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In This Issue . . .

We revisit the wonderful 1993 National Convention in St. Louis: The Rhythm of Time . . . in Faith. We selected talks which we felt were most appropriate to our work (and we had permission to reprint); we caught a small picture of what happened in the photographs. But anyone who was there experienced the power of music as a source of unity, building that bond which transcends doctrine or requirements and puts the singer in contact at a level that feeds the soul.

Everyone noticed the growth of the National Association of Pastoral Musicians—the work of the Director of Music Ministries Division, the Catholic Music Educators, and all the committees working in so many diverse fields: cantors, choir directors, organists, campus ministers, military musicians, and youth ministries for musicians. We are still seeking leaders in music and liturgy to come forward for the musicians who serve the Hispanic and African American communities.

The opening prayer event led by J. Glenn Murray, the anointing, the substitute speakers, the continuing discussion on the Milwaukee document, the presentations by John Romeri and Bryan Helif still leave vivid images in my mind. The world music of John Dell and the Indian dancer and drummer, the tribute to Theophane Hymrek, the Great Music for a Great Space concert, Agape, the jubilation with G. W. Brown ask us to look beyond the routine of the everyday. Pastoral Musicians are getting very serious about developing competency in their unique field of music.

The sound of the singing congregation, the demands of working with limited resources, the need to adapt to the spirituality of the local community all make our work different . . . and demanding.

But the Convention is made up of individuals, too. And each of us has a personal story of triumph and failure, success and pain. The loss of over 150 pounds of excess weight, the commitment to sobriety, the willingness of a priest to serve with this particular musician for another year were stories I heard; and they moved me to realize even more clearly: We are in this work together.

We come together to “Give Glory to God.” We are disciples of Jesus and follow his teachings. We are called through our gifts (of music) to assist the community of disciples to offer praise and glory to God. What a privilege it is! What a joy we have become!

I invite you to share your enthusiasm for our Association with all ministers who serve the Church. Your invitation is just what they are waiting for.
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Saddened by Thoughtlessness

I write this fresh from my experiences at the 1993 NPM Convention in St. Louis. We, as the leaders of music and liturgy, need to be challenged on our sensibility.

I was surprised and saddened to see my colleagues' behavior during our tour of three beautiful liturgical spaces on Tuesday. The din was deafening, often even when someone was playing for us. The sanctuaries were crisscrossed by armies of video- and still-camera operators, without apparent reverence for the holiness of the place. To see these churches treated in such an offhand way brought back youthful memories of being on a European tour and feeling ashamed of the “ugly Americans” with me as we visited the astoundingly beautiful cathedrals there.

Also, I was taken aback by our behavior during the noon performances in the lobby of the convention center. Whether it was a solo organist, a chamber ensemble, or a group of children playing or singing, what I heard above it all was people talking... all-out conversations, sometimes right in front of the performers. At any given moment, there were more people talking than listening.

I am aware that one of this convention’s valuable opportunities for us was the chance to socialize with our peers... Also, I realize that to expect utter silence in the lobby of a convention center is unrealistic... What I missed was a sense of respect, of sensitivity, of awareness.

A wise old priest once told me, “Most hurt/evil/sin results from ignorance, not from malevolence.” I believe that our behaviors in St. Louis were just thoughtless. But it seems to me very important that we do our best to become more aware and sensitive to others and the world around us, particularly in our very visible ministries.

Paul Gibson
Downey, CA

Dance, Then

I participated in the open discussion on Thursday morning at the Convention that explored the implications of the Milwaukee Symposia Report for ritual dance, mime, and drama. These reflections are offered to those dancers and nondancers who have no experience with liturgical dance.

According to Scripture, David danced around the Ark of the Covenant, and Miriam danced with the tambourine. Although sacred dance is not new, the word “dance” is often omitted, . . . [though] Christians have never hesitated to use every human art, and that includes dance, in their celebration of God’s work in Jesus Christ . . .

[The Milwaukee Report] said that we must have a better understanding of the role of art in the liturgy, and my reply is that the inclusion of sacred motion in any gathering should be appropriate and add to that gathering, giving it depth and extension. From the standpoint of a liturgical dancer, I find many communities eliminating movement—the gamut of kneeling, standing, sitting, genuflecting, bowing—rather than expanding motion to enhance the celebration. Genuflecting and kneeling have all but been eliminated in many Catholic communities... I find liturgical movement is still considered “performance” rather than an appropriate enrichment to the church service...

[Throughout the Milwaukee Report] I keep finding no reference to dance... As humankind we enter the community to meet the Lord; we go to meet the Lord in the sacraments; we meet each other in life; we process; we do dance. The report [says]: “Formation for liturgy teaches the languages of the community: the basic repertoire of gestures and words, postures and songs that will enable the baptized to enter the ritual” [#18]. Gestures, postures—are we talking about dance? Perhaps, to the church community, the word “dance” indicates secular entertainment and thus does not belong... However, why do we not include the community in dance? After all, if sung prayer is prayer twice prayed, then is not danced prayer total prayer?...

We need to educate and involve children by way of song, dance and visual arts in order to attain mature Christian adults... Lastly from the report: “Christian ritual music is an event and not
Three For, Four Against

Thanks for a great convention! I have had sixteen years experience leading the contemporary ensemble at the Cathedral of Christ the King, Atlanta, Georgia. My wife and I serve the Cathedral ... in a volunteer capacity and have sole responsibility for contemporary repertoire evaluation/selection, seasonal and weekly planning, ensemble rehearsals ... I also compose music for liturgy and use my own material extensively within the local community.

There are three positive factors about the St. Louis Convention that I want to elaborate on. I very much appreciated the lessening (intentional or not) of the "us vs. them" atmosphere so prevalent in several major Pittsburgh '91 sessions. It is really about time that all acknowledge that we are a diverse Church with room for all manner of valid musical expression ...

