The Sacramentary Revisited
One company for all your musical needs...

Church choirs, orchestras, glee clubs, musical conservatories.

Years of experience have earned European Incoming Services a reputation for providing the best and most professional land arrangements in Italy for church choirs. EIS can meet every budget and all your choir's requirements from development and planning to promotion of all your concert events throughout Italy and Europe.

Let EIS help your choir experience their most precious dream—
sing at St. Peter's Basilica in Rome!

Join us in one of our next familiarization trips to Italy (seven days, Rome, Florence, and Assisi), departing from New York and Boston (departures from other gateways are available at additional cost) on November 28, 1993; January 16, 1994; and January 30, 1994.

All inclusive $699.00 per person, double occupancy.

The cost of your trip will be deducted from your choir's next trip to Italy.
A PETER’S WAY CHOIR TOUR

LET OUR PERFORMANCE COMPLEMENT YOURS!

ITALY

St. Agnes Cathedral Choir

• Celebrate by invitation, the Solemn Roman Liturgy at St. Peter’s Basilica.
• Perform concert for the city of Rome at St. Ignatius Church.
• Sing for His Holiness and thousands of pilgrims at the Papal Audience.
• Follow the footsteps of St. Francis of Assisi; immerse yourself in the treasures of the Vatican; Ancient and Christian Rome and Florence.

Music Directors & Organists!
Join us on our Familiarization Tour to Rome • Vatican City • Assisi
February 3-10, 1994
All Inclusive from New York $875

St. Stephen Cathedral, Vienna

• Visit the homeland of Mozart, Beethoven, Bach, Schubert, Bruckner, Brahms, Mahler and Strauss
• Visit the cradle of our heritage and music.
• Celebrate liturgies; perform concerts in baroque cathedrals and churches; sing for local choirs and enjoy their song in return.
• Delight in the sights and sounds of Salzburg, Vienna and more.

Music Directors & Organists!
Join us on our Familiarization Tour to Germany & Austria
November 11-18, 1993
All Inclusive from New York $995

FRANCE

Notre Dame, Paris

• Visit Solesmes and experience Gregorian chant, the root of western musical heritage.
• Savor the beauty of Paris, Notre Dame, St. Eustache, and St. Clotilde home of Cesar Franck.
• Share the deeply moving prayer community of Taize.
• Perform, partake and enjoy the culture, music and food of France.

Music Directors & Organists!
Join us on our 3rd Familiarization Tour to France
January 17-24, 1994
All Inclusive from New York $995

All our Familiarization tours are fully refundable when you return with your choir.

AFFORDABLE PETER’S WAY CHOIR TOURS:
We work within your budget limitations!

Consult with us regarding fundraising activities and performance locations. Practical tips for Choir Directors planning music programs are available.

Experience a different culture while fulfilling a lifetime dream of many church choirs to share their love of God with other churches across the world.

Let Peter’s Way assist you in the art of planning by custom tailoring your program and choir tour at the lowest cost and highest standard of quality. Design the tour to coincide with existing events and choral festivals in which you may participate or be a spectator at guaranteed rates.

Contact us now!
CALL: 1-800-225-7662  FAX: 516-767-7094
TAKE ADVANTAGE OF 25 YEARS OF EXPERIENCE WITH CHOIR TOURS TO ITALY, GERMANY, AUSTRIA, FRANCE, ENGLAND, IRELAND AND THE HOLY LAND.

For More Information Contact
Peter’s Way, Inc.
270 Main St., Port Washington, NY 11050 • (516) 944-3055
U.S. (outside NY) & CANADA 1-800-225-7662
Fax (516) 767-7094 • Telex 283380 Pway

Name

Church

Address

City

Please send me information on:

   () Choir Tour
   () Familiarization Tour

Destination

Time of Year

Destination


In This Issue . . .

We examine the Sacramentary. Pastoral musicians know that the history of the books used at worship is an important part of the development of liturgical understanding. In the Western Churches, three or four books for ritual use emerged over time: the book for the reader, the book for the musician, the book for the master of ceremonies, and the book for the presider. At the Council of Trent in 1570, all these diverse books were combined into one, which became the Roman Missal. The reform begun at the Second Vatican Council divided the Missal into two parts, the Sacramentary and the Lectionary. The book for the master of the ceremonies was felt to be no longer needed, and the contents of the book for the musician (the Cantatorium) were divided among the Lectionary, the Sacramentary, and a whole host of musical resources published for choir and congregation.

For the past several years, the book designed primarily for use by the presider, the Sacramentary, has been going through a revision by ICEL (the International Commission on English in the Liturgy). Their suggested revisions are in the process of being passed on to the various national conferences of English-speaking bishops for their recommendations, amendments, and approval before being sent on to Rome for final approval. The draft of the revised Sacramentary has been passed on to the diocesan bishops in the United States. Most notably it contains a wonderful revision of the “Pastoral Notes,” a rearrangement of the introductory rites to make them more seasonally appropriate, a suggestion that the presider’s text for “Let us proclaim the Mystery of Faith” have a variety of phrases to key the assembly to one of the four responses, and a revision of a number of the English chants. Musicians are particularly interested in all of these revisions because the suggestions, if approved, will make our work more effective.

The suggested revision provides for NPM members an opportunity to take a new look at the Sacramentary, not so much from the point of view of the proposed revisions, which will be described in later issues as they are released to the general public, but from the point of view that the Sacramentary is an overlooked source for prayer.

Gabe Huck at Liturgy Training Publications has reminded all of us that with the spread of communion services, a number of parishioners are beginning to say they like “Sister’s Mass” better than “Father’s,” because it omits the eucharistic prayer. Central to any presentation of the Sacramentary is the realization that the prayers in it are the church’s prayer, different from the Scripture, treasured by use, reflected on by the church at prayer.

Those connected with the Rite of Christian Initiation of Adults know that among the current issues in liturgical catechesis is a reflection that deepening the Christian life begins with deepening participation in the prayer life of the church. Gilbert Ostrok’s article in this issue provides a very practical means for implementing liturgical catechesis.

Kathleen Hughes calls us to pray with confidence and hope and to be large-hearted. She points to the role of intercessory prayer in widening the concerns of our hearts, indicating that intercession is important because, through it, we exercise our vocation as a priestly people. Thus, the prayers of the faithful suggest a mode of dialogue with God in which we place ourselves next to Christ at the throne of grace and become co-mediators before God on behalf of others.

Week after week we discover in the prayers of the faithful that no one is outside the purview of prayer; individuals and nations, the weak and the powerful, the lonely, the abandoned, the sick, the dying, and the dead.

This issue reminds us of those who are learning to pray without the priest always present, especially on college campuses, and we celebrate the two-fold prayer of a mother and daughter who have served as pastoral musicians for fifty years.

Our prayer is filled with a diversity of sources; but nowhere is there a source more important for pastoral musicians to drink from than the very font of our liturgy as contained in the Sacramentary. Augustine of Hippo has reminded us of the banquet that such a rich font prepares us for:

In heaven our food will be Alleluia;
our drink will be Alleluia;
our rest will be Alleluia;
our joy will be Alleluia.
In other words, everything will be a praise to God.
Contents

Letters  5

Association News  9

SAMPLE GUIDELINES

Forming Lay Prayer Leaders
BY LINDA M. ARNOLD AND PATRICIA GALLAGHER  14

The Sacramental Revisited

The Sacramental's Introductory Materials:
Worth a Second Look
BY MARK R. FRANCIS, CSV  17

Patterns for Praying Always
BY KATHLEEN HUGHES, RSCJ  20

Why Don't Our Presiders Chant?
BY ROBERT J. BATASTINI  23

Here's a Catechetical Resource
Waiting to Be Used
BY GILBERT OSTDIEK, O.F.M.  28

PROFILES IN PASTORAL MUSIC

Having Too Much Fun to Retire
BY PHILOMENE RELAND, CSJ  33

Back to Basics  35
Reviews  40
Calendar  47

Roundelay 2  52

DMMD News  37
NPM Chapters  45
Hotline  50

MEET THE GALANTI FAMILY OF CLASSIC ORGANS.

We'd like to introduce you to our growing family of classic organs for church, synagogue, residence, concert hall, or university.

From our smallest two-manual specification to our larger two- and three-manual instruments, you will find amazing pipe realism at affordable prices—made possible through the world of Galanti's exclusive Sampled Wave Processing® technology.

We cordially invite your evaluation and critique. And watch for two more additions to our growing family of classic organs to be introduced this spring: the Angelus and Chronicler I.

Galanti. Continuing as part of a family-owned music tradition since 1890.

Daniele Galanti, Chairman of the Board for Galanti Organ Builders, Inc., is the great grandson of Antonio Galanti who started the Italian-based musical instruments manufacturing company in 1890, today known as Generalmusic S.p.A., Mondaino, Italy. Generalmusic makes Galanti and Ahlborn-Galanti classic organs for U.S. and Canadian markets, and is one of the largest builders of organs and pianos in the world.

GALANTI ORGAN BUILDERS, INC.
6600 S.W. 92nd Avenue
Portland, Oregon 97223
Telephone Toll Free: 1-800-582-4466
Our Saturated Repertoire

It seems as though the hymnody of the Catholic Church has turned into a footrace of artists and publishers to keep the Assemblies of America hopping with new music. Though I believe that new music is a sign of the pilgrim church, I question the rate and amount of songs that are hawked. The implication is that you are doing well if you are using something new and, in order to participate well, Catholics must be able to sight-read.

There are many reasons why Catholics don't sing, and one of them is a mutating repertoire. We were once under the assumption that our hymn collection could grow without boundaries. However, for the average Catholic worshipper there is a limited number of times in the church year to sing. So at a certain point, to be viable, the repertoire can change, but not grow.

People in a conglomeration community, as are most parishes, can pray songs only if they “own” them. They can only own songs if they are a part of their history. Songs can only be a part of their history if they are repeated—not once, not twice … At times, for an example of boisterous singing (by nonsingers, no less), we point to “Happy Birthday.” Would this song work if it had a new tune every six months? Does the birthday ritual suffer because of its use?

At the very least, I suggest [that we develop] a comprehensive index of the current hymn repertoire of the American Church. At most, I suggest a moratorium on new music, composers, or publishers. At any level, [we must] realize that our repertoire has reached a saturation point, and any new selection is going to replace [some other selection] and not add to our collection.

Thomas M. Rzonca
Sterling Heights, MI

Try to Use the Best

Having read with great interest the opinions contained in your “Letters” column, I feel compelled to interject some of my feelings which, I might add, are also those of many of my colleagues.

For many years, prior to Vatican II, we were unable to perform many of the great hymns, written by some of the great composers of the past. Since that time we have had opened up to us, largely from the Protestant repertoire, a wealth of not only good, but superior hymnody. I, for one, have made good use of this new availability.

Conversely, a week never seems to go by that I do not receive a catalogue of or two of new “modern” hymns written by a varied assortment of composers. I have played over most of them, and I can say truthfully that, for every one that is tuneful and melodic, there are a dozen or so that are unsingable or awkward. Also, many would be difficult or next to impossible for congregational performance and would even require much practice for a choir to execute with any degree of professionalism.

I am not suggesting that we revert entirely to the old tried-and-true, but [I] certainly agree with Mr. Paul A. Bender (December-January issue) that Bach, Palestrina, etc. will be around long after Mary Haugen is all but forgotten.

We organists/music ministers must always try to use the best at our disposal ad majorem Dei gloriam.

John W. Williams
Homosassa, FL
**Reasons for Decline**

Peter Finn’s article, “A Crisis Facing Us All” [Pastoral Music, April-May issue], raises the topic of the decline of trained organists...Finn should have...offered reasons why there has been a decline.

The decline of students who study organ can be attributed to:
1) lack of school recruitment;
2) a future of employment in three areas:
   —a potential career as a teacher, seriously underpaid, and in recent years having less job security;
   —unless s/he is a one-in-a-million performer, s/he may have a turbulent career as a performer;
   —having a low paying yet highly demanding job as a church musician.

Finn referred to the church musician as a person who deserves a “decent salary for those who give their hearts and lives to the ministry.” As a church musician, one should realize that s/he is “performing” a vocation similar to that of deacon or priest.

Full-time church musicians are the ones who in many cases are present if not playing and/or cantoring all of the Sunday liturgies. In many parishes, the full-time church musician plays the organ, cantors, and directs the choir all at the same time... It is the full-time church musician, in some cases, who instructs couples regarding the [marriage] liturgy and [assists their] planning for it... Full-time church musicians also rehearse choirs, rehearse cantors, plan liturgies, prepare music for choirs, set up microphones, cables, and keyboards and, last but not least, practice. The work of a full-time church musician is probably more than a forty-hour week. One must also take into account that the...musician loses all Sundays because of a schedule of Masses...

In the state of Florida, I have met several church musicians whose salaries ranged from $14,000 to $20,000...for full-time employment... How can the church expect people to live on an average income of $17,000, losing weekends, losing holidays such as Christmas and New Year’s, and basically to be present whenever the doors are open.

A person may assert...that organists can supplement their income with the church’s weddings and funerals. If one examines the amount of work involved by the pastoral musician, one can see the stipend given is well earned...

Salaries should be based on the tasks to be performed, not the wedding/funeral business a church does. A person who works for a church which has ten Sunday liturgies should be paid more than someone who works for a church which has three... Yet there are musicians in churches where there are eight Sunday liturgies and a good wedding business earning the same as a person who is at a church with four Sunday liturgies which does a mediocre wedding trade...

Salaries should not be reflections of the socio-economic makeup of a community. If a person is asked to play for seven Masses, the salary should be the same, no matter where the church is located...

Finn is accurate in stating that a crisis is facing us. One way to avoid the crisis is to address the situation now and discuss some possible solutions. One possible solution is for churches to realize the need for trained musicians. Then churches should do all that is within their power to help secure a future for those people serving in those positions.

Finally, remember your musicians are also people who view their work as ministry... They are also people who deserve a living wage, without needing or expecting supplements...

Roy Roberts
Tampa, FL

**A Place of Refuge**

I am one of those people who has relied for years on the “spirit of Vatican II”... Some days, though, I feel as if this spirit seems to have stumbled at least or, perhaps, fallen flat on its face on the road to renewal. The signs of this failure seem to be all around us: blandly executed liturgies that have yet to probe the richness of the Scriptures or our liturgical heritage, a rising tide of polemic... a pulling back from ecumenical advances, a lack of vision for the future, a failure of hope.

Perhaps some of these strains may really be the gears grinding slowly and without the help of any lubricant to move the institutional church forward toward the vision. I hope that is true, but when friends remind me not to mistake “institution” for “church,” that sometimes is like hearing them tell me not to mistake “reality” for “fantasy.”

When I reach such lows, I look for some personal renewal in worship. I have trouble finding such experiences in my home parish, partly because I am so involved in ministering during liturgy, but I have been lucky to find such... renewing liturgies in other places at least several times each year. One annual renewal, for me, is the major eucharist at NPM conventions, when the hall rings with the joyful sound of an assembly gathered to sing God’s praise. At other times, I seek out the worship conducted by “intentional communities,” such as Catholic Worker groups and others committed to social justice, or... communities gathered for a similarly specific purpose, such as the Carmelite Sisters in Towson, Maryland, who open their communal morning and evening prayer to visitors. Some people might not be renewed as I am at such gatherings; they would criticize the lack of “PC”—prayerful (rubrical) correctness—or the overemphasis on “PC”—politically correct language and gestures. But these experiences keep me going, keep me coming back to serve my parish community as singer and choir director week after week. I hope that all NPM members find opportunities for such personal renewal, because we all need it, and sometimes the parishes that we serve just don’t “do it” for us. With such renewal of our strength and hope, however, we can keep going, and we can keep dreaming of and working toward the day when our parishes will offer richer fare for all who gather to worship.

Virginia Stapleton
Woodbine, MD

**The Same Prayer**

This is in response to a letter that appeared in your April-May 1993 issue from William P. Hanafin of Urbana, Illinois. I would like to answer “honestly” his question, “What really good prayer of yours is the same as the last one you said?” My answer—the “Lord’s Prayer.”

Mary Jane Gast
Randallstown, MD

**Letters Welcome**

We appreciate letters from our readers, though all letters are subject to editing. Address your reflections to: Editor, Pastoral Music, 225 Sheridan Street, NW, Washington, DC 20011-1492. Or fax the editor at (202) 723-5800.

Pastoral Music • June-July 1993
Yamaha presents its Sunday best.

As a piano alternative or the perfect back-up to a built-in organ, the Yamaha Clavinova® CLP-560 is without peer. Although smaller and more portable than a piano, it can produce the sound of many keyboard instruments, from piano and organ to harpsichord — plus numerous other voices. With exclusive Yamaha digital AWM® (Advanced Wave Memory) technology and our exclusive AE™ (Action Effect) keyboard action, the sound and touch of Yamaha Clavinova keyboards replicate an acoustic piano. And, the CLP-560 never needs tuning.

