree. The deacon had the presence of mind to grab the procession leader’s bowler hat, dip it into the baptismal pool, and extinguish the smoldering trunk, but when he returned the hat to its owner, the water dripped onto the synthesizer, and that shorted out all the lights in the church. But everything worked out all right in the end. Since the choir members were twirling lighted bull-roarers over their heads, they led the whole assembly out to the reception in the parish hall.
The major benefit I received from this Convention is: swimming, ping pong, and Helen Kemp... junkanoo... the music we had was not just music; it had something to say to everyone else... the singing of NPM... it made me think about my music... think about liturgical prayer... it made me change some of my attitudes... sharing stories with new friends... sharing our faith with so many... a better sense of the "world" church... excellent liturgy... the spirituality and prayer element incorporated into all sessions... learning good liturgical catechism... sense of renewal... hospitality... a well-balanced diet of everything... reaffirmation of what we know to be correct because of the theology that is in the liturgy... a whole new vision for caring for our children... a vision of where we can be... ideas... practical tools that I've needed for twenty years... a sense of personal renewal, very welcome after twenty-one years in this business... the joy of seeing others from my parish experience this for the first time... making contact with other Hispanic pastoral musicians... getting to know the people of the Bahamas and their music... exhilaration... healing... continued information regarding changes in the liturgy and music... diversity of music and cultures... "interculturation"... a variety of experiences from "elegant" musicians from Spain to the "Alabanzas" of the Penitentes, all so different from my parish in Mexico... awareness of and more respect for the other island cultures... introduction to new music and styles... making music with fellow musicians... positive attitudes demonstrated by "key" people... quality and personable presenters... affirmation that I'm on the right track... time for me... knowing that there are so many others out there doing this... challenge to be more than I thought I could be... a good time.

At future NPM Conventions we should have more: varieties of music, including folk... Gregorian chant... Gospel music... music from the islands... more upbeat music... metrical hymns... festival choirs... singalongs... Español... jam sessions... singing... showcases... reading sessions for new music... outreach to the priests... to young people... daycare... lay persons presiding...
at morning and evening prayer ... affirmation in general sessions—we only get it from each other... smiles... fun stuff... practicing at our liturgies what we preach in our workshops... room in the general sessions... exhibits tours of the city we are in... opportunities for eucharist... for reconciliation... bibliographies or suggested reading lists for all sessions, esp. for the general sessions... handouts... workshops and events recorded (audio and video)... familiar music at liturgies that we can read and pray... feminine images of God in our ritual language... programs for spouses... first aid at the first aid station... more about Black issues in the Black Catholic city churches... workshops on liturgical dance... on dealing with pastors... on synthesizers... on youth choir... on the marriage rite... on acoustics... for organists... for brass, strings, percussion... for small parishes... for multicultural parishes... for small choirs... hands-on sessions... one-on-one sessions for particular problems... in-depth presentations on liturgy—ritual and music... long-term (3-4 hour) workshops... opportunities for graduate credit... opportunities for early morning aerobics... coffee... tea... juice... ice... snacks... free time... reflective time... social time... time to ourselves... time to sleep... to share... to eat... places to eat (at reasonable prices) near the Convention site... box lunches... reasonably priced accommodations... elevators.

And less (fewer): big hotels where you get lost... lost time in traveling between sites... musical snobbery... show biz... talking at us... assumptions that everyone has a perfect parish... liturgies that miss the point of praying together... disjointed prayer services that include everything but the kitchen sink... exclusive language... men in leadership positions... major sixth glissandos... contemporary music of dubious quality... overworked presenters... workshops at different sites... bilingual sessions... delayed ceremonies next to fountains... non-multicultural non-buffets... overlapping of the schedules... paying to travel to Mass... mindless, distracting questions... blaming the presiders for everything... male bashing... tenor bashing (we’re not a disease)... peevish comments by NPMers.

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