Also, I very much appreciated the inclusion of a specifically composer-oriented workshop ... in recognition of the fact that the Church has at its service many competent local composers whose names are not Haugen/Haas/Joncas/Walker/Hurd ... I know that NPM conducts annual composer schools, but it's often not feasible financially or from a time-management viewpoint for part-time volunteers to spend an additional week's worth of money and time in order to attend these schools ...

Finally, John Bell's Thursday night session was a rare catharsis. All parish cantors could have used exposure to this one man, unaccompanied, in front of thousands of people generating/conducting wonderful music that was generally not known by the participants prior to that session. I only wish it could have included a few more examples of how to introduce such music into the "average" parish liturgy or prayer service ...

There are, however, four negative points that I feel bear mentioning. The first is that in both Pittsburgh and St. Louis the departure/commitment ceremonies suffered badly due to attrition ... leaving a greatly reduced body to try to generate a rousing sending ceremony under very antithetic circumstances. Since early departures seem to be an unavoidable norm, why not hold the departure ceremony in a smaller physical space? Visually, a half-empty hall ... is not an appropriate feeling to send people away with.

Second, with all due respect to Fr. Hehir's credentials and expertise, he delivered an overly long (by at least half) closing address to an already greatly reduced audience that began to hemorrhage attendance at about the twenty-minute mark. Please consider engaging speakers who will send forth the Convention diehards with a rigorous but short closing exhortation!

Third, this is 1993! NPM (through Pastoral Music) was urging as early as 1983 that the label "folk group" be dropped from the Church's vocabulary. John Romeri used the term several times in his Friday plenum session; it also tends to pop up periodically in workshops, often as a code word for "less competent" or "less sophisticated." It would seem that ... the term "folk group" [should] be as welcome at an NPM Convention as the word "Negro" would be at a Rainbow Coalition rally.

Fourth, I know that I am by no means alone in abhorring the current push toward a "national/standard" Catholic hymnal. I'll admit that as a yet-to-be-published composer I have a personal stake when it comes to opposition to "freezing" the American Catholic Church's repertoire. Still, it seems that such motions are always endorsed—if not initiated—by whichever publisher happens to be on top at the moment ... Where would the "contemporary" liturgical music world be if the Glory and Praise series had been adopted twelve years ago as the "official" contemporary Catholic hymnal? No offense to NALR, but many marvelous compositions created since that time have far eclipsed all but a few of the NALR "nouveau classics." Who is to say ... [what compositions] will stand as durable in the eyes/ears of the faithful in [the year] 2005? By all means, preserve what is good and valid, but recognize that opening liturgical music up to vernacular expression presumes an understanding that vernacular tastes and styles tend to shift ... I doubt that thirty years have been sufficient ... to gather or to winnow ... As long as our song effectively enhances or becomes prayer, it will remain a part of a worshipping community's life, whether or not it has been codified or received an "official hymnal" stamp of imprimatur. And honestly, what more valid test could there be than that?

Ken Macek
Atlanta, GA

Accurate Analysis

Congratulations on Bob Batastini's wise, accurately remembered, and acutely analyzed article in the June-July 1993 Pastoral Music. As someone who tries to get future presiders to sing and someone who has witnessed the confusion he points out between the 1966 responses and the 1974 version, I think he has it exactly right. And I think Batastini's suggestion is both radical and called-for: Return to the 1966 version. My question is: How can I help lobby JCEL to take this proposal seriously?

Paul F. Ford
Camarillo, CA

Dr. Ford is professor of theology and liturgy at St. John's Seminary in Camarillo.

Basically Erroneous?

In the Back to Basics column in the June-July issue, the second full paragraph in the second column talks about the options for use of the responsorial psalm when only one reading precedes the gospel. The last sentence in that paragraph reads: "Or you may use either the psalm or the gospel acclamation (this is the only option during Lent)."

Is that parenthetical statement accurate or an editing error? First, the reference is unclear. Does the statement in parentheses refer to the use of either of the two options, or does it refer to the gospel acclamation alone? I suspect, however, that this is an editing error. I am not aware of any source which describes such limits during the season of Lent ...

... I am a long-time subscriber to Pastoral Music and a regular Convention attendee. Keep up the good work!

Kathy Luty
Greenfield, WI

No error. The reference is to the various options listed in that paragraph: When there are only two readings (one reading plus the
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Not a Pretty Picture

I would like to share with our readers an article which appeared in the May 31-September 5 issue of Today's Liturgy. The article by Michael Joncas, titled “Looking Ahead: Church Music in the Year 2000,” says in part:

I have grave fears about the future of “professional” music ministry in United States Roman Catholicism after the year 2000. Through the 1960s and 1970s, many parishes moved from relying on a volunteer choir director and/or organist to creating a part-time or full-time “director of music ministry”... on the parish staff. This position was responsible for the total parish worship music program... As if this were not enough, the position was frequently combined with that of “director of liturgy,” so that all liturgical responsibilities fell under one purview.

With the economic downturn, the increasing cost of maintaining parochial school systems and shifting giving patterns among younger Roman Catholics, fewer parishes are creating these positions today; in fact, some are eliminating them. Few musicians, however, no matter how dedicated, are able to allot time and pay for their professional training and updating in liturgy and music without financial support from the worshiping community they serve. Fewer “professional” liturgical musicians serving in parishes will mean lower (though already-low) performance standards, becoming locked into invariant repertoires and practices, and signaling parishioners that common worship has lower priority than other parish functions.

Not a very encouraging picture. If this is the case, why are students pursuing Sacred Music degrees? Studying the organ for many years? Choral techniques? Colleges and universities need to ask themselves whether it is fair to train students for jobs which may not exist in a few years.

Gerald D. Leblond
Nashua, NH

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Convention Report

St. Louis!

Nearly 3,500 participants gathered in St. Louis for NPM's Sixteenth Annual National Convention. Of these, 2,540 (over 70%) were NPM members. Nearly 300 people took advantage of the clergy-musician discount offered for the first time this year. Those completing evaluations gave the Convention a 4.2 rating (out of a possible 5). In fact, 84% of those who evaluated the Convention gave it an "excellent" or "above average" rating.