It would take a month of Sundays to list all the features of the magnificent Yamaha Electone®EL-90. It puts 181 voices at your fingertips—including an entire section of digital organ voices, adjustable in flute foot- age, attack and length. Its Touch-Tone key- board gives your organist a new level of musical expression. And its three channel, three-way amplification can fill any space with beautiful, effortless sound. Yet, it's remarkably simple to learn and play.

YAMAHA® KEYBOARD DIVISION

Just complete the coupon and mail to: Yamaha Corporation of America
Keyboard Division
P.O. Box 6600
Buena Park, California 90622

Name ____________________________
Address ____________________________
City ____________________________ State __________ Zip __________
Telephone No. ____________________________

I am interested in □ Electone EL-90 □ Clavinova CLP-560 □ Lease/Purchase

© 1983 Yamaha Corporation of America, Keyboard Division, P.O. Box 6600, Buena Park, CA 90622
THE PASTORAL PRESS
NEW RELEASES!

BECOMING A CATHOLIC CHRISTIAN
A Pilgrim's Guide to the Rite of Christian Initiation of Adults
Julia Upton, R.S.M.
Food for the spirit. The author leads catechumens and those seeking full communion with the Church upon a faith journey. She introduces the "searcher" to the rites that accompany this journey, explores what happens to the "searcher" during this time, and offers suggestions to make this journey more fruitful. $9.95

FAITH, CULTURE, AND THE WORSHIPPING COMMUNITY
Shaping the Practice of the Local Church, Revised Ed.
Michael Warren
Explore how catechesis is vital to the life of the local church, and how to transfer catechesis out of the classroom and into the daily lives of the parish. This publication treats the dilemmas facing catechesis in parishes today. $10.95

TO GIVE THANKS AND PRAISE
General Instruction to the Roman Missal
with Commentary for Musicians and Priests
Ralph A. Keifer
So practical it's like a workbook! In his commentary, the author (1940-1987) focuses on the needs of the pastoral musician and clergy. Deep faith, broad scholarship, and contemporary experience combine to produce both practical ideas and a wealth of insights. $7.95

TO HEAR AND PROCLAIM
Introduction to the Lectionary for Mass
with Commentary for Musicians and Priests
Ralph A. Keifer
As the author stated, "...here is a document with which the churches of God can breathe and grow." Keifer's commentary provides an informative, up-to-date, and necessary tool for all concerned with vibrant parish liturgy. $7.95

PEACERITES
Carla DeSola, edited by Thomas Kane
Affirm and liberate the spirit through dance with this series of five movement workshops about the creating of peace. Reinforce those already committed to working for peace. Challenge others to explore the meaning of peace through shared communal experience. This publication will be of value to both dancers and non-dancers. $11.95

WORSHIP: PRAYERS FROM THE EAST
Bryan D. Spinks
Reach back to the early foundations of Christian belief! The traditions of the Eastern Churches offer all Christians an opportunity to broaden faith. In this publication, the author investigates the eucharistic prayers used in East Syria, and he explains the effect of current liturgical revision on these prayers. $12.95

CREATION AND LITURGY
Studies in Honor of H. Boone Porter
Ralph N. McMichael, Jr., Editor
Based on the general theme of creation, the contributions in this publication consider creation in the history of liturgy, in theology, and in the life of the church. Contributors include: Paul F. Bradshaw, Aidan Kavanagh, O.S.B., Leonel L. Mitchell, Thomas Talley. $24.95

Call today!
The Pastoral Press
225 Sheridan Street, NW • Washington, DC 20011
(202) 723-1254 • Fax: (202) 723-2262
Convention Update

Choral Festival Activities

Ten choirs (one diocesan choir, one cathedral choir, and eight parish choirs) are participating in the First NPM Choral Festival at the National Convention.

The Madison Diocesan Choir is coming from Wisconsin, and the parish choir traveling the farthest distance is the St. John the Baptist Parish Choir from Longmont, CO. The other choirs are St. Mary of the Visitation (Ottumwa, IA), St. John LaLande (Bates City, MO), St. Catherine of Siena (Portage, MI), St. Margaret Mary (Chicago, IL), St. Michael (Wausau, WI), Sacred Heart (Columbia, MO), St. Thomas Aquinas (East Lansing, MI), and the Assumption Cathedral Choir (Louisville, KY).

All the choirs will register on Thursday evening at the Shrine of St. Joseph, beginning at 6:00, and a rehearsal of the massed choirs with Frank Brownstead will run from 7:00 to 9:30.

Individual choir presentations will take place on Friday morning, with the first choir reporting to the warm-up room at 8:00 A.M., and the last choir scheduled to perform at 11:50. After the lunch break, the adjudicators will announce the names of the top three rated choirs, and all the choirs will then rehearse once more with Frank Brownstead before the Festival Concert begins at 4:30 P.M. Each of the top three rated choirs will perform individually, prizes will be awarded, and the massed choir will perform six pieces.

Members Update

Who Do You Say That I Am?

NPM is sponsoring a gathering this fall, November 18-20, on the topic "Who Do You Say That I Am?—Images of Christ through the Eyes of Women." The site is Trinity College in Washington, DC.

The major presenters are Dr. Rosemary Radford Reuther of Garrett Evangelical Theological Seminary and Dr.
Elizabeth Johnson, CSJ, from the Department of Theology at Fordham University.

The event is organized around a five-part musical composition by Marty Willett; singers and dancers are led by Dr. Wendy Wright from the Department of Theology at Creighton University.

Topical circles are being facilitated by Sr. Mary Collins, OSB, Dr. Sonya Quitlund, Dr. Georgia Keightley, Dr. Diana Hays, Dr. Marina Herrera, and Ms Rosemary Hudeccheck.

For more information please write to: Images of Christ Event, National Association of Pastoral Musicians, 225 Sheridan Street, NW, Washington, DC 20011-1492. Phone: (202) 723-5800. Fax: (202) 723-2262.

Help Shape the Future

A will is a description of how you want your possessions used to shape the future after your death, but your intentions will be honored only if you have a properly executed will. Please include NPM in your hopes and designs for the church’s future by including a bequest for our programs in your will. If you would like information about establishing scholarship funds or limited trusts for special programs, please contact the National Office at (202) 723-5800. Fax: (202) 723-2262.

On the Air in Riverside

NPM member Teri Seipel hosts “Cross Reaction” each Saturday morning (7:00-9:00) on KUCR 33.3 FM, the radio station of the University of California, Riverside. The program features liturgical music and is one of the first such programs to be broadcast from a secular university campus radio station. Catholic compositions dominate the selections, though some mainline Protestant music also receives airplay. Ms Seipel invites NPM members to send CDs (or tapes, if CDs are not available) of their compositions for possible airplay. All styles of music are welcome—pop, chant, rock, Mass settings, instrumental, bilingual, and so on. Contact: Teri Seipel, 3637 Rosewood Place, Riverside, CA 92506. (909) 784-6340.

Meetings & Reports

Lectionary for Children

The U.S. bishops have approved the Lectionary for Masses with Children for use beginning on the First Sunday of Advent, November 28, 1993 (Year B). The Lectionary will be published in four volumes, a single volume for each three-year Sunday cycle and another volume for weekdays.

Catechism of the Catholic Church

Catechists, preachers, musicians, theologians, and other members of the church are studying the new Catechism of the Catholic Church in its various translations. Because there are some fears about how this catechism will be implemented, we share these reminders from the United States Catholic Conference.

The Catechism is not—
- a text to be used in the classroom;
- a question-and-answer book to be memorized;
- a guide to teaching methods or educational strategies;
- a replacement for current religious

Keep in Mind

Frère Robert of Taizé.

Robert Giscard was born in Lyon, France, on May 6, 1922. He joined the Taizé community as one of its first members in 1946 and remained in the community for forty-seven years, until his death on March 12 of this year. As a medical doctor, Brother Robert took care of the people in neighboring villages, though he is best known internationally for his musical talent used in collaboration with Jacques Berthier to develop the unique hymnody of Taizé. The official notice of his death issued by the community said that “his witness as a person of fraternal communion and his service in the church will remain vivid for all those who knew him.” With this song that he taught us, we pray for him: “Nunc dimittis servum tuum, Domine, secundum verbum tuum in pace.”
education textbooks;
+ the exclusive means of catechesis.

The Catechism is—
+ an instrument for transmitting the essential and fundamental content of Catholic faith and morals;
+ a point of reference for all who are involved in catechesis;
+ a statement of unchanging doctrine presented in the context of today's reality.

Celebrate the Arts

A National Symposium on Standards in The Arts was held in Washington, DC, March 7-9, 1993. A coalition of music organizations sponsored the gathering in reaction to the initial omission of music and the arts from the National Educational Goals for the year 2000. Since their initial outcry, a second movement has taken place under the leadership of a variety of associations and organizations to provide "world class standards for American education."

In addition to leaders in the arts, educators and other specialists in mathemathics, science, history, civics, geography, and English are in the process of forming a list of standards.

The March symposium brought together the team creating the standards for the arts for discussion and frank criticism with various questioners and future promoters of the standards.

Key concerns expressed include the criticism that the standards tended to be exclusive, while the arts tend to be inclusive. Other questions raised asked how teachers in the classroom would participate in the process of approval and out of what value system or vision statement the standards would arise. What do we want to happen in arts education?

The Music Educator's Division of NPM is working on a Catholic perspective on these standards. While these discussions are particularly relevant to the Music Educator's Division, all of our members have a stake in the future education of our children.

New Presbyterian Book of Common Worship

The Theology and Worship Ministry Unit of the Presbyterian Church (U.S.A.) has prepared a new Book of Common Worship that contains a collection of liturgical resources in the Reformed tradition. It draws from the series of Supplemental Liturgical Resources that has been in use for more than ten years, and it includes lectionary references, a psalter, other liturgical resources, and commentaries. This book is the successor to The Worshipbook and its predecessor, The Book of Common Worship (1946). The book will be introduced to the church at six regional "Festivals of Worship" that begin in late September and run until January of 1994. Each festival will offer a special focus for church musicians. For more information, contact: Denise Williams, Theology and Worship Ministry Unit, Room 3406A, 100 WITHERSPOON STREET, LOUISVILLE, KY 40202-1396. (502) 569-5289.

Music Clubs Convention

The National Federation of Music Clubs held its biennial convention in Buffalo, NY, April 19-27. The Federation is one of the world's largest music organizations, with headquarters in Indianapolis. The featured speaker at the convention was Robert Freeman, director of the Eastman School of Music, who spoke on "The Future of Music in America." Other events included a Young Artists Competition with awards totaling $49,000, presentation of the NFMC National Citation awards, and a concert by Gary Lakes of the Metropolitan Opera.

Help for Funding a Pipe Organ

The Associated Pipe Organ Builders of America has available a free guide to pipe organ planning and fund raising. They also offer an excellent guide to planning worship space with respect to sound, music, and the pipe organ, titled Planning Space for Pipe Organs. To receive either publication, contact: APOBA, PO Box 155, Chicago Ridge, IL 60415. 1 (800) 473-5272.

Notre Dame's "Grand Orgue" Returns

NPM hails the restoration of the "Grand Orgue" at Paris's Cathedral of Notre Dame. The organ was originally installed at the beginning of the fifteenth century. It was entirely reconstructed by Francois Thierry, assisted by Francois Henri-Cliquot during the second quarter of the eighteenth century, and then it was moved to the "new tribute" by the architect Viollet-le-Duc.

The Commission on Organs in Historical Monuments decided, in 1989, that the instrument was entirely worn out, so they gathered specialists from three French organ manufacturers to work on a new restoration. Finished in December 1992, this most important of French organs boasts 8,000 pipes and 112 stops on a five-manual console. The restoration involved 40,000 work hours across thirty months. The cost of eleven million francs was financed entirely by the Ministry of Culture. The new organ uses a digital transmission system and is MIDI-equipped.

The dedication ceremonies took place on December 4, attended by Cardinal Jean-Marie Lustiger. An immense television screen placed in front of the choir showed participants how the organ was dismantled and rebuilt. The dedicatory performance was by Olivier Latry, the youngest of Notre Dame's three organists, interpreting one of Olivier Messiaen's early (1932) compositions for organ, L'Apparition de l'Eglise éternelle. As Latry reached the work's crescendo, the lights came up progressively down the great nave of the cathedral. It was indeed, as the journal Célébrer reported (228 [February 1993]), a "moment of great poetry!"

Help for Small (Episcopal) Parishes

The Episcopal Church's Standing Commission on Church Music has a subcommittee on music in small parishes (Marilyn Keiser, chair). This subcommittee is establishing a training program designed for people who do not have advanced training in church music. Workshops administered at the diocesan level will be offered over a two-year period and will lead to the Presiding Bishop's Diploma in Church Music. Topics will include such subjects as performance skills, hymnology, theology, liturgy, and skills in teaching music to congregations. A leadership training seminar for people selected to lead the diocesan workshops is planned for the summer of 1994 at Virginia Theological Seminary.
New Magazine

Rev. J.-Glenn Murray, S.J., will serve as the editor of a new magazine, Plenty Good Room, a periodical for and about worship in the African American community. It is scheduled to begin this summer and will be published by LTP, Chicago.

Dancing the Requiem

The Christian Performing Artists’ Fellowship, whose members come from over two hundred churches and twenty denominations, concluded its seventh season on March 19 with a choreographed, “liturgical” version of Mozart’s Requiem, performed at Constitution Hall in Washington, DC. Dr. Patrick Kavanaugh, founder of the Asaph Ensemble, directed the performance, which included, in addition to the Requiem, music by Verdi, Bach, Mendelssohn, and Rimsky-Korsakov—all selections to be featured on a CD to be released by Sparrow Records later this summer.

The Fellowship is traveling to Moscow in July to present I Am the Way, an opera based on the life of Jesus composed by Metropolitan Opera star Jerome Hines, at Moscow’s Bolshoi Theater at the invitation of the Bolshoi’s directors.

For more information about CPAF and the Asaph Ensemble, write: Dr. Patrick Kavanaugh, The Christian Performing Artists’ Fellowship, 10523 Main Street, Suite 31, Fairfax, VA 22030. (703) 385-CPAF.

Places for Devotion

John Buscemi has written a brief but powerful essay on “Places of Devotion” to encourage a renewed interest in “decoration” in contemporary liturgical architecture and design. One architectural trend of the contemporary liturgical movement has been to interpret the Vatican Council’s directive to clarify the liturgical symbols as a call to simplify and even to sterilize the liturgical space. The trend toward Scandinavian design with its clean lines has taken in its wake the devotional “messiness” of our churches. Buscemi discusses the appropriate use of devotional space in liturgical architecture, a subject of great interest to all musicians committed to the development of the arts. His essay is available as Places for Devotion, Meeting House Essays Number Four, published by LTP.

For Musicians Who Publish

The Art of Music Licensing, by Al Kohn and Bob Kohn, is a 1,000-page practical guide to granting licenses and obtaining permissions to use music. It covers complete copyright issues and granting and clearing music rights. Most importantly, it contains over 70 model forms used in the industry.

This book is issue-specific: It treats the reasons for granting a license; locating the owner of the subject music; working out fee agreements (including flat fee and royalty agreements); setting the scope, territory, and duration of the licensed use; distinguishing between exclusive and nonexclusive rights and licenses; handling assignments and renewals; and avoiding drafting pitfalls and loopholes by covering all the contingencies. The Art of Music Licensing ($95) is published by Prentice Hall Law and Business, 270 Sylvan Avenue, Englewood Cliffs, New Jersey 07632.

Preludes par L’ANFOL

The French National Association for the Formation of Liturgical Organists (L’ANFOL) in conjunction with the Center for Pastoral Liturgy is publishing a new French-language magazine, Preludes par L’ANFOL, edited by George Guillard, will include regular columns on the organist and his/her work; regional reports; aesthetics and musicians (fundamental documents); the organists and Sunday; and “Echoes and Gossip” in the little world of organists. For more information, contact Preludes par L’ANFOL, 22 rue Camille, F69003, Lyon, France.

Continuing Ed in Louvain

The American College at the Catholic University of Louvain offers two continuing education programs. The first is a three-month sabbatical for priests and men and women religious that follows the academic semesters of the University; the second is a Theology for Ministry Summer Session in July designed for all who minister in the church. For more information contact: Dr. John A. Dick, Director, Institute of Continuing Education, The American College, Naamsestraat 100, 3000 Leuven, Belgium. Phone: 32 (0) 16 22 19 55. Fax: 32 (0) 16 23 14 17.

Where Are They Now?

Dennis J. Fitzpatrick, founder of the Friends of the English Liturgy in the 1960s—later FEL (see Pastoral Music 16:2 [December-January 1992] 49-52), has recently begun a new group to encourage continuing reform in the Catholic Church. For more information on “The Friends of Vatican III on Church Democracy” and its proposals for implementing the policies of Vatican II and making other changes, contact Dennis Fitzpatrick, 3342 S. Sandhill Road #9-444, Las Vegas, NV 89121. (213) 828-5517.