Convention highlights mentioned in the final evaluations included the hospitality of the city of St. Louis in general and the local Convention staff in particular. People wrote that they were always glad to see those "straw hats" around. Many people were also delighted by the regular shuttle service among the Convention Center and the hotels. Some respondents noted with amazement, "The buses worked!" Other people were pleased that NPM has such a strong "bench": When Dr. Hellwig was prevented by a high fever from presenting her plenary session, five other speakers stepped in to give presentations on aspects of the topic she was going to cover (see "The Liturgical Year: Mainspring of Christian Life," pages 25-31).

Many people also noted the strong focus on organs and organists this year. They were generally pleased and delighted at the number of organ concerts and mini-concerts throughout the week. Some attendees made a point of thanking Martin Ott for his central and visible contribution to the Convention. Other attendees noted the variety of organ builders whose works were celebrated in the pre-Convention organ crawl and in the various concerts during the week.

One special highlight of this year's Convention was the broadening of the NPM "umbrella." In addition to the continued work of existing NPM divisions and standing committees, several new groups chose to meet during this Convention, among them the diocesan directors of music and musicians who work in parishes of the Military Ordinariate. A new outreach to young musicians began to take shape in St. Louis. See the various reports later in this section.

On the down side, participants missed some of the elements of older Conventions, like the late-night jam sessions. Others lamented the lack of music for guitars and electronic MIDI-equipped instruments during the various liturgies. Still others wondered about the absence of participants from various minority groups. Still, the majority of comments were positive, and many people had a feeling that "NPM has come of age." And a number of people observed that it took NPM to gather the St. Louis Jesuits in one place for the first time in several years!

State of the Association

In his annual report to the Association, delivered at the NPM Members' Breakfast, Father Funk noted that we are placing a strong emphasis on parish memberships because of the advantages that this kind of membership can bring to the whole parish (parish-wide discounts for Conventions, Schools, and Institutes, for instance). Of our more than 8,000 members, almost two-thirds (62%) have parish memberships, and one-third (32%) are individual members. The rest (6%) are subscribers to Pastoral Music.

Reviewing the work of the NPM divisions and standing committees, Father Funk described the needs that the various groups have for the future.

The two NPM Divisions are at very different levels of development. The Director of Music Ministry Division (DMMD) continues to grow slowly. The
Music Educators’ Division (NPM-ME), on the other hand, is still struggling to get off the ground. Their immediate needs include more members in all states and direct contact with Catholic schools that have music educators on their staffs who have not yet joined NPM-ME.

The NPM Standing Committees are celebrating particular accomplishments that were evident at this Convention. The Standing Committee for Choir Directors hosted the first NPM Choir Festival, organized by Margaret Brack (see following story), and they are planning another one for the 1994 Philadelphia Regional Convention. The Standing Committee for Organists prepared a Guide for Buying a Pipe Organ for Less than $100,000, developed by Paul Skevington. The Seminary Music Educators Standing Committee, chaired by Anthony DiCello, sponsored a three-day institute for more than thirty-five seminary teachers of liturgy and music which preceded the National Convention. The Standing Committee for Campus Ministers is preparing a guidebook for campus liturgical musicians to be distributed by the Catholic Campus Ministry Association. Other interesting projects are in the works for the committees on diocesan cantor programs, musicians who work in the parishes of the Military Ordinariate, and the MIDI Users Support and Information Group (MUSIG). See the various reports in Association News and throughout the magazine for more information.

Choral Festival

Nine choirs joined in NPM’s first National Choral Festival. Each choir had a time on Friday, June 18, for an adjudicated presentation. (The adjudicators were Dr. Michael Connolly, Ms. Pat McCollam, and Mr. Rob Strusinski.) Then on Friday afternoon, the Festival Concert featured performances by the top four choirs as well as a performance by the massed choirs under the direction of Mr. Frank Brownstead.

Peter Bahou of Peter’s Way presented awards to the top four choirs. There were supposed to be only three awards, but two choirs—St. Michael’s of Wausau, WI, and St. Thomas Aquinas Choir of East Lansing, MI—tied for third place. Second place went to the Madison Diocesan Choir of Madison, WI, and the Choir of Assumption Cathedral, Louisville, KY, took first place honors.

This first Choral Festival was so successful that a regional Festival is in the


Awards

Several members and friends of the Association were honored during the Convention and at the Members Breakfast for their contributions to the development of pastoral music.

NPM Chapter of the Year. Rick Gibala presented the award for NPM Chapter of the Year to the Trenton, New Jersey, Chapter.

DMMD Member. The award for Outstanding DMMD Member of the Year went to Kathy Powell of Ft. Walton Beach, Florida.

Industry Award. The 1993 NPM Industry Award was presented by Father Funk to J. S. Paluch/World Library Publications.

Koinonia. The 1993 Koinonia Award went to Dr. Marie Kremer and the St. Louis NPM Chapter for their outstand-
Praise him with the sound of the trumpet; praise him with the psaltery and harp.
Praise him with the timbrel and dance; praise him with stringed instruments and organs.
Let every thing that hath breath praise the Lord.

Psalm 150

Cathedral of the Immaculate Conception
Crookston, Minnesota  Two Manuals - 31 ranks
Music Educators

New initiatives were reported at the NPM-ME board of directors meeting on June 14. Donna Kinsey spoke about plans for an NPM-ME program at the 1994 MENC Convention in Cincinnati, and special one-day events for music educators are in the planning stage for three of the four 1994 NPM Regional Conventions. The board and the membership will be working to develop a "Catholic perspective" on the National Standards for Music Educators; they hope to have it ready in 1994.

The regional and state representative structure seems to be working well, particularly in the Central and Western regions, though some state positions are still unfilled in the Eastern region.

The most pressing problem still to be addressed is the need for more members. Father Funk reported that the financial "break-even" point for the division requires a minimum of 1,500 members, more than double the current number in NPM-ME.

Despite the early Convention date (before schools closed in many parts of the country), a good number of music educators signed up to participate in NPM-ME events. Twenty-nine NPM-ME members pre-registered for the Kodaly Institute for Music Educators with Sr. Lorna Zemke, and a total of 115 people went to Sr. Margarita Drago’s workshops on ritual and music for classroom music specialists. Other workshops aimed at music educators had between forty and fifty participants.

Based on minutes provided by Joe Dempsey

Seminary Music Educators

A first conference on seminary liturgical formation, sponsored by the NPM Standing Committee for Seminary Music Educators, took place June 13-15 at the Regal Riverfront Hotel in St. Louis. The conference, chaired by Anthony DiCello (who also chairs the standing committee), was attended by forty seminary liturgy directors and musicians.

Rev. Michael Joncas, the keynote speaker, addressed the results achieved in liturgical formation in U.S. seminaries since the 1979 Instruction on Liturgical Formation in Seminaries, and he explored with the participants some future directions for forming liturgical spirit and practice in candidates for ordained ministry. Rev. Mark Francis, C.V.S., presented

Based on minutes provided by Joe Dempsey
a session on multicultural liturgical formation, and Rev. Edward Foley, Capuchin, used the closing session to examine the integration of the arts in theological studies and ministerial preparation.

Shorter workshops updated conference participants on the progress of ICEL in its revision of the Roman Missal (Rev. Gilbert Ostdiek), and Rev. Frank Quinn, O.P., chair of the ICEL subcommittee on music, distributed a proposed draft of music for the revised Sacramentary and discussed the future work of the subcommittee.

Sung vespers, cocktails, and a banquet for conference participants on Monday evening were arranged for and hosted by Father Quinn at the Aquinas Institute of Theology on the campus of St. Louis University. Another conference is being planned in conjunction with the 1995 NPM National Convention.

Anthony J. DiCello

Members of the Liturgical Organists Consortium meet during the Convention.

Choir Directors

The first order of business for the Choir Directors Standing Committee on June 17 was review and adoption of its charter. After suggested changes were approved by the committee, the amended charter was adopted unanimously by the ten committee members present.

Three areas of the committee's work were the main focus of the meeting: educational efforts, communications, and tours.

Education. The educational efforts...
undertaken for this year included the choir festival, which was developed to encourage good choral sound. Coordinated by Margaret Bock, this year’s festival drew a larger response than anticipated. Plans for a second festival during the 1994 NPM Convention in Philadelphia are already in the works. Additional educational programs include the choir director track at Conventions and the Choral Directors Institute. Pat McCollam will continue to work on developing workshops for the choir director track, and the committee agreed that the aim of these workshops would be to get participants to develop a model of “quality” in sound, performance, repertoire, and so on. Oliver Douberly reported that the evaluations of the Choir Director Institutes have been very positive, and the schools continue to grow. He suggested an experimental Institute for 1994 that would include a track for organists.

Communications. Judy Dinkel will continue to prepare the Standing Committee’s newsletter, Continued Harmony, which is used to keep in touch with and provide support for Choir Director Institute alumni. Nancy Chvatal reported on Choral Voice, the NPM newsletter for choir members. She said that 344 churches are currently subscribing, and she requested input on article topics from committee members.

Tours. Nothing has yet been done on developing international choir tours, and the committee member who was developing ideas for national choir tours is no longer on the committee. Father Funk reported that NPM has developed a tour agency certification program to provide a standard for agencies wishing to take choirs directly to St. Peter’s Basilica in Rome as part of a tour and to establish a common ground on which all agencies would operate in relation to St. Peter’s. This program was developed in response to some abuses that had taken place in the tour industry and to some misrepresentations that have been reported to the National Office. The certification process includes an acceptance of the NPM code of ethics for tour agencies and the guidelines provided by St. Peter’s, indicated by the agency’s owner’s signature on the NPM certification form, and an annual advertisement in Pastoral Music that names all the current NPM-certified agencies.

Finally, there was a lengthy discussion of membership on the standing committee and the ways to recruit new members. It was decided that the chairperson would solicit the names of choral directors interested in serving on the committee.

Joe Koestner

Youth Music Ministers

One of the more exciting moments during the National Convention happened rather quietly, at a gathering of young attendees. Though there was no meeting for teens and young adults scheduled, the number of young people participating in the Convention led Jim Ryan and Matthew Maher to call this group together. About thirty people met and discussed common problems and future possibilities. Two agenda items came out of this meeting. The first was a commitment to gather more young music ministers at the 1995 National Convention, and the second was to establish the NPM Standing Committee of Youth Ministers of Music.

The Committee’s purpose is to provide support for youth and young adults in the National Association of Pastoral Musicians who are presently in liturgical-musical leadership positions and to encourage those who want to assume such ministerial roles. This new standing committee is not established to do programming for its constituency, but to find ways to integrate NPM members aged twenty-one and younger as active participants in the divisions, other standing committees, and programs of the National Association of Pastoral Musicians.

NPM has established a new membership category in response to these initiatives. Youth Membership in NPM is $18 per year. The benefits of this form of

Father Funk meets with the two directors of the new Standing Committee for Youth Ministers.
Diocesan Cantor Programs

Without duplicating the efforts of the Association of Diocesan Directors of Music (see the next report), the group of seven people that met on June 16 decided to form the NPM Standing Committee for Diocesan Cantor Programs with an initial agenda of three items. First, they will draft a “model program” based on existing cantor programs which will include a statement of standards for diocesan cantor training programs, identify the substance/content of such a program, and describe how to structure a training program (resources and so on). Second, they will send a letter to those dioceses who responded to an initial survey of cantor programs to inform them of the status of the committee. Third, they will request materials from those dioceses that indicated that they had written material which they were willing to share. Ralph Purri is chairing this effort.