Pastoral Music • June-July 1993
Celebrating Ordinary Time
Rob Strusinski, Showcase Presenter
(Thursday: with Julie Howard and The Crayons)

Wednesday, June 16—1:00 p.m.
Thursday, June 17—1:00 p.m.
Room 100C

Celebrating with Children
Julie Howard, Showcase Presenter
with The Crayons

Friday, June 18—1:00 p.m.
Room 100C

Visit us at our booth, #211, 213, and 215.

If you cannot attend our showcases, please call or write after June 18th for a free program booklet (while supplies last) featuring music from the showcases.

THE LITURGICAL PRESS
St. John's Abbey, P.O. Box 7500, Collegeville, MN 56321-7500
Phone: 1-800-858-5450  Fax: 1-800-445-5899
One of the greatest gifts of the years since the Second Vatican Council has been the empowerment of lay people as leaders of communal prayer. All types of groups, from liturgy committees to parish councils to base communities, now pray together regularly. Sometimes clergy are present as a natural part of these assemblies, perhaps taking their turn as presider in a regular rotation with lay leaders; frequently, however, clergy are not present.

Communal prayer also takes place on college campuses. Groups of students, defined by common interests, lifestyles, or simply friendships, will gather (usually late at night) to pray together. Some emerge as the natural leaders, generally because they are more comfortable articulating their faith.

At The Catholic University of America we employ five graduate students and twelve undergraduate students to assist the professional staff in the work of the campus ministry. These students regularly lead prayer services in the residence halls and are constantly looking for help in this ministry. Because the professional staff is committed to giving the necessary training for these students to do their work well, we have begun to develop guidelines and resources to meet this commitment.

Gathering the Elements

At a recent staff meeting we presented the following guidelines in order to help student leaders develop a repertoire of liturgical principles, gestures, and prayers which could facilitate their ministry of prayer, not only in their work at the university but also after they graduate, in their future life in the parish and other prayer communities.

We share these thoughts here in the hope that more and more lay leaders of prayer will be able to follow their call within their communities and emerge to lead others confidently and prayerfully in the rich liturgical tradition which our church has developed throughout the ages. We have organized our presentation around the concepts of basic principles, space, focus, ritual elements, prayer elements, and resources.

**Principles.** In preparing for a meaningful prayer experience it is helpful to observe certain principles:

- Have a definite beginning and a definite end.
- Balance the elements of spoken word, silence, and music.
- Always provide for a leader.
- Always provide an opportunity for all to participate.
- Work for integration of focus with the elements.
- Be sure the prayer is Trinitarian.

**Space.** On campus, much of the night prayer takes place in a room, lounge, or study space. Students are encouraged to create a prayer space prior to the gathering of the group. We suggest the simple use of light, symbol, and sound (music and silence).

**Focus.** While the focus of our prayer is always on the paschal mystery of Christ, it is helpful if the members of the assembly can relate this focus to whatever is going on in their lives or to the church calendar for a given day. We recommend the following for focus:

- Liturgical season;
- Natural season;
- University life (home-sickness, midterms, finals, graduation);
- Saint of the day;
- Social issues (homelessness, hunger, racism, war);
- Human experience (death, separation, love, divorce);
- National, world, or local events (elections, crime, the environment, the opening of peace conferences).

**Ritual Elements.** Community prayer is always enriched by the elements of symbol and ritual gestures. A basic repertoire of symbols includes natural or seasonal elements (flowers, branches, earth) and basic Christian symbols (bread, wine, water, light, cross). A variety of ritual gestures might include postures (standing, kneeling, as well as sitting); use of the hands and arms (gestures of praise, petition); sign of the cross; and the sign of peace.

**Prayer Elements.** A balance of written, spoken, prepared, and spontaneous elements is useful. Thoughtful alternation of word, music, and silence is effective. We recommend selections from the following: psalms, other scripture readings, appropriate literature, music, intercessions, shared reflection on the reading, traditional prayers (Our Father, Hail Mary, gospel canticles, litanies, sign of the cross), and silence.

**Resources.** There are many resources one might turn to in preparing for prayer. These resources are of different types and through practice one learns to discriminate for the purpose of using them effectively. Some recommended resources are the following: Bible, Lectionary, Sacramentary, Household Book of Blessings, Scripture commentaries, At Home with the Word (LTP), and Sourcebooks for the Season (LTP).

Possible Patterns

After we presented these guidelines, our student assistants immediately asked us: "How do we put all this together?" We answered their question by presenting three patterns as possibilities in the hope that familiarity with these structures would free them to enter more deeply into the act of leading the prayer. We need to keep in mind the distinction...
between praying the liturgy of the hours and the prayer patterns that develop in prayer groups. The liturgy of the hours is the public prayer of the church. It follows a definite form (within which many variations are possible) and calls for a certain solemnity no matter how simply or fully it is celebrated. The focus is on praise of God, our Creator, in the name of Jesus, through the power of the Spirit. Prayer groups are more informal, less structured, and focus more on the personal faith development of their members. The movement of the prayer is more evolutionary and may sometimes extend over a prolonged period of time.

Models one and two below are based on the liturgy of the hours, but model three, based on a guided meditation, relates more to the way prayer groups operate. In any community it is possible that these forms of prayer will overlap, but it is important that the leader be aware of the shape of the prayer and know when to use the appropriate form. This is essential to the community’s growth in prayer.

MODEL ONE: NIGHT PRAYER

Call to Prayer
(traditional expression, or one that has been prepared)

Review of the day: a reflection in the presence of God
(Leader introduces this; it touches on encounters, relationships, use of resources, responsibilities as a student)

Song
Psalm
(prayed choir to choir; or one person prays verses, all repeat the refrain between verses, spoken or sung; or prayed with instrumental music played softly behind the spoken text)

Collect
Reading (short)
Response
(sung refrain or silence)
Canticle of Simeon
Concluding prayer
Dismissal
Marian hymn or prayer

MODEL TWO: WORD SERVICE

Call to Prayer
(Christ our light/Thanks be to God or Sign of the Cross or The Lord be with you/ And also with you)

Song
(This could be a refrain or mantra. Introduce the focus or lead an opening prayer which refers to it. (See examples in the Sacramentary.)

Reading

Sung Response
Silence
Shared Reflection
Intercessions
Our Father
Dismissal or Blessing

MODEL THREE: GUIDED MEDITATION ON A SCRIPTURE PASSAGE

Preparation or offering prayer
Ask for a grace which is relevant to the passage; for example, to love our God more deeply
Lead the group through a relaxation/breathing exercise
Read the Scripture through once
Look at natural divisions of the passage; re-read one section at a time asking questions to help others use their sense to see and hear and experience the scene; do this with each section. What is the central issue or question in the passage? Ask it. Invite the group to a conversation with Christ about the feelings or insights of the prayer time
Conclude with the Our Father or Glory Be
Share reflection on the experience
Intercessions
Our Father
Closing Prayer
Dismissal

We believe that leading the community in prayer is one of the most important aspects of our ministry. Training our student staff to do liturgy well has always been our primary focus; we hope that our material and training will enrich their ministry here at The Catholic University of America. Further, we hope this material will empower them and others for present and future liturgical leadership in the parish.

Suggestions for Further Reading

The Sacramentary Revisited
The Sacramentary's Introductory Materials: Worth a Second Look

By Mark R. Francis, CSV

One way to elicit yawns and to cause eyes to glaze over in liturgy planning sessions around the country is to mention the word "sacramentary." To many people, even those people ministering liturgically in parishes, the Sacramentary is still the "priest's book." And to a certain extent, if we reflect upon its history, this is understandable.

For centuries the Missal or Sacramentary was considered "off-limits" to lay people (except for altar boys who carried it from one side of the altar to the other during the celebration). In fact, the description of the Rite of Mass found in the previous Missal focused exclusively on what the priest was to do—his words, postures, gestures—lay people were never even mentioned. These are just a few reasons, although others might be cited, why so few people, even today, think to refer to the Sacramentary for more than "rubrical” answers to their liturgical questions.

The Animating Vision

The neglect of this pastoral resource is very unfortunate. This book and its introductory material belong to the entire church—not just to the priest/presider. Along with the rubrical or ceremonial description of the Rite of Mass, the introductory materials of the Sacramentary present the pastoral-theological vision that animates the eucharistic celebration and reflects the renewed understanding of the church articulated by Vatican II. In other words, beyond an overview of the ceremonial mechanics of the celebration, the documents that introduce the Sacramentary offer something even more crucial for good liturgical preparation: the reasons why we celebrate the eucharist as we do. They offer the liturgical spirituality basic to Roman Catholic worship. The Directory for Masses with Children, the General Norms for the Liturgical Year and Calendar, and especially the principal document introducing the Sacramentary, The General Instruction of the Roman Missal with its Appendix for the Dioceses United States, are all fundamental pastoral resources that should never be overlooked by those charged to care for the community's liturgy.

Like the other liturgical books inspired by the Second Vatican Council, the Sacramentary does not begin immediately with the text of the rite itself. Instead, the liturgy

Rev. Mark R. Francis is a Viatorian priest and present chair of the Department of Word and Worship at the Catholic Theological Union in Chicago. His latest book, Liturgy in a Multicultural Community, was published by The Liturgical Press.

Pastoral Music • June-July 1993
proper is preceded by introductory material that seeks to interpret what follows and to situate the celebration in a theological-pastoral context. Moving progressively from a general to a more detailed look at the eucharistic rite, the

This section is a “must read” for those who are still being challenged by people who claim that the Order of Mass is “not traditional.”

General Instruction of the Roman Missal offers “general guidelines for planning the eucharistic celebration properly” and sets forth “rules for arranging the different forms of the celebration” (§6). The sharp-eyed reader will immediately note that the General Instruction itself has an introduction consisting of fifteen articles that was added to the original document issued in 1969 at the behest of Pope Paul VI. This introduction was responsive to critiques leveled against the new rite by those who saw it as untraditional and unorthodox. The intent of this first section of the Instruction is to point out that the new liturgy is in continuity with the Tridentine Rite and is, in many ways, even more faithful to the tradition of the church than the liturgy it replaces. This section is certainly of benefit to anyone filling a liturgical leadership role in a parish. But more particularly, it is a “must read” for those who, in the exercise of their ministry, are still being challenged by people who oppose the new Order of Mass because it is “not traditional.”

The General Instruction proper begins with a short chapter of six articles titled “The Importance and Dignity of the Eucharistic Celebration.” This section develops what could be termed the primary principle of liturgical reform—that the celebration of the eucharist is not an act of the priest alone, but an action that belongs to all of the baptized who assemble to praise and thank God for the Paschal Mystery of Jesus Christ—Christ’s suffering, death, and resurrection—the mystery of faith that manifests itself continually in the lives of those gathered for worship.

The full, conscious, and active participation of the baptized assembly in the liturgical action is a principal value that inspired all the other reforms, from the simple streamlining of rubrical details to the more radical cultural adaptations of the liturgy. These actions were taken to make the worship of the church more accessible to all of God’s people.

The second chapter “The Structure, Elements, and Parts of the Mass,” treats the eucharistic liturgy in more detail. However, it begins with article seven, which could be regarded as the key article of the Instruction, because it speaks of the fourfold way in which Christ is present in the eucharistic celebration: “Christ is really present to the assembly gathered in his name; he is present in the person of the minister, in his own word, and indeed substantially and permanently under the eucharistic elements.” It would be difficult to overvalue the importance of this affirmation of Christ’s real presence in both the assembled community and in the scriptural Word. For centuries after the Council of Trent, an almost exclusive emphasis was placed on the presence of Christ in the consecrated elements and in the person of the priest. The teachings of Vatican II reflected here advance a traditional and more balanced Catholic vision of Christ’s presence in the community and the Word. The chapters that follow such as “Offices and Ministries in the Mass” (III), “Different Forms of the Celebration” (IV), and “Arrangement and Decoration of Churches for the Eucharistic Celebration” (V) can be rightly viewed as extended liturgical expressions of and reverence for these various forms of Christ’s presence.

Because this material is addressed to an international community, each national bishops’ conference was invited to append pastoral notes to the General Instruction interpreting its general principles for particular nations and cultures. Thus, following the Instruction is the Appendix to the General Instruction for the Dioceses of the United States. The bulk of this document was approved in November 1969 at the plenary session of the National Conference of Catholic Bishops. As the church in the United States gained experience with the reformed rite, subsequent interpretive documents have also been issued, such as Music in Catholic Worship (1972) and Environment and Art in Catholic Worship (1978). Thus, both the Appendix
and the later documents should be read together since they further elucidate many of the aspects of the Rite of Mass discussed in the Appendix.

Skill in Liturgical Languages

The document that follows the General Instruction and its Appendix in the Sacramentary is The Directory for Masses with Children. The Directory was issued in 1973 by the Congregation for Divine Worship after years of consultation with diocesan-level liturgical commissions. These commissions had permission to experiment with the Rite of Mass to help children of catechetical age participate more fully in liturgical celebrations and gradually feel at home in the adult worshipping assembly. While the Directory draws on insights from this experimentation and reflects the church’s desire to respond more effectively to the particular needs of children in the liturgical assembly, it would be a mistake to regard this directory as pertaining only to “Masses with children.” Its insights on liturgy naturally flow from the Instruction and can serve as a solid basis for interpreting and adapting the Rite of Mass in other pastoral circumstances—for example, in celebrating the eucharist with those with mental disabilities.

More attention to these elements would go a long way in overcoming the inertia that seems to be the order of the day in many of our parishes.

This document especially draws attention to the crucial role that “liturgical languages” play in “the full, conscious, and active participation” of the assembly in the liturgical event. Interestingly enough, much of what this document states about good liturgical practices in Masses with children also applies as well to adult celebrations: careful attention to both the choice of music and the assembly’s involvement in the music-making (#30-32), gestures that are full and inviting and gestures that involve those gathered in the movement (#33-34), visual elements that excite the sense and imagination (#35-36), and the purposeful use of silence to help the assembly enter into a spirit of prayer and contemplation (#37). More attention to these elements of good liturgical style in eucharistic celebrations with adults would go a long way in overcoming the inertia that seems to be the order of the day in many of our parishes. A careful reading of the section of this document titled “The Parts of the Mass” also helps to round out what is said in the Instruction.

The emphasis on the formative power of the liturgy is one of the more important aspects of this document. Again, what is predicated of the eucharist celebrated with children is applicable to all liturgical celebrations. The affirmation that “a fully Christian life is inconceiv-
Patterns for Praying Always

BY KATHLEEN HUGHES, RSCJ

Where and how do Christians learn to pray? Often, in response to such a question, it has been pointed out that the psalms form the perfect book of prayer. The preoccupations of the psalmist are timeless; the range of emotion, affection, and longing found in the psalms includes love, fear, lament, ecstasy, anxiety, hope, desire, repentance, thanksgiving, and praise. Indeed, Jesus was steeped in the psalms; their words were on his lips and they continued to nourish the community’s life with God. To this day the Psalter remains an excellent resource for Christian prayer.

But have we ever thought of the Sacramentary in the same terms? In this essay, I would like to suggest that between its covers we find the deepest desires of our hearts spoken in various ways; we learn, through these many different types of prayer, a way to “pray always,” and not just when we are gathered for formal prayer. I don’t mean so much that we need to become attentive to its technical structures. I refer rather to the affections of

Kathleen Hughes, RSCJ, is professor of liturgy and academic dean at the Catholic Theological Union in Chicago. As a member of the Advisory Committee of the International Commission on English in the Liturgy, she has collaborated in the revision of the Sacramentary, a work scheduled for completion in 1994.
the heart which are brought to expression on page after page of the *Sacramentary*. Through its language we express praise, thanksgiving, sorrow, and need. We name ourselves as saved and sinner, bound and free, joyful and sorrowful, attentive to God’s word and distracted by daily cares. Just like the Psalter, the *Sacramentary*—for those who become attentive to its content—may also quite justifiably be regarded as a school for prayer.

Intercession is the exercise of our vocation as a priestly people whose hearts are stretched to accommodate needs larger than our own immediate preoccupations.

---

With Confidence and Hope

One pattern of prayer which is ubiquitous in the *Sacramentary* is the collect, essentially a prayer of petition rooted in praise and remembrance. It is the collect form of prayer which concludes the introductory rites, the prayers of the faithful, the preparation of the table and the gifts, and the reception of communion. In a sense it is that model of conversation with God which seems most congenial and most spontaneous for us because it parallels the way we converse with one another and, sometimes, slip in a request: “please help me, lead me, teach me, give me, do for me, be for me . . .”

In a collect we first address God by name. Then the prayer continues in either one of two directions. Most frequently it says more about God by recalling some of God’s actions. For example, “you loved the world so much you gave your only Son to free us from the ancient power of death,” or “from the days of Abraham and Moses until this gathering of your Church in prayer, you have formed a people in the image of your Son.” And the reason we elaborate the address and recall God’s past faithfulness to us is to give us confidence that God will again be attentive to our pleading and supply our need.