Based on minutes provided by Ralph Purri

Diocesan Directors of Music

The Association of Diocesan Directors of Music took the opportunity of the National Convention to meet on June 14, convened by the steering committee composed of John Romeri (St. Louis), Charles Gardner (Indianapolis), and Mary Beth Kunde-Anderson (Chicago). Thirty diocesan music directors attended the meeting; many others expressed interest in being part of the group, though they could not attend, but several of them shipped materials to be distributed to the group.

Participants expressed the issues confronting them in their diocesan work and described why they came to the meeting, then John Romeri sketched the history of the group as it has evolved through meetings during NPM conventions, FDLC National Meetings, and discussion about such a group by the DMDC and the CRCCM (Conference of Roman Catholic Cathedral Musicians). Possible organization models for associating ourselves with an appropriate group were discussed, as well as our relationship to other organizations and methods of communication among the membership.

In a voting system facilitated by Charles Gardner, participants listed these concerns in priority order: networking among diocesan offices; comprehensive ministry formation for liturgy and music; national repertoire; liaison to other national organizations; diocesan liturgies; multi-cultural aspects of our work; clergy education in liturgy and music; professional concerns of diocesan music directors.

These present reached a consensus to form an association of diocesan directors of music and to accept NPM’s offer to sponsor the association by providing space in Pastoral Music magazine, producing an association newsletter, and covering the cost of mailings. The association will meet every other year, on the day prior to the opening of the NPM National Convention, and those diocesan directors of music who attend the National Meeting of Diocesan Liturgy Commissions each October will also meet at that time.

The following committees were established to begin work on some of the nine priority items (the name following each committee title is that of the acting chairperson): Steering Committee (includes the original three organizers plus the chairs of the committees); Mission Statement Committee (Charles Sullivan, Columbus, OH); Communications Committee (John Miller, Pittsburgh, PA); Liaisons with National Organizations (Bill Brislion, Orlando, FL); and the Formation Committee (no chair yet). Each of these committees began its work on Tuesday and reported back to the group at a brief meeting on Wednesday, at which some additional people were introduced to the whole gathering and informed of the “state of the association.”

Mary Beth Kunde-Anderson

M E M B E R S  U P D A T E

NPM at World Youth Day

Joe Mattingly, NPM’s official representative for the World Youth Day in Denver last August, reported on the “papal choir” and on the music for the closing papal Mass. The choir, under the direction of Lee Gwozdz (DMMD member from Corpus Christi, TX), consisted of The Newman Singers (directed by Joe Mattingly) from Iowa City, IA, the St. Lawrence Center choir from the University of Kansas at Lawrence (directed by Lynn Trapp), the Notre Dame Folk Choir (Steve Warner, director), the Diocesan Choir from Corpus Christi, and several other choirs. Several instrumentalists from The Newman Ensemble also participated in the music (piano, bass, drums, guitar).

Music for the Mass included these selections: Entrance: “Gaudamus Omnes in Domino” (Kreutz); Penitential Rite: “Kyrie, Eleison” (Berthier); Gloria: “Gloria de Lourdes” (Jean-Paul Lécot); Responsorial Psalm: “Hearken, O Daughter” (Scheidler/Warner); Alleluia: “Celtic
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Images of Christ. Limited campus housing in dormitories ($20 per night) has been arranged for those attending "Who Do You Say That I Am? Images of Christ through the Eyes of Women." If you are interested in staying in Trinity College’s dorms for this event (November 18-20), please call Katie Davis at (202) 939-5103. Those interested in hotel accommodations for this gathering should make arrangements through DC Accommodations, a nonprofit service, by calling 1 (800) 554-2220.

Time and Organizational Management. NPM makes this guarantee to those attending the Time and Organizational Management School: If you use the time management system for thirty days after completing this School and are not completely satisfied, we refund your tuition fee of $200, no questions asked. An additional benefit of attending this School (January 17-21, 1994) is that the San Pedro Center in Winter Park, Florida, is only a few miles from the major Disney attractions.

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Commuters. All three of these events are open to commuters; the commuter fee includes only the cost of tuition. The Time Management School and the Pastoral Liturgy Institute are limited to full-time participants (whether resident or commuter), but it is possible to attend only the Ruether keynote address at the Images of Christ event. If you have not yet received a brochure describing these offerings, call the National Office at (202) 723-5800, or fax your request to (202) 723-2262.

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Meetings & Reports

United Methodists and Worship Reform

The Fiftieth General Conference of The United Methodist Church (May 1992) significantly strengthened the role of music and musicians in the worship life of the church. In changes to The Book of Discipline (the UMC’s version of canon law), the Conference made the church music director a member of a local congregation’s Council on Ministries; described the primary role of the chaplain for the worship work area as the coordinator of worship planning; working with the pastor and the music director; and added a new responsibility for the church’s Annual Conference: to assist local congregations in discovering and recruiting persons to serve as musicians (in full- and part-time salaried positions and as volunteers) and in developing the skills of those already serving local congregations. For the first time, musicians would have an advocate on the conference level.

Las Posadas event at the United Methodist biennial Convocation
time, music is a substantial part of the Book of Worship; it includes fifty-one new "musical acts of worship" to be used at baptisms, in services throughout the year, as responses, and in daily services.

Building on these advances, more than eight hundred people from The Fellowship of United Methodists in Worship, Music and Other Arts met for their biennial Convocation from July 19 to 24 on the campus of Calvin College in Grand Rapids, MI. The convocation, co-sponsored by the United Methodist Church’s Section on Worship of the General Board of Discipleship, was designed as a "grand celebration." The week was built around worship experiences, and it included classes to improve skills and special events coordinated, taught, and led by more than seventy people in leadership roles. Morning services modeled a Los Posadas journey, a service of healing and wholeness (with anointing), an agape meal that included opportunities for personal witness, and a final commissioning on Friday morning. Evening services celebrated various kinds of "gathering s": a "gathering of the gifted" at which Jon Sailer preached; a "solemn" gathering; a renewal of baptism; a gathering "in the company of saints"; and a gathering "for the feast."

During the Convocation the Roger Deschner Award was presented to Hoyt Hickman for his outstanding contribution to the worship life of the United Methodist Church. Hickman retired from the Section on Worship of the Board of Discipleship on July 1.

Report based in part on material provided by Janet A. Lee, Worship Arts Editorial Board.

Latin Liturgy Association

The Fourth National Latin Liturgy Association Convention took place at St. John Cantius Church, Chicago, IL, June 12-13. It began with a solemn high Latin Mass (using the 1970 Missale Romanum) that featured the choir and orchestra of St. John Cantius Church performing Mozart's "Sparrow" Mass in C. According to Dr. Anthony Lo Bello, current LLA national chair, 252 U.S. churches currently offer some Latin Masses, and 138 of them offer such a Mass weekly. More than half of these (156) use the 1962 "Tridentine" Missale Romanum; some of—

Sixth World Congress Announced

The Sixth World Congress of Choir Masters, which includes the Second Palestrina Choir Competition for Cathedral and Church Choirs, will take place in Rome and Vatican City September 3-7, 1994. Individuals wishing to take part in the congress or choirs wishing to participate in the competition should contact the U.S. representative for further information and registration forms: Peter's

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Bob Battisti receives his Citation at Saint Joseph's summer graduation ceremonies

Battisti Honored

At this year's summer commencement exercises for St. Joseph's College, Rensselaer, IN, Robert J. Battisti was given the 1993 Father Lawrence Heiman Citation. The award, named after the founder and current director of the Rensselaer Program of Church Music and Liturgy, cited Battisti's lifelong dedication and contribution to church music and liturgy in the United States. Mr. Battisti is the senior editor at GIA Publications, Chicago, and director of music at St. Joseph Parish, Downers Grove, IL.

Music & Architecture Conference

"Has the space shaped the song, or has the song shaped the space?" This question was explored by speakers at a recent conference of the Baltimore-Washington region of the Interfaith Forum on Religion, Art and Architecture (IFRAA). A morning panel of experts explored this question then participants listened carefully as they made music in various acoustical environments at the conference site, St. Mary's Seminary and University in Roland Park (Baltimore, MD). In the afternoon, Tom Stehle (a DMD member) moderated a lively discussion based on the morning's experiences. The day concluded with a demonstration of equipment for acoustic analysis and a hymn singing that explored the diversity of entries in the new hymnal of the Church of the Brethren. For more information on the work of IFRAA, please write to Interfaith Forum on Religion, Art and Architecture, 1777 Church Street, NW, Washington, DC 20036. Phone: (202) 387-8333.

Gloriae Dei Cantores

In October the Glorae Dei Cantores began its third North American tour of 1993, singing in ten cities on the West Coast from California to British Columbia. Dr. David Chalmers, artist-in-residence for Glorae Dei, is giving organ recitals on this tour. His first performance is at the Crystal Cathedral near Los Angeles on October 7; he is also performing at the First Presbyterian Church in San Diego on October 17. The Glorae Dei Cantores begin their West Coast tour on October 3, with a performance at San Francisco's Grace Cathedral. For more information on this tour, its schedule of performances, and its recordings, write: Glorae Dei Cantores, 129 Rock Harbour Road, Orleans, MA 02653. Phone: (508) 255-3999. Fax: (508) 240-1989.

Wade in the Water

National Public Radio is preparing a special twenty-six-part series of hour-long programs on African American sacred music traditions. Titled "Wade in the Water," the series will begin distribution on January 4, 1994. Several of the programs will examine the relationship between song, singing, worship, and belief. The force behind this project is Dr. Bernice Johnson Reagon, a Smithsonian curator who is an expert in the cultural history of African American sacred music. She is also the founder and artistic director of the vocal ensemble Sweet Honey in the Rock. For information on the outreach campaign associated with this series, please call NPR's Director of Outreach, Sallie Bodie, at (202) 822-2844.

Faith in Action

A new $23 million initiative of the Robert Wood Johnson Foundation will provide start-up grants of $25,000 each and technical assistance to more than nine hundred community coalitions established by faith congregations (including churches, temples, synagogues, and other groups with a religious mission) to develop interfaith caregiving ministries for people of all ages with chronic health conditions. The four-year program is titled Faith in Action: Replication of the Interfaith Volunteer Caregivers Program. For more information, contact Kenneth G. Johnson, M.D., Director, Faith in Action, Health Services Research Center, 368 Broadway, Suite 105, PO Box 2290, Kingston, NY 12401. Phone: (914) 331-0016. Fax: (914) 331-4191.

Proposals: MTNA Convention


The Music Teachers National Association is a nonprofit organization of 25,000 independent and collegiate music teachers committed to furthering the art of music through programs that encourage and support teaching, performance, composition, and scholarly research.
The Rhythm of Time... in Faith
Dr. Monika Hellwing was originally scheduled to give this presentation at the National Convention but, because of a sudden illness, she was unable to attend. Several other presenters filled in to speak about the various aspects of the liturgical year that Dr. Hellwing was to have addressed. This article is an edited version of their presentations. A recording of the full session is available on audio cassette (SL-04) from The Pastoral Press.

A Christian Theology of Time

BY MICHAEL JONCAS

The Christian keeping of time is nothing more or less than the paschal mystery embodied in our ritual prayer. In my available time, I would call our attention to three theological implications of belief in the paschal mystery: an implication for the Christian understanding of God, an implication for the Christian understanding of the cosmos, and an implication for the Christian understanding of humanity.

The easiest way I know to clarify the importance of the paschal mystery for our understanding of God is to contrast two song texts, one recent, and one ancient. The recent text informs us (not once but three times) that "God is watching us, God is watching us, God is watching us from a distance." Nothing could be farther from the Christian understanding of God. For Christians, God is not simply a transcendent monad blithely wrapped in aseity; God is not a cosmic watchmaker that winds the universe up and lets it tick-tick its way into oblivion.