Sometimes, however, rather than saying more about God, we get right down to cases and describe our neediness before we ask for God’s help. After addressing God we describe something of our present condition: “We rejoice in the faith that draws us together, aware that selfishness can drive us apart,” or “in this time of repentance we call out for your mercy.”

The heart of the collect is the petition, often expressed in verbs of a strong imperative mood: hear us, draw us, call us, increase our longing, support us, sustain us, protect us, forgive us, free us, keep us steadfast, and so on. And sometimes we add the reason we are asking: “Make us faithful to your Word, that we may bring your life to a waiting world”; or “Help us to embrace the world you have given us, that we may transform the darkness of its pain into the life and joy of Easter.”

The conclusion of every collect style prayer joins our prayer to that of Christ who is our mediator before God: 
We ask this through Christ—described in the Epistle to the Hebrews as the one and only high priest, who intercedes always on our behalf.

Learning To Be Large-Hearted

A second pattern of prayer we learn through the *Sacramentary* is intercessory prayer. Intercession is, of course, another form of petition, but in this type of prayer it is for others besides ourselves that we beg. The *General Instruction of the Roman Missal* speaks of this type of prayer as the exercise of our vocation as a priestly people whose hearts are stretched to accommodate needs larger than our own immediate preoccupations. Basically, the prayers of the faithful suggest a mode of dialogue with God in which we place ourselves next to Christ at the throne of grace and become co-mediators before God on behalf of others.

Intercession breaks our hearts open to care for the needs of the world, the church, the poor, the sick, and all who suffer. We lift up now one person, now another, before God; our hearts roam the world and, as we become aware of catastrophe, war, famine, and sufferings of every kind, we ask that God will hear our plea, bring solace, comfort, compassion, and justice to a world in need, embrace the weak with tenderness and love, and tutor us to cooperate in bringing about God’s reign.

Week after week we discover in the prayers of the faithful that no one is outside the purview of prayer: individuals and nations, the weak and the powerful, the lonely, the abandoned, the sick, the dying, and the dead. All find their way into our consciousness and our prayers, and thus perhaps more permanently into our hearts. The *Sacramentary* contains some models for our intercession; more importantly, it teaches us to be large-hearted before God.

Beloved Sinners

A third habit of heart which the *Sacramentary* teaches is trust in God who, despite our sin—or perhaps because of it—is a God of gentleness and compassion.

In the penitential rite we have a variety of forms of prayer which help us to name our sin and to throw ourselves on God’s mercy. We learn, for example, to confess our sin—both what we have done and what we have failed to do. We admit what we have done and ask forgiveness: “Lord, we have sinned against you; please show us your mercy and love and grant us salvation.” Often we use a litanic form, a mantra-like prayer, in which we focus not on ourselves but on Christ, the one
who came to call sinners, who was sent to heal the contrite, who pleads for us at God’s right hand, and again and again we implore God’s mercy.

Furthermore, the penitential rite does not exhaust the ways in which we discover that we are loved sinners and that we are steeped in God’s mercy and compassion. The whole of the eucharist is an expression of reconciliation; the eucharistic prayer begs that we, too, will be transformed, as are the gifts of bread and wine, truly changed into the body and the blood of Christ. The Our Father and

We learn that all is gift: creation, human life, this community we call church, the holy men and women who have gone before us, the water, the oil, the bread and wine.

the exchange of peace always remind us that we will be forgiven to the extent that we are ambassadors of reconciliation, loved sinners becoming loving emissaries of God’s healing and peace. Before communion at the table of the Lamb of God we confess once more that we are sinners, unworthy yet called back to life in Christ.

Through a variety of prayer forms, then, we learn to stand before God and to speak to God, both as sinner and as saved. We are taught ways of expressing our failings and weakness, utterly confident that God, who is greater than our sin, will answer when we call and will transform us through Jesus, the Word who brings salvation, the hand of God stretched out to sinners, the way that leads to peace.

Our Primary Attitude

Through the prayers of the Sacramentary we discover, too, that gratitude is a Christian’s primary attitude of heart, and that even the experience of gratitude itself is instilled within us by our generous God: “You have no need of our praise, yet our desire to thank you is itself your gift. Our prayer of thanksgiving adds nothing to your greatness, but makes us grow in your grace, through Jesus Christ our Lord.”

Again and again we learn to lift up our hearts in thanksgiving and praise—through the words of the prefaces, the eucharistic prayers, the blessings. Again and again we say: “We do well, always and everywhere to give you thanks;” and we learn thereby that all is gift: creation, human life, this community we call church, the holy men and women who have gone before us, the water, the oil, the bread and wine. We give thanks that God has blessed us with ministers of the Gospel and that each one of us has been called to stand in God’s presence, a chosen race, a royal priesthood, a holy nation, a people set apart and called to service. We give thanks for the mirabilia dei, the mighty acts of God throughout human history.

And above all, we give God thanks for sending the beloved, Jesus Christ, who has destroyed death and restored life once and for all, who saves us and sets us free, and who will come again in glory.

Praise for God’s mighty ways; thanksgiving for God’s tender gifts—these two habits of heart, inextricably bound together in our liturgical prayer, are formed for a lifetime through the prayers and blessings of the Sacramentary.

Just as does the Book of Psalms, the Sacramentary includes a range of emotion, affection, and longing. The prayers of this book, spoken week after week in our midst, nourish our life with God and form us as pray-ers: women and men steeped in a tradition of praise, penitence, petition, intercession, and thanksgiving.
Why Don’t Our Presiders Chant?

BY ROBERT J. BATASTINI

On a recent Saturday evening I celebrated eucharist with the assembly of a fairly small parish in a Michigan resort town. The presider appropriately processed in and out with a hymnbook, singing with the assembly. During the celebration, he sang all the acclamations with the assembly. The only moment during which the priest sang alone was when he introduced the memorial acclamation with the sung phrase “Let us proclaim the mystery of faith.” Sometime later, knowing that I had an assignment to write this article, I began reflecting on the experience of that Saturday evening, an experience that is most common, by the way, and one that is not at all limited to rural parishes. As I reflected, I began to rethink the matter of presider’s chants and to focus more precisely on several views of the matter.

Points of View

A view that came clearly into focus for me was the understanding that a priest who sings all the hymns, psalms, acclamations, and songs with the assembly is not a singing presider in the strict sense. When the priest sings the psalm response or the Holy, Holy with the rest of the assembly, he is fulfilling at those moments his role as part of the assembly. In order to be considered a singing presider, it takes more—a good deal more.

Another view which came into clear focus from reflecting on that weekend’s liturgy was that the mere singing of instructions, e.g., “Let us proclaim” or “Let us pray with confidence,” as the only experiences of presider chanting, is a questionable practice if one accepts the principle that singing heightens text and gives it prominence over spoken text. The question is always, “Of all the texts in the eucharistic liturgy assigned to the presider, are these the ones he should sing, if his singing is limited to just two items?” Yet, so often, that is the extent of the singing we hear from presiders, with the addition, perhaps, of the “Through him, with him…” That, of course,

Mr. Robert J. Batastini is the senior editor at GIA Publications, Chicago, and director of music at St. Joseph Church, Downers Grove, IL.
falls into a category of importance apart from the earlier examples and is an excellent choice if the priest is going to chant but one text in the rite.

The whole question, however, goes far beyond what seems to be the common Sunday experience. Those who remember or who have studied the pre-Vatican II Latin liturgy will recall the “high Mass” which implied that the priest sang just about everything that was audible to the rest of the assembly, and he had to develop this skill as a requirement for ordination. Out of curiosity I compared the latest edition of our Sacramentary with an old Latin Missale Romanum expecting to report that the current English edition contains just about as much music as did the book for the old rite. To my amazement, I discovered that there is actually more musical notation in today’s Sacramentary than was found in that huge twelve-pound book from days of old.

The Big Difference

Well, yes, I do know presiders who sing much of that music with some regularity. The major difference between today and the days when every priest had to pass a chanting test prior to ordination, however, is that we now have many priests who sing little or nothing and are expected to sing only at that level.

The official book used by the priest would intimate that presiding at a eucharist is a musical role, and all versions of the Roman Missal, past and present, have been consistent in suggesting or stating this. To further complicate the picture, consider the ministry of the priest who led our assembly that recent Saturday. Like many another priest, he was most certainly ordained before Vatican II, and he must have chanted entire high Masses at some point in his ministry, but now he only sings, “Let us proclaim the mystery of faith.”

What has happened? Why isn’t presider chanting normative? And why does so much presider chanting that we do experience sound like it’s being made up on the spot? In other words, why does only a portion of the presider singing we hear actually represent what is printed in the Sacramentary?

The realization that brings the problem into the clearest focus for me is that my scenario does not report on liturgical evolution, or liturgical diversity, so much as it reports on the realities of human nature. Almost anyone—yes, anyone—can be taught to sing reasonably well. That doesn’t necessarily imply that the person singing is musically gifted. For some, it will take work, and they will be able to sing only that which they have carefully studied and prepared, often with little carry-over to other musical items. This incidentally, is true not only for priests, but also for everyone in the population. This recognition furnishes some insight into some of the problems with poor congregational singing as well, but that’s another subject. In both instances, however, it is true that getting people to sing is simply a matter of understanding human nature.

A Time When They Sang

I believe that it is important to understand how the present situation came to be, that is, to focus on certain concrete events which precipitated this state of affairs, not so much as a history lesson, but so the problem is not further compounded in the future. In 1966, when virtually every Roman Catholic priest was still a chanting presider, the first English-Latin Sacramentary was published for use in the United States. It offered two tones for the prefaces that included the introductory dialogue, chants for the English texts of all of the familiar elements of Holy Week (Good Friday intercessions, Exsultet, blessing of the font, and so on), two melodies for the Sanctus, three melodies for the Lord’s Prayer, and a dismissal tone. In addition, the book was shipped with a four-page insert containing instructions on its use. All but part of the first page of this insert was devoted to “The Chants of the Mass” and included among other things instructions on how to chant prayers or collects.

Motivated by a lifelong understanding of the presider’s role as being musical and assisted by various teaching aids, a majority of American priests learned one of the two preface tones, and sung prefaces continued to be the norm at Sunday worship (at least at those Masses that contained any music at all). I focus especially on the preface because of my firm conviction that this text, more so than any other, cries out to be sung by the presider.

Incidentally, one of the two settings of the preface in that 1966 Sacramentary was an adaptation to the English text of the preface dialogue from the Latin Missal. The other setting was uniquely different, so that there was little chance for confusion between the two. Granted, assemblies had to learn two settings, but my experience—and I was a full-time pastoral musician at the time—was that folks adapted. Additionally, the adapted chant for the Lord’s Prayer, which virtually every Catholic in America sings, and the dismissal do ti la ti la so are two chants from that 1966 Sacramentary which seem to have survived fairly well to now.

I recall this period as a time in which bishops and presbyters quite regularly sang the preface dialogue and the preface itself, intoned the Lord’s Prayer, chanted collects, and dismissed the assembly in song (at that time, there weren’t a lot of deacons).

Pastoral Music • June-July 1993
Launching Chaos

Then came what I strongly contend is the single most devastating blow to the experience of the singing presider. The new Order of Mass was promulgated in 1969, and a new Sacramentary was published in 1974, with temporary materials used in the interim. The architects of this 1974 Sacramentary—and I believe ICEL holds this dubious distinction—decided to revise the presidential chants which had been in use for approximately eight years.

While some presiders were still trying to master the 1966 formulas, the 1974 revisions arrived. The new liturgical books now contained a sample setting of the older melodies and patterns in an appendix, making them totally impractical for use. Those who had struggled to learn these tones were now, for all intent and purpose, confronted with something new, and I’ll take my nearly forty-year career on the claim that the new settings were no improvement and in fact constituted a backward step from the versions found in the 1966 Sacramentary. I don’t blame the person or persons who prepared these new versions: My quarrel with the settings themselves is merely a musical one. I do, however, fault the lack of vision in the bureaucracy which commissioned the work.

The result of this shift in settings was that presiders stopped singing the prefaces, and the bishops were the first to stop. Their example was soon followed by priests everywhere. The action of the bishops is understandable; they faced a very practical problem. Bishops often celebrate with different congregations on a weekly, if not daily, basis, and they discovered that any attempt to sing a preface dialogue risked chaos. The question always lurked: “Do they sing the old tone or the new tone?” If the bishop sang the new tone and the assembly knew only the old tone: chaos. If the bishop sang the old, but the assembly had been drilled on the new tone: chaos. The worst problem, musically that is, occurred at diocesan functions when people from various communities gathered. To the versicle “Let us give thanks to the Lord our God” in the preface dialogue—the presider’s setting is similar in both the old and new formulas—people familiar with the old chant setting for “It is right to give him thanks and praise” ended on la, while the informed, who had been introduced to the new tone, sang a quite similar response which, however, ended on so. Now this may sound fussy and even silly, but I was there, and I can tell you that bishops and, indeed, all presiders soon became nervous over the possibility of launching this cacophony and gradually surrendered to the safer practice of a spoken preface dialogue. I heard this happen time after time, and I quite consciously recorded in my mind the rapid decline in presidential chanting. And when presiders stopped singing the prefaces, other chanting seemed to fall rapidly by the wayside.

In 1987 I spent nine months as interim musician in a parish staffed by three priests. All three sang the preface regularly, a surprise to me. But each one sang a different tone! Two of them sang one each of the tones from the 1966 Sacramentary, and the third sang the “new” (1974) tone. Seventeen years after the implementation of the “new” Sacramentary, two out of these three priests were still singing the old tones. So what? Here’s what: The parish had to know how to respond to all three versions—a skill which they never developed at a level beyond a C minus. The question that such a practice raises is this: Do we really care about assembly participation?

Looking to the Future

There is indeed a significant purpose to this discussion. We are in the stages or preparing yet another sacramentary, one which will probably be implemented before the end of this decade. There is a movement by ICEL to revise once again the chants of the sacramentary; revisions still loosely related to the old Latin chants, but adjusted here and tweaked there to make them “better.” If this comes to pass, if still another set of “official” chants is published in a revised sacramentary, it will cause the complete end to chanting the preface dialogue . . . except in isolated circumstances. When Catholics gather from many and varying places, there will be no common ritual music whatever for them to sing at the beginning of this central prayer.

This will finally succeed in dividing the clergy into two classes: those who are musical and those who are not. The former will continue to display their special status as singing presiders by singing anything and everything from a 1966 Sacramentary tone to the “Mass of Creation.” The musically insecure will become forever a class of reciting clergy. Most severely, however, ordinary Catholics who venture outside their own parish community on any occasion will most probably stand a slim chance (or no chance at all) of knowing how to respond to the rare experience of a sung preface dialogue.

My advice to ICEL is to consider one of two options. Retain the 1974 chants, even with their weaknesses, so that those who have learned to sing them in the past twenty-three years can continue the long recovery process which we have been undergoing. The other option I would propose for consideration might seem radical, but I could easily be led to support a return to the 1966 versions as normative. They were well constructed, predictable, easy to sing, especially by the less musical presider, and they are still remembered and are being used in many parishes.

We need to recapture the essence of the rite as a musical idiom. Presider chanting is an essential element of that essence. Introducing new music for our presider chants at any time before the twenty-second century will literally destroy that essence.
National Association

The Rhythm of Time
... in Faith

St. Louis, Missouri
June 15-19, 1993

Meet us in St. Louis for Liturgy
OF PASTORAL MUSICIANS

NATIONAL CONVENTION

MAJOR SPEAKERS
WORKSHOPS
ADVANCED STUDIES PROGRAMS
SHOWCASES
EXHIBITS
MEETINGS
QUARTETS
TOURS

Musicians, Clergy, Liturgists gather for five exciting days!

Come Early..... Don’t Miss These Pre-Convention Events

Monday June 14
• Organ Crawl
• Special program for Seminary Music & Liturgy Educators
• Initial meeting of Diocesan Directors of Music & Liturgy
• Evening Organ Recital

Tuesday June 15
• Expo Day
• Skill Sessions
• Organ Recitals ........ All Day!
• Liturgical Space Tour

Celebration and Formation!
Here's a Catechetical Resource Waiting to Be Used

BY GILBERT OSTDIEK, O.F.M.

Thanks to the Rite of Christian Initiation of Adults, a new kind of conversation is taking place between liturgists and catechists. The integration of catechesis and liturgy is one topic of shared pastoral strategy and reflection, with particular attention being given to lectionary-based catechesis (RCIA #75). A twin topic not yet as fully explored is the pastoral integration of liturgy and post-sacramental catechesis, or mystagogia. In that catechesis, the Scriptures, especially the lectionary readings, remain a primary source. But mystagogia draws its distinctive spirit and power from the new, personal experience of the sacraments and the community, and the eucharist is its main setting (RCIA #247). Thus the Sacramentary can and ought to become a constant source for mystagogia and indeed for all ongoing catechesis in the life of Christians.

This essay will explore the Sacramentary as a source for catechesis, dwelling first on what it “teaches” and then on how we might use it in catechesis. The first section plays out the familiar principles that liturgy is formative, that how we pray shapes how we believe, and that liturgy is truly a source of catechetical and theological reflection. The second section describes and illustrates one way to use the Sacramentary as source.

What’s There to Be Taught?

All liturgy has formative power. As noted in another article in this issue (Hughes, page 20), the Sacramentary has an ability to shape habits of the heart in those who join in its prayers week after week: It is a school for prayer. The focus here is slightly different. What does the liturgical prayer scripted in the Sacramentary tell us about those who have a part in the celebration? This is not just a question of naming who they are; rather it is a question also of attending to what they do. Although the nouns used in liturgy are our starting point, we need to attend even more to the verbs which accompany those nouns.

Assembly. We start with the people visibly present. Before we name ourselves as presider, lector, cantor, or minister of whatever sort, we are simply the assembly. We are those who have gathered. In the renewed rites, liturgy is not to be celebrated without us. All public prayers in the assembly have a plural subject: we confess, we pray, we believe, we give thanks, we ask this . . . Even the long eucharistic prayers proclaimed by a presider begin with a ritual exchange of words to establish that the praise and thanks are ours, and they conclude with a common “Amen” to seal our consent. What this tells us, verbally and ritually, is that liturgy is the action of the entire assembly, and that we are a people gathered for common purpose and shared action.

We are a people gathered for common purpose and shared action. We are God’s people: we are called, graced, covenanted, missioned. We are a people of memory and hope.

Rev. Gilbert Ostdiek, O.F.M., professor of liturgy at the Catholic Theological Union, Chicago, is a member of the Advisory Committee of the International Commission on English in the Liturgy and chairs its subcommittee on the revision and translation of texts. He serves as well on the general editorial committee for the current revision of the Sacramentary.

28

Pastoral Music • June-July 1993
The God of our prayer is not an absent, disinterested God, but rather one who is with us and for us.

center of the assembly’s memory and hope. His self-offering in death gives us constant access to the throne of grace, and so our eucharistic prayer dares to offer with him and to pray in his name for the salvation of all. The peace we exchange is not ours, but his. He is the one who feeds us with his body, that we may become his body, given like him for the life of the world. Christ stands at the center of the assembly; he speaks and acts on our behalf, even as he does on God’s. No liturgy happens without him.

Father. God, Creator, Lord, Father—at first glance the liturgy’s vocabulary seems rather limited. And even within these few titles we experience the further restriction of naming God as Father most of the time (about two-thirds of the time when the present Sacramentary names God as “Father” the Latin simply uses “God” or “Lord”), but listen to the verbs we use to tell how God acts in the liturgy and beyond. God creates, gives life, forgives, protects, comes to our aid, grants, blesses. All prayer is addressed to God; God is the one who listens and answers. God calls us together and sends us out into the world, even as Christ was sent. God engages us in an endless cycle of giving and receiving. God gives and we accept; we give and God accepts. And in the end our prayer tells us that God is the one from whom all life and all blessings come and to whom all will one day return. The God of our prayer is not an absent, disinterested God, but rather one who is with us and for us.

Spirit. By comparison, the names by which we call upon the Spirit in prayer are somewhat richer: Creator, Advocate, Comforter, Counselor. So, too, are the Spirit metaphors of our prayer: breath, dew, fire, wind . . . Though the western liturgy is notably parsimonious in giving voice to what the Spirit does, the verbs still provide something of a starting point for reflection. The Spirit sent (by the Father and the Son) rests upon, makes holy, gives life, enlightens, leads to all truth, strengthens, empowers, transforms, is at work in the world. And if God is the one to whom we pray and Christ the one through whom we utter our prayer, then the Spirit is the one who awakens and fashions us in that awesome power. The conclusion of every prayer tells us that. We are able to name God as Father, to confess that Jesus is Lord and to say “Amen” in him only through the power of the Spirit at work in us.

World. There is one final set of participants, absent and silent, who have a part in our prayer. We pray that we may lay aside our earthly cares. We pray for the world, not simply for the things of creation, but rather for all those “out there” who make the world their home. At times we simply name them “the world”; at other times we call them God’s children, scattered for the moment over the face of the earth. Most often they are called the unbelievers, those who do not yet know Christ; or those called enemies from whom we seek protection, or those who would lead us into sin, or those who are in need of salvation, or those who are the beneficiaries of our witness and service. Note how they are almost always the object of our prayer; seldom are they given a voice in our prayer; seldom do we utter their cry to God or speak God’s praise in their name.

The point at issue in these reflections is this: The prayer enshrined in the Sacramentary and Sunday after Sunday voiced in our assembly is laden with richly varied and often tentative understandings of who we are as church, of who Father, Son, and Spirit are to us, and of how we see ourselves in this world. Those prayers contain all the seeds of our later reflection; they are a lived catechesis and theology. The Sacramentary is a resource waiting to be used.

How Do We Use This Source?

To begin to draw on the catechetical resources of the Sacramentary as the above reflections have done is not difficult. It only takes an attentiveness to what our prayers tell us and a willingness to risk helping others to name and explore what they have already come to know in the liturgical event about God and being God’s people. Written catechisms can be a guide and safety net for the adventurous catechist, but the living liturgy remains a primary source too rich to be reduced to such texts. For an answer to the question of how to go about this, it may be of greater help to shift our focus to another kind of catechetical-liturgical connection hinted at in the introduction.

Lectionary and Sacramentary. Catechesis literally means a re-echoing of the word of God first heard in the preaching of the gospel. As such, it is a continuation of
that ministry. The biblical and liturgical renewals have taught us that God's word is above all a living word addressed to the faith of the hearers. It is never more alive than when it is read in the assembly. The word, proclaimed in triple round and immediately broken open in the homiletic moment, is to find an echo in the moment of catechesis. Hence the new interest in lectionary-based catechesis.

The living word of God is also God's deed. In the beginning God spoke and everything came to be; in the fullness of God's Word took flesh and worked our salvation. It has always been thus. In God's world and among God's people word and deed are inseparable; neither can be understood without the other. Contemporary theologians have understood that liturgy of word and sacrament belong together; sacrament brings to saving deed for us what the word has made known. What catechesis is to re-echo, then, is the word-become-sacrament.

The 1977 General Synod on Catechesis in the Modern World offers us a way to take this one step further. Both catechesis and sacrament, the Synod concluded, are at root an act of memory (not just memorization) in the Spirit—these are all overlaid.

What resonances and counterpoints can we hear in theSacramentarytexts for that feast? The introductory rites contain a litany of praise (third form of the penitential rite, example #v) that speaks of the Spirit bringing the dead to life, of pardon and peace, of light in darkness. The collects invoke something of the Spirit's role in the church: the Spirit whose coming inaugurated the preaching of the gospel and who continues to work in the world (opening prayer), who leads us to understand the word and self-gift of Christ (prayer over the gifts), who invigorates and protects those whom Christ feeds (prayer after communion). The preface lauds the Spirit who is sent upon the baptized, makes God known to all peoples, unites many peoples in professing one faith—God's creative force as it were now brooding over the church and all to whom it is sent. And as the third eucharistic prayer continues, the echoes multiply—"all holiness comes from you... by the working of the holy Spirit... make these gifts holy by the power of your Spirit, all glory and honor is yours..." The overtones linger on in the solemn conclusion of the liturgy: Spirit outpoured, minds illumined, purifying fire, gifts bestowed, one faith proclaimed, hope, blessing, mission...

The workings of a liturgical pneumatology are all there, waiting to be broken open in catechesis so the assembly may hear the echoes on every Sunday of the year. The way toward that pastoral goal is one of thoughtful catechetical reflection built on prayerful liturgical experience. To lead people along that way, from biblical story to liturgical retelling to catechetical re-echoing, will require the pastoral insights and ministerial collaboration of both catechist and liturgist.

The answers to the questions posed at the beginning of each section of this article seem obvious. In its prayers and in its echoes of the biblical stories, theSacramentarytruly is a source for catechesis with much to tell. The keys to unlocking that source are at hand: prayerful celebration and a fully mystagogical reflection on that experience. It only requires that catechists and liturgists come to understand and act on the principle that their ministries are as inseparable as word and sacrament.
Personalized attention, from concept through completion, to the individual needs of your choir.

- Custom Designed Itineraries by a Director of Music Ministry
- Domestic and International Destinations
- All Tours Escort by an Experienced Music Minister
- Choir Exchange and Host Arrangements

**International Staff**

Representing Austria, Belgium, Canada, England, France, Germany, Greece, Ireland, Israel, Italy, Mexico, Netherlands, Scotland, Switzerland and the USA.

Patricia Christopher  Richard Keegan  Padraig O'Donovan
Anita Foley  Marietta Kraeutler  Sayoko Privitera
Maureen Ford  Carlo Lorenzo  Mary Saul
Anthony Ghiselli  John Lynch  Maura Savage
Hans-Hubert Giesen  Helen Hoitmans-McMahon  Barbara Trimiglozzi

800-344-1443
In NJ: 201-992-2316 / fax: 201-992-9804

*Patricia Sullivan Dimino*
Designer/President

Member of: NPM  DMMD  ASTA (American Society of Travel Agents)

Call for information about 1993 Director's Discovery Tours to Italy, Ireland and the Netherlands.

*Patrician Journeys, Inc.*
Custom Designed Choir Tours
Now there's a line of church organs to suit a variety of denominations.

In the past, your choice of organs was determined by the size of your budget. Now there's a line of twelve classical organs priced to fit any size church. A line that features a wider variety of options than similarly priced models from other makers. • Introducing Church Organ Systems, distributor of Baldwin and Wurlitzer classical organs. Two famous names that have joined to offer outstanding choice and affordability. • Convenient options like full MIDI capabilities and combination action let you concentrate on what you're playing.

While the independent voicing, built-in digital reverberation, and the latest digital sampling advancements give your music a classic pipe organ sound. Features that make it easier to share the inspiration you feel with your entire congregation. • For the Church Organ Systems dealer nearest you, call 513-576-4639 or write to the address below. And find the classical organ that best fits your denomination.

CHURCH ORGAN SYSTEMS
P.O. Box 310, Dept. PM-603 Loveland, OH 45140-0310
Profiles in Pastoral Music

Having Too Much Fun to Retire

BY PHILOMENE REILAND, CSJ

The Liber Usualis, St. Gregory Hymnal, Mount St. Mary Hymnal, St. Basil Hymnal, Paluch's We Worship Missalette, Glory and Praise, People's Missal Book, Worship, Today's Missal and the other seasonal publications from OCP: This litany of Catholic worship resources traces some of the history of liturgical development in the United States. And if you've been a church organist for fifty years, as has Mrs. Philomena Reiland of Aurora, Illinois, you probably are familiar with and have used all of them.

How does one become a church organist? And, if one becomes a church organist, how does one sustain a career spanning fifty years and not burn out? Mrs. Reiland's career began at a young age when her Italian immigrant parents enrolled her in piano lessons. It was a step in the direction of fulfilling their wish to have a musical family. She was the oldest of five children, all of whom were given the opportunity to develop their musical talents. She must have had very good teachers; by the time she was in high school she was playing the difficult exercises of Czerny and the virtuoso compositions of Liszt, Chopin, and Debussy. She also was the pianist for the West High School orchestra.

Building on a Firm Foundation

All of this early effort and training was the foundation for excellent musicianship which eventually provided her with an opportunity to accompany the annual grade school concerts at Sacred Heart Parish in Aurora. Even before her own children were in the parish school, she was participating in its activities. And, of course, if one can play the piano and accompany, the shift to the organ just comes naturally—or so they say! Apparently it did, for she soon was accompanying the children's choir in church. Then she was accompanying the adult choir, and she was hooked for life.

Back in the 1940s, playing the old pipe organ was quite a feat, for the instrument was in the last stages of its life. In those years Sacred Heart Parish was poor and did not have the money either to maintain an old pipe organ or to purchase a new one. Later in that decade, however, the church was able to purchase a new electronic Wurlitzer instrument. Philomena received the ten free organ lessons that came with the purchase, so she commuted each week to the firm of Lyon and Healy in Chicago for what were to be her only formal instructions in organ playing. As did her childhood piano lessons, these organ classes also "took."

Over the years she has applied her talents and learning to Sunday liturgies, choir rehearsals, dialogue Masses, novenas, benedictions, confirmations, ordinations, May crowning, weddings, and funerals. The tiny inner-city parish in which she ministers has nurtured many vocations. In her career as parish organist at Sacred Heart, Philomena has known nine pastors and at least four bishops. The "new" electronic Wurlitzer of the 1940s has come and gone and the parish

Sr. Philomena Reiland, CSJ, is a pastoral musician at St. Mary's Church in Sterling, IL. Her mother, the focus of this article, works at Sacred Heart Church in Aurora, IL.
has installed a pipe organ once again. Vatican II and its liturgical documents are about thirty years old, and Philomena is still the main organist at Sacred Heart. She is an active member of the parish liturgy committee and an active member of the National Association of Pastoral Musicians. She shares her talents with neighboring parishes at funerals, weddings, and other special occasions. Eighty-five per cent of the membership of Sacred Heart Parish is now Hispanic; all the main feasts are bilingual celebrations with organ accompaniment and contemporary ensemble leading the assembly together. Philomena talks about retiring, but she’s having too much fun to retire.

That Question Again

To raise the question again, how does one remain a parish organist for fifty years and not burn out? For Philomena, certain things have been and are constant. She has had the support of a loving husband, her children, and all her other relatives. Her family has encouraged her musical ventures. She belongs to a faith-filled parish which has had supportive and appreciative pastors whose priority was and remains liturgy. The parish liturgies are lively and continue to draw people back to church as the “source and summit” of their lives. She also belongs to a prayer group and has outside interests (like cooking Italian meals for the homeless shelter). Her interests and activities keep her young, fun, eager to learn, and vivacious—even at seventy-five years of age.
The Word Nestled in Song

The chants during the liturgy of the word were designed as a way for the people to “make God’s word their own . . .” (GIRM #33).

That principle applies especially to the psalm. “The more important song is the psalm following the first reading” (Introduction to the Lectionary #9). To help the people join in the psalm, the Lectionary even provides seasonal psalms and responses as texts that don’t change from week to week. Whether a particular community chooses to use the seasonal psalm or the psalm appointed for the day, what matters is that the people be able to join in singing the psalm. This biblical text is not to be replaced by some other hymn text, though the psalm may be arranged in a metrical or similar form (American Appendix to the GIRM #36).

Though it is not clearly stated in the official books, there is a valid liturgical reason for such urging and for such limitations on the text. The psalm is, in fact, a fourth biblical reading. In ancient Christian practice, as in current practice, it was a text reserved to the people, not just to give them something to do, but as a reminder that the word was God’s gift to the whole community, and the whole community was responsible for proclaiming it. By taking a role in the psalm (either by singing the verses or by singing a response while the cantor sang the verses), the people recognized that they were assuming that responsibility.

The psalm can be sung in several ways, though the responsorial form given in the Lectionary is the most familiar. In this form, the “psalmist or cantor of the psalm” sings the verses at the lectern from which the other biblical texts are being proclaimed or from some “other suitable place” (GIRM #36). The people listen and then “take part by singing the response.” The psalm may also be sung “straight through without the response,” but based on the principle that this is the people’s text, the whole assembly should then sing the psalm, either straight through or alternating verses or stanzas from one side to the other, choir-style. The text and music from the Graduate Romanum or The Simple Gradual may also be used, but the same principle should apply: These texts belong to the people and should be sung by them. Only if it cannot be sung in some form is the psalm recited.

The other song during the readings “follows the second reading,” but it belongs with the gospel, as the Lectionary makes clear in the placement of the verse. There should be an appropriate separation between the end of the second reading and the beginning of the gospel acclamation. If this acclamation is not sung, it may be omitted (GIRM #39). The gospel acclamation consists of a sung Alleluia (or an appropriate substitute during Lent), a verse, and a repeated Alleluia.

When there is only one reading before the gospel, you have several options for handling these songs. First, you may sing both of them. Or you may combine the two chants by having the psalm with an Alleluia as the sung response (except during Lent). Or you may use either the psalm or the gospel acclamation (this is the only option during Lent).

Another song that may precede the gospel is the “sequence.” This hymn appears on major feasts; it is optional except on Easter Sunday and Pentecost (GIRM #40). The purpose of the sequence is to “decorate” a special festival musically; but such an extended song between the second reading and the gospel, based on what has been said above, only makes sense if the people join in singing it (standing, as a greeting for the gospel), or if it accompanies some deliberate action, such as an extended procession with the gospel book.