For Christians, God is irreducibly relational. As the Greek text of the ancient song informs us: En archē en ho logos, kai ho logos en pros ton theon, kai theos en ho logos. "In the beginning was the Word, and the Word was in God's presence, and the Word was God." Just as human discourse presupposes conversational partners, so a God that pours selfhood out in Word and Spirit seeks communication and communion with all that is.

If it is in the very nature of God to be relational, then it should not surprise us that time would be the playing field for God's outpouring of self. After all, even Thomas Aquinas taught us that language about God must recognize the dynamic quality of God's being: esse ipsum subsistens, not merely ens. In contrast to a monad God who can only watch us from a silent distance, the glory of the Christian triune God is that the Abba God creates the score, Jesus performs it as chorus leader, and the Holy Spirit conducts the symphony of praise: nonsentient beings as the instruments, sentient beings as the singers.

Believing in the paschal mystery also has profound implications for our understanding of the cosmos. Our imaginatively impoverished age, seemingly deaf to the transcendent music of the universe, sings: "Dust in the wind; all we are is dust in the wind." Our universe is envisioned as no more than a random collection of subatomic events spinning helplessly toward stasis, and we ourselves are seen as no more than walking petri dishes.

But in the Christian imagination, the cosmos is God's body, and its history is the unfolding of organic growth. First matter appears, flung with titanic power to create the universe. Matter complexifies and, after countless ages, the cauldrons of the stars forge planet homes. Yet more millennia pass and life arises, one-celled organisms swimming in the primal soup. Multicelled plants stretch toward the sun, cosmic source of their thriving energy. Sentient life appears with a majesty and terror at which Jurassic Park can only hint. And all this teeming cosmos echoes God's glory. As the ancient hymn tells us, "The Word was in the beginning with God. All things were made by him, without whom was not made anything that was made."

Nothing could be farther from the Christian understanding of God.

Rev. Dr. Michael Joncas, author, composer, and lecturer, is assistant professor of theology in the University of St. Thomas, St. Paul, MN.

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Christians keep the Lord’s Day and the liturgical year, they profess the self-giving nature of their triune God, the evolution of their world, and the transformation of themselves from glory to glory, from here to eternity. They cry: “Jesus Christ, Jesus Christ, yesterday, today, and forever.”

Faces of the Paschal Mystery

BY MARIE KREMER

I believe that we pastoral musicians can help to transform the world through the work we do, but such transformation will come about only if the paschal mystery is at the center of everything we do and are. I can only tell you what this means to me and what it must mean to all of us, if our work is to be effective: in so doing I will tell of my own experience.

I have on several occasions had the opportunity to tell some of you about my father, a pastoral musician. The paschal mystery was central to his work. But I never did tell any of you about my mother. I live now in my grandparents’ house, where my mother grew up, but when I was about nine years old, my family lived just down the street from my grandparents. Mom was taking care of my father and five children, and she was pregnant with a sixth child (my youngest brother) when my grandmother got sick. So Mom also started taking care of my grandparents and my two uncles, who lived with them. I know now that my mother was primarily a woman of faith, tremendously grounded in the paschal mystery, or she couldn’t have taken on such a burden. She lived the paschal mystery and in that living she taught us every bit as much about the celebration of the paschal mystery, its feasts and seasons, as did my father through his ministry in church.

In fact, they were basically doing the same thing. Sundays were very special at our house. For my father, Sunday liturgi- cal celebration was important. At home, Mom always baked fresh bread and coffee cakes, and as youngsters we always got a “Sunday nickel” to buy an ice cream cone. The same was true of their approach to feasts and seasons. The Chrištkindlchen (“the little Christ child”), instead of Santa Claus, brought us gifts at Christmas. Such ties between our experience at church and our daily life at home were very close, indeed.

My father taught me what worship is: how Christ is present to us and we to one another in the mysteries we celebrate. My mother taught me no less about the presence of Christ in her life, her love, and her doing the things that made the mysteries come to life every moment in our service to one another. The one doesn’t really work without the other. What good is the worship, if it doesn’t transform the rest of our lives? And how poor would be our lives without the paschal mystery to transform our actions?

When I think of the paschal mystery and its celebration in the feasts and seasons, I can’t help but think as well of the fourteen wonderful years I spent at Holy Cross Church working with Msgr. Martin Hellriegel. The celebration of the paschal mystery and the living of the year’s feasts and seasons was his very being.

Those experiences at home, at Holy Cross, and in many other places shaped my faith and the direction of my work. And I am still finding new faces for the paschal mystery. One very much to the forefront of my thoughts these days is the face of Christy Randall, the lector at last night’s anointing service, who was herself anointed (and I had the privilege of being her sponsor). She is living the paschal mystery right now, and we are living with her, for she sings in my choir and is the administrative assistant at the parish. She was recently diagnosed with multiple myeloma, and next Monday she will begin intensive chemotherapy, followed by bone marrow transplants.

I think as well of the face of the man I work with, Father Nicholas Schneider, a real pastor to his people. By no means is the only evidence of his successful pastorate the twenty-five to thirty catechumens and candidates that our parish has received at the Paschal Vigil every year for the past several years. Like Hellriegel before him, Father Schneider has the great ability to celebrate the feasts and seasons in such a way as to make the mysteries come clear for us and to make them an integral part of our lives and our consciousness. He preaches in such a way as to make the Scriptures, not something from the past but a reality that is part of our everyday life. The children of the parish make holy water bottles to take the Easter water home, and they make flames for Pentecost with the gifts and fruits of the Spirit written on them, which are then distributed to all the people. All the customs that have been attached to the feasts and seasons make these celebrations come alive for us, and they transfer their meaning to our daily living. We need to make the paschal mystery, the death and resurrection of our Lord, not just the center of our liturgy, but of our whole lives and our very being.