Normally the profession of faith is not sung; if it is sung, “as a rule all are to sing it together or in alternation” (GIRM #44). The petitions of the general intercessions may be led by a cantor (GIRM #46).
Wicks

1100 5th Street Highland, IL 62249 TEL (618) 654-2191 FAX (618) 654-3770

RECENT RESTORATION AND ADDITIONS AT THE BASILICA OF ST. LOUIS KING OF FRANCE (OLD CATHEDRAL), ST. LOUIS, MO

BUILDING THE LEGACY OF MUSIC

Company portfolio available upon request. New company video available to interested persons.
DMMD News

Not As Large As That Other Deficit...

A major topic at the DMMD Board's meeting in February was the continuing deficit for our Division. We are going to deal with it by increasing membership. In addition to the work that each DMMD member does recruiting new members, the regional representative for membership and the regional board member will be contacting each member who did not renew in 1992.

In addition, we are developing a new form of the DMMD Directory that will include the names of all full-time directors of music ministries (with additional information about our own members) as well as the names of all parishes that have openings for full-time directors. Such listings will promote membership in the DMMD and make a statement about the qualifications necessary for a director of music ministries.

We are also developing several ways to advertise our division in publications such as those produced by GIA, OCP, and Paluch/World Library.

Liaison work also helps to increase awareness of the DMMD. Rosemary Hudecheck represented us at the May meeting of the director's meeting of the USCC, and Ann Labounsky is our formal link to the AGO. Lee Gwozdz is our liaison to the Conference of Roman Catholic Cathedral Musicians.

DMMD at St. Louis

Our Division will have several chances to gather during the National Convention. The “old” board will meet on Monday to conduct its business and to welcome the newly elected board members. The DMMD members are invited to a social gathering on Tuesday afternoon, 4:30-5:30, before the Opening Event.

The DMMD Institute with John Ferguson has four afternoon sessions, Tuesday through Friday. The Tuesday session runs from 2:30 to 5:00; all others are 1:00 to 4:00. Don’t forget to bring your Worship III Choir Edition and your organ repertoire.

James Jordan's Choral Conducting Institute, a continuation of his sessions in Pittsburgh and Philadelphia, and Oliver Douberly's Advanced Studies program would be good places to recruit new members.

Our members' meeting is on Friday morning at 10:30. This is an important meeting; we will be setting our agenda for the coming years. Among the topics being voted on are the policy statement on “Qualifications for the Position of Director of Music Ministries,” the “Code of Ethics for DMMD Members,” and a CRCCM “Resolution on Acoustics” that we are being asked to support.

When you interest someone in the DMMD at the Convention, bring them to the social on Tuesday and then bring them by the NPM Membership Booth. It will be staffed all week with DMMD people to answer their questions and hand out membership applications.

Guitars, Drums, Strings, Trumpets

Make A Joyful Noise...
Rodgers brings a universe of sounds to your fingertips.

For more information contact your Rodgers dealer or write
Rodgers Instrument Corporation
1650 N.E. 24th Avenue
Miami, FL 33137
Tel: 305/648-4181
Fax: 305/648-0444

Rodgers Instrument Corporation
The sound choice
A Member of the Roland Group

Pastoral Music • June-July 1993
We remember and honor Eugene A. Walsh, S.S., 1911-1989, on the fourth anniversary of his death this August 15. It was Eugene Walsh who said, “Jesus promises you two things: your life has meaning and you’re going to live forever. If you get a better offer, take it.”

- Set of six (6) books
- A handy compilation of over forty previously published booklets and unpublished tapes and manuscripts of Eugene A. Walsh, S.S.
- Fresh and readable format — newly edited — four years in the making
- For those who knew Eugene A. Walsh, S.S., these books pull together his many writings and talks
- For those who did not know Walsh, these books offer a realistic vision of hope and renewal

NEW NEVER BEFORE RELEASED

Spirituality

CHRISTIAN LIFE IN THE WORLD TODAY

- provides all Christians — conservative, liberal, mainline and independent — a path of exercises and steps for becoming “spiritual persons in their own back yard”
- “… helps people stay sane and live with confidence in an irrational world”
- gives insight on why to pray and how to pray
- offers a “guaranteed way to be available to God’s plans without mucking them up.” (Walsh)
- shows pastoral leaders how to transform church talk into the language of people
- suggests how to remain open to the Spirit without yielding one’s own responsibility
- teaches, through examples and stories, a new way of acceptance

Spirituality: Christian Life In The World Today
NOW AVAILABLE (9844EE) $4.95
Works of Eugene A. Walsh, S.S.

Giving Life: Ministry Of The Parish Sunday Assembly  Assembly Edition
(Available September 1993) (9871EE) ................................................................. 100 or more $ .95
- provides a practical path for an assembly to become hospitable
- illustrates how the Sunday assembly gathers, listens to God and responds
- involves all members of the assembly in a process of parish conversion (everyone should have a copy)

Giving Life: Ministry Of The Parish Sunday Assembly  Leader's Guide
(Available September 1993) (9854EE) ................................................................. $4.95
- shows pastoral teams, liturgy planners and music ministers how to turn the vision of a life-giving parish into reality
- helps parish leaders give all assembly members a sense that the Sunday Eucharist is their action

Celebration: Theology, Ministry And Practice
(Available November 1993) (9853EE) ................................................................. $4.95
- indicates how each member of a Christian community celebrates the liturgy of the church
- offers practical suggestions for all assembly members: presiders, readers, servers, music ministers, communion ministers, community leaders, ushers and peacemakers

Proclaiming God's Love In Word And Deed
(Available January 1994) (9855EE) ................................................................. $4.95
- guides lectors and gospel readers through the essentials and fine points of good proclamation
- gives practical suggestions for preachers, teachers and evangelizers
- offers a do-it-yourself, community-centered training program for readers

Proclaiming God's Love In Song
(Available March 1994) (9856EE) ................................................................. $4.95
- provides helpful suggestions for cantors, planners, composers, directors, choirs, accompanists and other instrumentalists
- gives examples of the effective and ineffective use of music in liturgical celebrations

FR. WALSH RECEIVED THE
NPM LIFETIME MEMBERSHIP AWARD
For outstanding contribution to the vision of being human in the liturgical life of the church, the Lifetime Membership Award of the National Association of Pastoral Musicians is presented to Rev. Eugene Walsh, S.S. on the occasion of his fiftieth anniversary of priestly ordination, June 7, 1988.

SAVE 25% OFF RETAIL PRICE

PURCHASE THE COMPLETE SET (6) OF EUGENE A. WALSH BOOKS
- Spirituality: Christian Life In The World Today
- Giving Life: Ministry Of The Parish Sunday Assembly – Assembly Edition
- Giving Life: Ministry Of The Parish Sunday Assembly – Leader's Guide
- Celebration: Theology, Ministry And Practice
- Proclaiming God's Love In Word and Deed
- Proclaiming God's Love In Song

YOU WILL RECEIVE EACH BOOK WHEN IT IS PUBLISHED!
(9872EE) ................................................................. $19.95 (plus $5 shipping and handling)

To place an order, call
1-800-LITURGY (548-8749)
OCP PUBLICATIONS  5536 NE Hassalo  Portland, OR 97213
Children’s Choir

On Christmas Night. Arr. Kenneth Kosche. Concordia 98-3023. Two-part voices, 2 C instruments, cello, keyboard. $1.00. This setting of the Sussex Carol is perfect for those who make use of flutes or violins during the holidays. While the chorus part is accessible to the average choir, the instrumental parts are for the more experienced musicians.

Of Primary Importance, Vol. II. Helen Kemp. Choristers Guild CGBK-54. $14.50. This publication includes ten anthems for a children’s choir which can be used to develop skills for teaching vocal technique and music theory skills to choristers in grade K-6. Each anthem in the series—and the anthems cover the entire church year—has two pages outlining useful ways to present the piece to a choir. The Corpus Christi Cathedral Choristers of NPM members Lee Gwozdz and Greg Labus have recorded a tape of the material presented in Vol. II. If you have not been to a Helen Kemp workshop, this is the next best thing to being there.

A Living Faith. John Shepherd. Choristers Guild GCA-580. Unison, two-part voices, keyboard. 95c. This text and tune of Mr. Shepherd is a wonderful addition to any children’s choir library. The text, suitable for grades four, five, and six is a poignant description of how we can keep faith alive within ourselves. The three verses use the same melody, but each is accompanied by different harmonizations, so that the possibility of repetitiveness is avoided. Highly recommended.

Children’s Praise. Ronald Nelson. Choristers Guild, GCA-574. Unison, two-part voices, with instruments. 95c. The three instrumental parts which form the accompaniment can be done with Orff instruments, woodwinds, or strings. The simple melody, placed high enough in the children’s voice range to promote good tone quality (D-E), is presented twice in unison and once as a two-part round. The text is suitable for baptism or confirmation.

Praise the Lord Who Reigns Above. Jody W. Lindh. Choristers Guild, GCA-583. Unison, piano, three octave handbells, tambourine, soprano and alto xylophone. $1.10. This festive text and elaborate accompaniment make this piece an excellent choice for special feasts or festivals. Although the vocal part is easily accessible to the average children’s choir, trained musicians are needed for the instruments.

Loving Jesus, Gentle Lamb. Richard DeLong. Morning Star Music. MSM 50-9047. Unison voices, keyboard, optional flute. $1.00. Suitable for any of the initiation sacraments (baptism, eucharist, confirmation), this simple anthem is set high enough to allow children’s voices to soar, with no less than four high Fs, and nothing lower than E above middle C. The Charles Wesley text is meaningful while maintaining the eighteenth century style of language.

How Glad I Am. Arr. B. Wayne Bisbee. Augsburg Fortress 11-10242. Unison, 2 part, keyboard, optional C instruments (soprano and Bass). $1.10. The 6/8 meter of the Norwegian Christmas Carol reminds me of Mary rocking the baby Jesus to sleep in her arms. The choristers sing verse one in unison and verse two has an optional harmonization a third below the melody. Verse three is unison with optional des-
Choir

All of the choral pieces reviewed here were composed by Father Joseph Roff.

If Anyone Thirsts. Four-part chorus of mixed voices with organ (or piano) accompaniment. Music 70, 1992. $1.15. 11 pages. With a text drawn from John 7:37-38, Father Roff offers a simply crafted and melodically appealing setting for soloists and mixed choir. The ranges are congenial, the voice leading is effective, and the overall effect is compellingly convincing. This work is suitable for eucharistic celebrations and for use as a communion anthem.

I Believe That My Redeemer Lives. Assembly, cantor, SATB choir, and keyboard. OCP Publications. 70¢. 4 pages including assembly edition. This brief and to-the-point work could serve as a final commendation and farewell song for the Mass of Christian Burial. It is easy to learn; with an optional descant and four-part verse harmonization, “I Believe” offers an effective close to the funeral liturgy.

Make a Joyful Noise to the Lord. Two-part treble choir and keyboard. Concordia, 98-2957. 75¢. 7 pages. This is a happy uniting of Psalm 98:4-6 with a rollicking good tune set in a style that should prove effective with a talented youth choir capable of negotiating simple two-part writing. The accompaniment offers good support for the singers. It is worth knowing.

Wait for the Lord. Two-part chorus. Augsburg Fortress, 11-10091. 90¢. 4 pages. Writing with a deft melodic style that offers independence within the two congenial vocal parts, Father Roff allows the message of Psalm 27:12-14 to speak with the voices of simplicity and charm. This piece should be considered for harvest festivals and for Advent.

Breathe in Me, O Holy Spirit. Unison, or two-part voices. Concordia 98-2993. 80¢.

Cantor Training

The Ministry of the Cantor. James Hansen. The Liturgical Press, 1985. $2.25. 40 pages. This pamphlet provides basic information and instruction for the ministry of the cantor. For the most part, the material is theoretical, but with some helpful practical pointers. The focus is on the role of the cantor as a service to the assembly in the context of the liturgy. The pamphlet includes a bibliography inclusive of 1985.

Training the Parish Cantor. James Hansen. The Liturgical Press, 1991. Video, 52 mins. $59.50. This video is based on Hansen’s pamphlet (see above) and portrays many
of the fine points conveyed in print; however, it still falls somewhat short of realizing much of the potential a video has to offer. Its strength lies in the very basic information presented, and this information can be presented adequately through text. On the other hand, many communication skills are demanded of a cantor, and they are difficult to capture in text, but these are not satisfactorily developed in this video. The narrator does offer some helpful visual examples. However, the filming of cantors in action offers weak and imprecise demonstrations of cuing the congregation.

Handbook for Cantors. Diana Kodner Sotak. Liturgy Training Publications, 1988. $5.95. 85 pages. This handbook offers a well-developed program for cantor training which may be adapted to either individual or group instruction. Although the book includes very basic information, it also offers a serious program for developing the musical craft and liturgical leadership of the cantor. The format includes ample examples, details, and vocal exercises as well as follow-up reflective exercises. The author recognizes that competence is required of thecantor in a variety of areas, and she discusses these areas with insight and clarity.

The Parish Cantor: Helping Catholics Pray in Song. Michael Connolly. GIA Publications, 1981. $7.95. 67 pages. This small book is a revision of the 1981 pamphlet, The Parish Cantor, originally published by Pastoral Arts Associates of North America. It offers a wealth of basic information and practical suggestions. The presentation is clear and well organized. The author addresses the variety of skills required of the cantor and offers helpful examples and exercises. Appendix Two lists a variety of resources for the cantor, ranging from official church documents to cantor training publications, and repertoire.

Judith Marie Kubicki

Videos

Videotapes have become not only a staple of home entertainment, but they have almost completely replaced the filmstrips and sixteen millimeter movies that were once the primary resources for visual education in church libraries. Liturgical publishers have been slow to respond to videotape technology, recognizing perhaps that many parishes may be unwilling to spend from thirty to sixty dollars for a single videotape. The Liturgical Press has several video titles in its catalogue, including a series on the various liturgical ministries and one title on baptismal fonts (reviewed in the February-March 1993 issue). This month, we look at The Liturgical Press’s videotape on lay presiding from its liturgical ministries series, as well as look at tapes from Liturgy Training Publications and Treehaus Communications.

How to Celebrate the Word with Children and Why

Treehaus Communications, 1990. Video Cassette, 33 min. $49.95.

While liturgists debate the merits of and pitfalls in celebrating separate liturgies of the word with children, many parishes are moving ahead with these celebrations and looking for guidance. Treehaus Communications has been in the forefront of providing such guidance: Their materials include a lectionary and related handouts, teachers’ guides, and music. How to Celebrate the Word with Children and Why is a video introduction to the rationale for and a guide to the celebration of liturgies of the word with children. Commentary is provided by Edward Matthews (one of the primary authors of the Directory for Masses with Children) and by pastor Richard Moudry, as well as by religious educators and parents.

The basic thrust of the videotape is that children have a baptismal right to hear the word of God, but that their full participation is often impeded by the language and method of proclaiming the word in the full assembly. The commentary accompanies a demonstration celebration of the word, starting with the gathering rites and ending with the presentation of gifts. It is clear from the demonstration that these celebrations are worship, and not exercises in education, and that a full complement of liturgical music, an appropriate environment, and a liturgical reflection (i.e., a homily) are normative elements. Appropriately, the two religious educators caution catechists not to approach these celebrations as classes or teaching exercises. Father Moudry addresses some of the fears that the clergy have about these celebrations, such as permitting lay people to speak to the children in lieu of the homily. The video portrays parents giving enthusiastic testimony about discussions at home with their children concerning the readings, thereby carrying the word over into the realm of family life.

The videotape certainly highlights the materials published by Treehaus for celebrating the word with children, but this highlighting does not obtrude on the primary purpose of the tape, that of being instructive. The model celebration would have been more credible had it been presented as an actual parish liturgy, rather than a demonstration with only about thirty people in the assembly. The portrayal of an entire reflection or homily would have been helpful, especially for lay ministers, since this is often the most terrifying part of the celebration to those who are asked to lead it. This videotape is an informative and encouraging introduction to having separate liturgies of the word with children, and it is highly recommended for parishes that are considering beginning these celebrations as well as for parishes that have already done so and are now evaluating their experience.

This is the Night: A Parish Welcomes New Catholics


Pastoral musicians, liturgists, and clergy who have tried to share their enthusiasm about the catechumenate and the rites of Christian initiation are often met with blank stares or looks of disbelief from Catholics who have not had the experience of these rites or, else, whose experience has been of having them done poorly. The pastoral minister may wax eloquently about the transformation and renewal that takes place in many parishes through their experience of the rites of initiation, only to realize that this particular audience is listening with attention but responding with incredulity.

Despite a plethora of fine books on Christian initiation, transformation, and renewal, all too many Catholics still respond, “I’d have to see it to believe it.” Liturgists have been reluctant to videotape successful initiation liturgies. This reluctance, understandably, had been grounded in the fear that other parishes would simply try to imitate the externals
of the rite without doing the necessary groundwork, week after week, of preparing and celebrating liturgy well and of developing a strong catechumenal formation process.

Nonetheless, well-prepared videotapes can do much to moderate the "show me" attitude of people who have had no personal experience of or a poor experience of the initiation rites. For this reason, This is the Night is a welcome resource that is already proving that a picture is worth a thousand words. The videotape brings to life the power of the Easter Vigil, the scrutinies, and the entire catechumenate in the life of an "ordinary parish."

Interviews with the parish staff and parishioners, testimony by the elect and the candidates, and footage of the actual parish celebration of the rites of initiation combine to make this an informative, credible, and emotionally engaging presentation. While highlighting the Easter Vigil and other culminating elements of Christian initiation, the videotape serves equally well as an overview of fundamental principles of adult initiation. It would, for example, be an excellent introduction to the Rite of Christian Initiation of Adults, especially in training programs for new catechumenal ministers. Pastoral musicians will especially appreciate this video’s effective portrayal of the use of ritual music.

A constant theme of the videotape is that the experience of this parish, St. Pius V in Pasadena, Texas, is far from unique, and in fact that the experience is quite "ordinary." It is encouraging to hear that and to see the rites come alive in a working-class, ethnically mixed parish. At the same time, the parish benefits from a staff (including pastor Don Neumann who is a dynamic presider and a noted commentator on the rites of initiation) that is unequivocally committed to the process of adult initiation, a situation that sadly many pastoral ministers find to be quite extraordinary. What is clear is that this powerful and convincing videotape has the potential to touch even the most skeptical of staff and parishioners, and that’s the first step to making the experience captured here a much more common one in parishes throughout the country.

Leading the Community in Prayer: The Art of Presiding for Deacons and Lay Persons


Like pastoral music, presiding involves acquiring a body of knowledge and practicing a set of skills. Knowledge must be increased and skills must be honed. As deacons and lay people are called on more frequently to preside at liturgical prayer, the question of training in the skills of presiding becomes increasingly pertinent. Seminaries and some graduate pastoral ministry programs now offer courses in presiding. In some of these courses students are videotaped and asked to offer self-evaluation along with receiving comments from their classmates and the teacher. Prospective presiders who cannot avail themselves of such a course need to seek instruction from another source. Fortunately such a source is available in the videotape Lead-
The Community in Prayer.

This tape was developed in conjunction with the Notre Dame Center for Pastoral Liturgy, which has offered institutes on lay presiding for several years. The insights from these institutes are brought to bear on the video presentation, as are the clear and concise explanations of the elements of presiding from Kathleen Hughes' book Lay Presiding: The Art of Leading Prayer (reviewed in Pastoral Music Notebook, November 1989).

In the videotape presentation Hughes joins John-Brooks Leonard and Eleanor Bernstein of the Notre Dame Center staff in providing demonstrations and discussion.

The premise of the presentation is that presiding is in service to the community's prayer and that reverence and hospitality are the hallmarks of presiding. Part I of the videotape reviews the nonverbal elements of presiding, including silence, the body at worship, and music and environment. Pastoral musicians will appreciate the encouragement for presiders to sing with the assembly and to broaden their knowledge through reading Music in Catholic Worship and Liturgical Music Today. Part II, on the verbal elements of presiding, explains and clarifies the characteristics of liturgical language and of five units of liturgical prayer. The advice offered here is characteristically wise: "Genuine creativity in prayer is possible only after the discipline of structure and form is mastered."

A videotape cannot take the place of honest criticism of one's presiding skills; in fact, the tape encourages presiders to seek such feedback from other ministers and parishioners. What the tape offers, though, is a very thorough instruction in the art of presiding, and that instruction is a genuine service to all presiders (lay and ordained). The videotape would serve equally well for use in seminars and graduate programs as part of a course on presiding.

Paul Covino

About Reviewers

Mr. James M. Burris is director of music and liturgy at the Church of St. Mary of the Assumption, Hockessin, DE, and music director for the Carmelite Monastery in Baltimore, MD.

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

Sr. Judith Marie Kubicki, CSSF, a member of the Felician Sisters, is director of music at Christ the King Seminary in East Aurora, NY.

Mr. Michael Wustrow is music director at St. Mary Roman Catholic Church, Newington, CT. He also directs the St. Gregory Boychoir and the St. Cecilia Girlchoir.

Publishers

Augsburg Fortress Publishers
426 S. Fifth Street
PO Box 1209
Minneapolis, MN 55440

Choristers Guild—see Lorenz

Concordia Publishing
3558 S. Jefferson
St. Louis, MO 63118-3968

GIA Publications
7404 S. Mason Avenue
Chicago, IL 60638

The Liturgical Press
St. John's Abbey
Collegeville, MN 56321

Lorenz Publishing Co.
501 E. 3rd Street
Dayton, OH 45401

Liturgy Training Publications
1800 North Hermitage Avenue
Chicago, IL 60622-1102

Morning Star Music
3303 Meramec, Suites 205-7
St. Louis, MO 63118-4310

Music 70 Publishers
170 N.E. 33rd Street
Fort Lauderdale, FL 33334

OCP Publications
5336 NE Hassalo
Portland, OR 97213

Treehaus Communications, Inc.
Box 249
Loveland, OH 45140

Pastoral Music • June-July 1993
What follows are just a few examples of some of the programs occurring each month in NPM Chapters. Gatherings such as these are unique opportunities for growth and enrichment which can often have far-reaching and long-lasting results.

If there is not an NPM Chapter in your diocese, but the thought of having one seems appealing, there will be two opportunities at the National Convention for you to gather information on Chapter formation: Tuesday, June 15, from 12:00 to 12:30 p.m., and Friday, June 18, at the same time.

There will be a meeting for all Chapter Directors on Tuesday, June 15, from 10:30 to noon, and a banquet on Thursday, June 17, from 5:30 to 7:30.

All Chapter officers will gather on Friday, June 18, from 10:30 to noon.

See you in St. Louis!

Rick Gibala
National Chapter Coordinator

Baltimore, Maryland

In January members gathered at St. Joseph’s Parish, Cockeysville, to spend an evening considering our ministry in the celebration of the funeral rites. Rev. Andrew Ciferni was the guest presenter. In February our Chapter was hosted by St. Charles Parish, Pikesville, as Father Gabriel O’Donnell conducted an evening of recollection for liturgical ministers in preparation for the celebration of Lent and Holy Week.

Ed Shipley
Chapter Director

Belleville, Illinois

Our third annual Epiphany Party was held on January 12. Bishop Keleher and Chapter members braved snowy weather to celebrate Mass together.

On February 9, Fabian Yanez gave a presentation on the liturgical documents from Vatican II and their relationship to the various liturgical boards and committees.

In March a series of Lenten Vesper services was held, and there were also a cantor workshop and a liturgical conference held at the Shrine of Our Lady of the Snows Church.

Doug Boyer
Chapter Director

Boise, Idaho

On January 20, Craig and Peggy Purdy demonstrated how to make music more prayerful using form, texture, dynamics, tempo, and style to affect choirs, instrumentalists, and congregations. On February 17, Fr. John Tivenan from Mercy Medical Center addressed the overall themes of the Cycle A Lenten and Easter Gospels.

Judy Hosely
Chapter Director

Buffalo, New York

Bishop Edward Head sent a letter to all church musicians inviting them to attend the Fourth Annual Convocation at Christ the King Seminary. Gabe Huck was the keynote speaker.

Jean Stackpole
Acting President

Charleston, South Carolina

We conducted a session for sharing, reflection, and prayer at St. Peter’s in Columbia on January 8-9. Participants shared information they had gained from the NPM Convention held in Philadelphia last August.

The fourth annual Choral Festival was under the direction of Bill Schlitt this year, and eighteen parishes were represented. Bishop Thompson practiced his presider parts with great seriousness, and he is certainly an example to the rest of the clergy.

On March 11, at Stella Maris Parish, we held a program on music for funerals.

Sr. Evelyn Brokish, OSF
Chapter Director

Jefferson City, Missouri

The newly revised Order of Christian Funerals was the topic of the January 30th meeting held at Immaculate Conception Church, at which Beth Craven was the guest speaker. On March 26, Chapter members gathered at Sacred Heart Church, Columbia, for the stations of the cross and evening prayer.

Mary Seidl
Chapter Director

Pittsburgh, Pennsylvania

The Diocesan Music Office and the NPM Chapter are offering several events
Scranton, Pennsylvania

On January 19, following a social hour and supper, a review of resource material was held at St. Leo’s, Ashley, and Immaculate Conception, Bastress. A showcase of music by diocesan composers took place at the University of Scranton on February 22, and on March 15, Father AL Liberatore presented a program titled “Liturgy of the Hours: The Prayer of the Entire Church.” Music for the occasion was led by the Cathedral Schola.

Paul Ziegler
Chapter Director

Sioux Falls, South Dakota

On Sunday, March 7, we held a cantor training workshop at St. Rose of Lima Parish (3:00-7:00). Dr. Olaf Malmin from Augustana College presented a vocal techniques session.

Kim Conlin
Chapter Director

Saint Louis, Missouri

On Monday evening, January 25, the AGO and NPM Chapters held a joint meeting at CASA in University City. Barry Green discussed his book, Inner Game of Music. On March 15, our annual banquet was held at St. Monica’s; it featured an entertainment program led by Lorraine Schnettgoecke. Chapter members are preparing to host the National Convention in June!

David Kowalczyk
Chapter Director

Trenton, New Jersey

On January 24, a “Day of Spirituality for Music Makers” took place at St. Joseph’s by the Sea (3:30-8:00). A “Schubert Sing” held at St. David the King on February 7 featured a presentation of Schubert’s Mass in G. On Saturday, February 20, the Diocesan Office of Liturgy and the Trenton Chapter of NPM co-sponsored a workshop titled “The Role of Music in the Rite of Christian Initiation.”

Donna Clancy
Chapter Director

Portland, Maine

The newly organized Chapter met on January 25 at Our Lady Queen of Peace Church in Berwick. Peter Donatelli worked with the parish’s combined folk groups in a master class format entitled “Breathing New Life into Old Repertoire.” On Monday, March 22, Suzanne Proulx led a program titled “Solfège and Music Reading.”

Bill Picher
Chapter Director

San Antonio, Texas

On Monday, February 8, a workshop on how to plan a wedding liturgy was presented by Lena Gokelman and Incarnate Word College faculty members Bill Gokelman and Sr. Martha Ann Kirk.
Brother Rufino Zaragoza, OFM, conducted a retreat for “liturgical musicians and others who have songs in their hearts” on Saturday, March 6.

Cecilia Felix
Chapter Director

Washington, DC

Regional meetings on Wednesday, January 6, showcased Advent/Christmas ideas and music. On Wednesday, March 3, at St. John the Baptist Church in Silver Spring, Christopher Walker led a program on music for the Triduum.

Mary Ann Evan
Chapter Director

Pastoral Music • June-July 1993
Calendar

CATHOLIC CHORAL FESTIVALS

We are beginning to give advance notice of diocesan and regional choral festivals in the Calendar section of Pastoral Music. Please send information on your choral festival (date, place, sponsor, repertoire) to Rev. Lawrence Heiman, C.P.P.S. at the address given at the end of the column. We need this information at least two months before the date of the festival.

CALIFORNIA

ENCINO
June 4-6


RIVERSIDE
July 19-23


SACRAMENTO
June 25-27

Institute on the Spiritual Life of Children and the Initiation Sacraments. Contact: Sr. Katherine Doyle, Dept. of Catholic Faith Formation, 2519 L Street, Sacramento, CA 95816. (916) 446-4663.

ILLINOIS

ROCKFORD
July 19-23

NPM Choir Director Institute. Faculty: Oliver Douberly, Joseph Koestner, Thomas Boyer, Laetitia Blain, Rob Glover, Rebecca Gaughan. Site: Bishop Pastoral Music • June-July 1993

L O U I S I A N A

ALEXANDRIA
June 21-24


MASSACHUSETTS

DANVERS
August 22-25

Form/Reform: The National Conference on Environment and Art for Catholic Worship. 3 general and 25 seminar sessions. Speakers include John Buscemi, Paul Covino, Lawrence Madden, SJ, Robert Rambusch, Richard Vosko, others. Sponsored by the Georgetown Center for Liturgy, Spirituality and the Arts; hosted by the New England Diocesan Liturgy Office. Place: Sheraton Tara Hotel and Resort, Danvers. Contact: Barbara Comer, Office of Worship, PO Box 310, Manchester, NH 03105. (603) 669-3100.

OREGON
August 10-16

Master Schola '93. Master teachers include Margaret Hillis, David Craighead, Mary Berry, Craig Timberlake. David Craighead in recital on August 10. Place: The Community of Jesus, Orleans. Contact: The Community of Jesus Master Schola, 5 Bayview Drive, PO Box 1094, Orleans, MA 02653. Phone Dr. Richard J. Pugsley at 1 (800) 252-7729.

STURBRIDGE
June 5


MINNESOTA

NORTHFIELD
July 26-30

NPM School for Organists. Faculty: James Kosnik, Mary Jane Wagner, CSF, Ronald Brassard, and John Ferguson. Place: St. Olaf College. For information, contact: NPM National Office, 225 Sheridan Street, NW, Washington, DC 20011-1492. Phone: (202) 723-5800. Fax: (202) 723-2262.

ST. PAUL
July 12-16

NPM Composition School. Faculty: Tom Conry, Marty Haugen, Beatrice Fleo, Michael Joncas (one session), Bonnie Faber (one session). Place: University of St. Thomas. For information, contact: NPM National Office, 225 Sheridan Street, NW, Washington, DC 20011-1492. Phone: (202) 723-5800. Fax: (202) 723-2262.

MISSOURI

ST. LOUIS
June 13-19


MONTANA

GREAT FALLS/BILLINGS
July 29-31

Forum Institute: Echoing God’s Word. Offered especially for catechists and homilists working with adult initiation. Contact: Joan Kaiser, PO Box 1399, Great Falls, MT 59403. (406) 727-6638.

NEW JERSEY

BLACKWOOD
August 2-6


CAMDEN
July 19-23

Institute on the Christian Initiation of Children. Examines initiation ministry and the catechesis of children from the perspective of the RCIA. Contact: Sr. Patricia Feeley, Office of Religious Education, PO Box 709, Camden, NJ 08101. (609) 756-7987.
THE PASTORAL PRESS
WORSHIP SERIES

Some of the most recent releases in this highly respected series on theology and practical application . . .

WORSHIP: PRAYERS FROM THE EAST
Bryan D. Spinks
Reach back to the early foundations of Christian belief! The traditions of the Eastern Churches offer all Christians an opportunity to broaden faith. In this publication, the author investigates the eucharistic prayers used in East Syria, and he explains the effect of current liturgical revision on these prayers. $12.95

WORSHIP: WONDERFUL AND SACRED MYSTERY
Kenneth Stevenson
Combining scholarship, theology, and personal experience, Kenneth Stevenson investigates the meaning and early development of several present-day liturgical practices. Topics include: intercession; experience of inclusion/exclusion at eucharist; ceremonies and development of Ash Wednesday. $14.95

WORSHIP: PRAYING THE SACRAMENTS
Peter E. Finck
Explore how sacraments form our lives as Christians. The author offers the premise that the sacraments are the liturgy of the church, and by studying this liturgy we come to know the faith of the church . . . by celebrating this liturgy we shape and guide our prayer. $12.95

WORSHIP: REFORMING TRADITION
Thomas J. Talley
This study of Christian worship demonstrates that each generation of believers has refashioned the practices of the past to express its own faith. Talley presents a clear and documented assessment of selected topics in liturgical history and practice, arguing that reform of worship should take close account of tradition. $11.95

WORSHIP: INITIATION AND THE CHURCHES
Leonel L. Mitchell
The author retraces history and shows how churches today are converging in their baptismal practice. Written in an ecumenical spirit, he neither avoids problems nor minimizes the differences between various initiation practices. $12.95

WORSHIP: CITY, CHURCH, AND RENEWAL
John F. Baldovin, S.J.
Meet the challenges of liturgical renewal! The author helps you prepare as he sheds new light on many areas of church tradition and present practice. An intriguing journey into the church's past, as well as directions for present and future. $11.95

WORSHIP: CULTURE AND THEOLOGY
David N. Power, O.M.I.
Explore how worship relates to the world in which we live. Learn how theology is a bridge between liturgy and culture. Investigate how a new cultural consciousness is arising in many worshiping communities today. The author cites specific examples and suggests future developments. $11.95

Available from:
The Pastoral Press
225 Sheridan Street, NW • Washington, DC 20011
(202) 723-1254 • Fax: (202) 723-2262
NEW YORK
ROCHESTER
July 19-30
Tenth Annual Choral Workshop
featuring Donald Neuen, Alfred Mann,
Seth McCoy, Ellen Rathjens, others.
Location: Eastman School of Music.
Contact: Eastman School of Music,
University of Rochester, 26 Gibbs
Street, Rochester, NY 14604.

SOUTH DAKOTA
SIoux FALLS
June 27-July 25
Lutheran Summer Music: The National
Lutheran Music Camp. Place:
Augustana College, Sioux Falls.
Concerts, recitals, small and large
ensemble playing, music listening and
teaching, church music,
conducting. For information on
admissions, scholarships, and aid:
John Lunde, LMC Director
Admissions and Financial Aid,
2225 Washington St, Lincoln, NE 68502.
402-474-7177.

TEXAS
SAN ANTONIO
June 7-11, 24-26
Pastoral Music 1993 Summer Workshops.
Workshop I (June 7-11) features
Martin Haugen; Workshop II (June 24-
26) features Michael Joncas. Place: St.
Mary's University, San Antonio.
Contact: Bro. Donald Boccardi, S.M.,
Director, Pastoral Music, St. Mary's
University, 1 Camino Santa Maria, San
Antonio, TX 78228-9522. (210) 436-
3991.

VERMONT
LYNDONVILLE
July 11-18
Vermont Music and Arts Center.
Program repeated July 18-25 and July
25-August. Music director: Anne
Lieberson. A workshop for serious
amateur musicians who would like to
play chamber music in an informal and
cordial atmosphere. Place: Lyndon
State College, Lyndonville. Contact:
Mary Blanchard, Vermont Music and
Arts Center, Box 59, Glenmont, NY
12077. (518) 439-4824.

QUEBEC
MONTREAL
June 21-25
NPM Gregorian Chant School. Faculty:
William Tortolano, Clément Morin,
P.S.S., and André Saint-Cyr, O.S.B.
Place: Grande Série du Montréal.
For information, contact: NPM National
Office, 225 Sheridan Street, NW,
Washington, DC 20011-1492. Phone:
(202) 723-5800. Fax: (202) 723-2262.

FRANCE
SOLEMNES
July 1-18
Gregorian Schola. Concentrated study of
Gregorian Chant in the light of
early manuscripts. Featuring M.
Clément Morin and Dom Jean Clair,
chantmaster of the Abbey of St. Pierre
de Solesmes. Place: Abbey of St. Pierre
de Solesmes. Visit to Chartres and
Paris. Contact: Dr. Robert Fowells,
California State University at L.A.,
Dept. of Music, at (213) 343-4067. Tour
arrangements by World Encounters,
PO Box 3009, Santa Monica, CA 90408.
1 (800) 972-8996.

PENNSYLVANIA
ERIE
August 2-6
NPM School for Guitarists. Faculty:
Bobby Fisher, James Rickert, Tom
Rasely, Jane Bernard, Pam Verity.
Place: Villa Maria Center. For information,
contact: NPM National Office, 225
Sheridan Street, NW, Washington, DC
20011-1492. Phone: (202) 723-5800. Fax:
(202) 723-2262.

GREENSBURG
June 24-26
Offered especially for catechists and
homilists working with adult initiation.
Contact: Maria Nave St. Vincent's
Parish, Latrobe, PA 15650. (412) 539-
9761.

PHILADELPHIA
July 5-9
NPM School for Cantors & Lectors.
Faculty includes James Hansen,
Barbara Marian, Tom Conry, Beatrice
Flo, and Frances Brockington. Site:
Immaculata College. For information,
Pastoral Music • June-July 1993

DREAMS staff. Also offering a special
self-contained arts program for
children 6-12 and a youth program
geared to teens. Site: Virginia Wesleyan
College, Norfolk. For more information
contact: Phoenix Power & Light Co.,
Inc., Drawer 5665, Virginia Beach, VA
23455-5665. 1 (800) 258-5323.

Vermont Music and Arts Center.
Program repeated July 18-25 and July
25-August. Music director: Anne
Lieberson. A workshop for serious
amateur musicians who would like to
play chamber music in an informal and
cordial atmosphere. Place: Lyndon
State College, Lyndonville. Contact:
Mary Blanchard, Vermont Music and
Arts Center, Box 59, Glenmont, NY
12077. (518) 439-4824.

Gregorian Schola. Concentrated study of
Gregorian Chant in the light of
early manuscripts. Featuring M.
Clément Morin and Dom Jean Clair,
chantmaster of the Abbey of St. Pierre
de Solesmes. Place: Abbey of St. Pierre
de Solesmes. Visit to Chartres and
Paris. Contact: Dr. Robert Fowells,
California State University at L.A.,
Dept. of Music, at (213) 343-4067. Tour
arrangements by World Encounters,
PO Box 3009, Santa Monica, CA 90408.
1 (800) 972-8996.

Please send Calendar information to:
Rev. Lawrence Heiman, C. P.P.S.,
Director, Rensselaer Program of Church
Music and Liturgy, Saint Joseph's College,
PO Box 815, Rensselaer, IN 47978.
Hotline

Hotline is a membership service listing members seeking employment, churches seeking staff, and occasionally church music supplies or products for sale. A listing is printed twice (once each, usually, in Pastoral Music and Notebook) for a fee of $15 to members, $25 to nonmembers. Ads are limited to fifty words each; we encourage institutions offering salaried positions to include the salary range in the ad. Please allow two months from the time copy is received until it is published. (Information will be available by phone as soon as it is received.)

This service is provided by the membership department at the National Office. The Hotline phone number is (202) 723-5800; fax is (202) 723-2262. Please ask for Joyce Kister; if she is unavailable, leave your name and phone number, and she will return your call. Mail your ad (include payment, please) to: Hotline Ads, 225 Sheridan Street, NW, Washington, DC 20011-1492.

Position Available

Director of Music Ministry. Suburban Baltimore parish seeks full-time director experienced in Catholic liturgical music to oversee total music program. Masters degree/equivalent preferred. Organ/choral conducting skills necessary. Salary/benefits negotiable. Send résumé to: Msgr. Edward J. Lynch, Immaculate Conception Church, 200 Ware Avenue, Towson, MD 21204. HLP-4270.

Minister of Music. Half-time position in a large parish in Las Vegas. Organ and liturgical knowledge necessary. Salary is negotiable. Contact John Scheuer at (702) 566-5492 after 3:00 p.m. Holy Family Church, 4490 Mountain Vista, Las Vegas, NV 89121. HLP-4271.


Director of Music Ministries. Suburban parish east of Pittsburgh. 1,800 families, Allen 5000, seeking organist/music minister with liturgical expertise who is capable of energizing the community. Salary range $24,000-$25,000 is negotiable. Please send inquiries and letters of intent to: Father Dan Mahoney, Mother of Sorrows Parish, 4200 Old William Penn Highway, Murrysville, PA 15668. HLP-4273.

Music/Liturgy Director. Full-time position in parish of 1,250 families with strong liturgical commitment. Pipe organ, mixed choir, liturgy committee. Résumé and references to: Rev. Donald Krebs, St. Joseph's Church, 218 10th Street South, Moorhead, MN 56560. (218) 236-5066. HLP-4274.


Director of Music Ministries/Organist. Overseer total music program. Parish purchasing new organ in near future. 4,000 families, 8 weekend liturgies, approximately 140 funerals and 100 weddings per year. Masters degree in sacred music preferred. Résumé and references to: Rev. Msgr. James P. Kelly, Church of St. Aidan, 505 Willis Avenue, Williston Park, NY 11596. HLP-4277.

Coordinator of Music Ministry. Active 1,800-family multicultural parish seeking full-time music minister. Background desired: Liturgical resource-ministry development, strong background in vocal, choral. Keyboard a must. Starting salary $18,000 to $25,000 plus weddings and funerals based on ability and experience. Please send résumé to: St. Patrick Church, 1010 - 35th Street, Galveston, TX 77550. Attention: Fr. Larry Zurek O.F.M. HLP-4280.


Director of Liturgy/Music. Progressive parish, 1,400 households, in suburban Washington, DC. Team ministry, no school, active volunteer participation. Qualifications: Master's degree or equivalent, creative, willing to invest in community. Salary commensurate with qualifications. Benefits. Send résumé and references to Search Committee, St. Rose of Lima Parish, 11811 Clopper Road, Gaithersburg, MD 20878. HLP-4282.


Pastoral Musician. Full-time. Develop worship program of cantors, choirs, and instrumental ensembles with emphasis on assembly participation. Must be person of faith and comfortable with Worship II, Gather and OCP repertoire. Music in school K-8 also possible. Send résumé, salary history, letter stating vision of music ministry and two letters of refer-
For Sale


Bell Newsletter? Is there any interest in a newsletter about bells and carillon music? Six issues a year for about $25. I’m looking for expressions of interest and leads to bells and carillons in the US and Canada. The Bell Tower, Ron Tipton, PO Box 2015, Las Cruces, NM 88004. (505) 382-88120 evenings. HLP-4286.

Miscellaneous

Free Audio-Video Catalog. CDs, Audio & Videocassettes: Classical, 2-Organ, Gospel, Theater, and Instructional. Write to: ALLEN ORGAN CO., Box 36, Macungie, PA 18062-0036. Or phone: (215) 966-2202. HLP-4151.


Compositions Sought. The music review committee is searching for responsorial psalm settings and musical acclamations for the Rite of Christian Initiation of Adults. Please send your compositions to: Music Review Committee, Carolina Catholic Music Publishing, PO Box 472, Fayetteville, NC 28304. HLP-4279.

Musician Available

Director of Music/Liturgy. 12 years experience in directing traditional, guitar, and children’s choirs. Planned and directed multicultural liturgies. Excellent leadership and organizational skills. Dedicated to congregational participation. Anywhere in California, Arizona, Nevada, or Oregon. Prefer small town. HLP-4285.
Reflecting on the way we think about and use the Sacramentary, I recall two basic principles of liturgical wisdom. The first is: Know what you’ve got hold of; and the second: Remember that symbols take on a life of their own. These principles have some obvious applications. Bread should look like bread, for instance, but even when it doesn’t, it can inspire a spirituality (e.g., the “little white guest” or the “prisoner of the tabernacle”). Conversely, you can bring out the biggest, most richly decorated candle to use as the Paschal Candle, but if you light it while you’re standing on the sidewalk in front of the church under the beam of a thousand-watt high-intensity arc light, you’ve lost the basic symbolism of “Christ, our light.”

All of this brings to mind one of the great stories (legends, myths) of liturgical history. It seems that once upon a time, in a certain cathedral town, there lived a kindly bishop who was much beloved by the people. Now this beloved bishop had a pet cat which he liked to keep close to him, even during services. In order to please the bishop by honoring his cat, some of the women of the town wove a beautiful mat for the cat to rest on during the liturgy, to keep it off the cold marble sanctuary floor.

Now it happened that, after a few years, the cat died. But the bishop kept the cat’s beautiful mat near him during services in memory of his dear friend. Eventually the bishop also died and was buried in the “odor of sanctity” (as they used to say), and a new bishop arrived in town. This bishop was not a cat fancier, nor was he very beloved by the people, so the women of the town had no reason to weave any new episcopal cat mats, nor even any desire to. Soon the memory of the bishop’s cat passed away when the old cathedral sacristan died.

The mat for the cat, however, stayed at its place in the cathedral next to the episcopal chair. After several years of liturgies, it occurred to the present bishop (who was none too observant, besides being generally unloved) to ask what this old and somewhat worn mat was doing on the floor next to his cathedra. He called his sacristan over and asked, “Why is that thing there?” “I do not know, your Grace,” the sacristan responded. “My father once told me that it was a custom of the old bishop to keep it there, and since he was so beloved by the people, we have left it there in his memory.”

He called his sacristan over and asked, “Why is that thing there?”

Now the bishop, who knew his worth in the eyes of the people, didn’t want to offend against his predecessor’s memory, so the mat stayed next to the episcopal cathedra. It became the custom to dust it off a bit in preparation for major festivals, though down the years it grew somewhat musty (the cathedral was near a river, and damp) and it got considerably worn (some masters of ceremonies used it as a kneeling pad), and mice ate holes in it. Eventually the woven pattern became all but invisible, although the memory of the mat’s original and much-beloved owner grew in richness and color, being transformed from history into the stuff of hagiographic legend.

One day, many years after the death of the cat—and his bishop—a young sacristan picked up the musty mat and carried it back to the sacristy, intending to throw the old rag away. But on checking the cathedral’s records, he discovered that this worthless-looking mat was, in fact, a relic of a former bishop, now canonized, whose body lay in a beautiful marble and gold casket beneath the high altar. So the sacristan had a special glass case fashioned for the sacred relic, to be placed on the wall near the bishop’s casket, and calling in the women parishioners, he commissioned a new mat to replace the sacred relic next to the bishop’s throne.

The women in turn called in textile experts who studied a small piece of the faded relic in order to re-create the original pattern. The experts developed a copy of what they thought was the original design, though it baffled them that the pattern seemed to include a lot of cat hairs. Still, collecting fur from the neighborhood cats in order to complete their weaving, the women went to work. Once the replacement was completed, however, everyone agreed that the new mat was much too beautiful to be left on the damp cathedral floor, so it was kept in the sacristy safe, and was only carried in at the head of the procession for ceremonies on the great holy days and placed on a silver tray that stood on a mahogany table just to the right of the bishop’s marble and gilt chair. Vestments were woven to match the pattern of the copy of the holy relic, and eventually this pattern came to appear on paraments, hangings, banners, and even the diocesan coat of arms.
SECOND READING

1 Pt. 1:3-9

Praised be the God and Father of our Lord Jesus Christ, who gave us new birth; he draws its life from Jesus Christ from the dead; it is an inheritance for you which stands ready in Christ's power through faith.

LARGE PRINT
ALL TEXTS AND MUSIC
Now available in both Seasonal Missalette and We Celebrate Missalette, including Misalito Parroquial

You Shall Be My People

Verses

1. I will take your hearts of stone and give you hearts of flesh; I will put my spirit within you.
2. I will take clean water and pour it over you.
3. Through you will my holiness and glory be revealed.
4. I will take what was destroyed and build it up again.
5. I will breathe my life in you and raise you from your graves.
6. I will make a covenant of lasting peace with you.

BEGINNING
ADVENT-CHRISTMAS 1993
November 28, 1993 issue


J. S. PALUCH COMPANY, INC.

For more information, call 1 800 621-5197, FAX 708 671-5715
ALLEN MDS-EXPANDERS

Designed with the Organist in Mind!

Allen's new MDS-Expander™ sound modules are designed with SmartMIDI™ for organists who'd rather read musical scores than owner's manuals. SmartMIDI™ gives you all of the advantages of MIDI with none of the headaches. Programming the MDS-Expander™ is as easy as setting an organ piston.

With two Expander versions to choose from, you're sure to find the voices you've been looking for. Both are filled with sounds organists request and built with legendary Allen quality.

If you want diversity without complexity and quality without compromise, the MDS-Expander™ is built for you. Visit your Allen representative to see how Allen has taken the mystery out of MIDI.

Exclusive MDS-Expander™ Features:

- SmartMIDI™
- Organ and Orchestral Voices
- Zimbelstern (7 Bell Design)
- Wood Trim
- Two Year Warranty
- Made in America

Allen organs®
BUILT IN AMERICA FOR THE WORLD

ALLEN ORGAN COMPANY
MACUNGIE, PENNSYLVANIA 18062
(215) 966-2202
© AOC 1992

MDS-EXPANDER™ VOICES:

<table>
<thead>
<tr>
<th>ORGAN VERSION</th>
<th>ORCHESTRAL VERSION</th>
</tr>
</thead>
<tbody>
<tr>
<td>Harpsichord 8' &amp; 4'</td>
<td>Clarinet</td>
</tr>
<tr>
<td>Arco Strings</td>
<td>Oboe</td>
</tr>
<tr>
<td>Choir</td>
<td>Bassoon</td>
</tr>
<tr>
<td>Piano</td>
<td>French Horn</td>
</tr>
<tr>
<td>Chimes</td>
<td>Brass Ensemble</td>
</tr>
<tr>
<td>Flute Harmonique 4'</td>
<td>Bugle</td>
</tr>
<tr>
<td>Flute Harmonique 8'</td>
<td>Trumpet</td>
</tr>
<tr>
<td>Gedacht A 8'</td>
<td>Posthorn 8'</td>
</tr>
<tr>
<td>Gedacht B 8'</td>
<td>Posthorn 16'</td>
</tr>
<tr>
<td>Quintadena 8'</td>
<td>Wood Harp 4'</td>
</tr>
<tr>
<td>Principal 8'</td>
<td>Wood Harp 8'</td>
</tr>
<tr>
<td>Gedacht 16'</td>
<td>Marimba</td>
</tr>
<tr>
<td>Quintadena 16'</td>
<td>Vibes</td>
</tr>
<tr>
<td>Principal 16'</td>
<td>Glockenspiel</td>
</tr>
<tr>
<td>Rohrschalmes 4'</td>
<td>(Zimbelstern)</td>
</tr>
<tr>
<td>Rohrschalmes 8'</td>
<td>Orchestral Bells</td>
</tr>
<tr>
<td>Barpfeife 8'</td>
<td>Xylophone</td>
</tr>
<tr>
<td>Musette 8'</td>
<td>Tympani</td>
</tr>
<tr>
<td>Krumet 8'</td>
<td>Tym/Perc-Lo</td>
</tr>
<tr>
<td>Rahnett 8'</td>
<td></td>
</tr>
</tbody>
</table>