The paschal mystery is not only present in our big feasts, but also in our regular Sunday celebrations. We need to make that mystery come alive for people by what we do, the way we clothe it, how we make it present to them. Everything flows out of and into the paschal mystery: It is our great privilege and our responsibility. It is by our service to others, through the work we do, that our music calls people more deeply into experiencing and participating in the paschal mystery. The unfolding of the feasts and seasons can have a very real role in transforming the world, but this is no small task and no small responsibility. Often frustrated by the resistance of others and our own weaknesses, still ours is a wonderful calling: to make Christ present to others in an unfolding celebration through the rhythm of time, in faith, through our music.

Today I see the paschal mystery manifest in all of you: Jesus Christ, Jesus Christ, yesterday, today, and forever.

Transforming the Time

BY MICHAEL MCMAHON

In my statement, I am going to focus on the notions of time and transformation. The movement of time necessarily involves change. We can notice such change when we see old photos of

Dr. J. Michael McMahon is the director of liturgy and music at Blessed Sacrament Catholic Community in Alexandria, VA, and the music editor of Celebration.

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ourselves or when we study the ways in which the map of the world has changed in this century. But even more, we know it in the passing of time, as people we love move away, as our parents die, or our spouse, and others that we love.

Change is intimately linked to the movement of time, but not all change is transformation. I want to focus on the kind of transformation that God brings into our lives by looking at the future and the past.

The future. Transformation is possible only when people maintain a stance of genuine openness to the future and to the fulfillment of God’s promises in Jesus Christ. Transformation presupposes hope for the future. Look at Bosnia, and see how the possibility of genuine transformation recedes as people lose hope. If there is ever to be a transformation of that sorry land, people must learn to hope again.

That kind of hope is what we’ve heard about in Marie’s memories. People who live with cancer, AIDS, or other illnesses that redefine their future have witnessed to us how hope can make a way for transformation to take place as they move into the future. The Christian community is called into that hope for the future every time we gather on the Lord’s Day—the “eighth day,” the day of resurrection, the day of the future. Our gathering and our celebration of hope on the Lord’s Day is a witness to the transformation that God will work in our midst.

The past. The National Archives building in Washington, DC, bears the inscription “The Past Is Prologue.” But in our sacramental understanding of time, the past is much more than prologue; it is an integral part of our experience of the present that helps us to define who we are now. Each year, as we enter into the cycle of seasons and feasts, we remember. We keep the memory of the saving events that God has worked among us to bring about the transformation of the year. In the cycle of the liturgical year, we are summoned to keep that memory, so that the events which we remember may continue to transform the world.

On the other hand, our memory also allows us to deal with the past. Bill Clinton and all Americans are still dealing with the Vietnam War and its memory. When we gather, Sunday after Sunday, we see people among us who are dealing with divorces, broken relationships, and other painful experiences. The liturgical year allows us to evoke the memory of events that call for healing or liberation or for...
giveness. We remember our need, pain, and brokenness, and we remember the ways God has come among us with salvation. The liturgical year allows us to remember a past that is not merely prologue, but is a living memory that is central to God’s task in the world. This remembering is our solemn responsibility. God has come among us for the transformation of the world, and as we engage in our anamnesis, our remembering, we do so for the life of the world.

Perhaps nowhere in our communities is the relationship between time and transformation more evident than in the Christian initiation of adults. We read in the Rite of Christian Initiation of Adults (#75-2) that the formation of catechumens should bring about “a progressive change of outlook and conduct.” This change should reflect the transformation of the newly initiated person in the image of Christ. How does that happen? One way is through catechesis which supports the formation of candidates. And the Rite tells us (#75-1) that this catechesis is based on the Word of God (remembering) and is “accommodated to the liturgical year.” Such catechesis cannot be done as a graduate class or as a series of “convert classes.” Rather, it must allow a person to be penetrated by the cycle of Sundays, feasts, and seasons over the long haul. Like the Christian community into which they are being initiated, catechumens are called to live in the memory of God’s action among us in Christ and, in their sacramental initiation, they are summoned to God’s future at the eucharistic table, where we “wait in joyful hope for the coming of our savior, Jesus Christ”—Jesus Christ, yesterday, today, and forever.

Why Do We Do It?

BY MARY BETH KUNDE-ANDERSON

Why does the church celebrate the seasons over and over, and why do we, as pastoral musicians, give such enormous time, care, and energy to preparing the liturgies for these seasons? Where does our energy come from to do the preparation, to care, to look again for that “perfect” psalm refrain or decide which Holy or memorial acclamation is best for each season? And why do we sometimes lose the energy to do it all?

For me, part of the answer to those questions lies in another question: Are the seasons, and the liturgy of the seasons, and the church itself there just to create more church? Do we, each Advent, do Advent so that Christmas is better in church, or is it that the next Advent is better in church? Or do we see, live, know, and receive our energy from believing that the liturgy and the way we live the seasons is there to give us life, to be lifegiving for us at every moment of our lives?

I would propose that beside the cycle of the church’s calendar, which we know so well, there is another kind of cycle going on which is equally necessary if we are to experience the saving activity of Jesus as lifegiving for us. That cycle is formed by the relationship between the seasons of the church year (and the attitudes that are formed in those seasons) and the rhythms and the seasons of our lives. We live these attitudes inside and outside the walls of the church building. In other words, liturgy informs our lives but, in turn, our lives have to inform liturgy.

This cross-informing happened for me in a very vivid way last October 10. I am a cantor at my parish in Oak Park, Illinois, and I was scheduled by my husband, David (the music director), to be the cantor for confirmation. Now I was very pregnant at the time—my due date was October 14. But like most of us, when asked to minister, I responded, “Sure, honey, if I can be there, I’ll be there.” Confirmation was at the 5:30 p.m. Mass. I had been feeling little twinges all day, so at about 2:00 p.m. I decided that I would have my suitcase packed and in the car. But I knew better than to say anything when I arrived at church, because David had been there all day involved in rehearsals and other preparations for confirmation.

About halfway through the homily, I knew that this was the day and almost the time. So I had a dilemma. Should I leave, or should I practice what the birthing classes had taught, and keep myself occupied? I stayed, and even people who knew me well didn’t realize until communion time that something was up... In that time, the singing of “Veni, Sancte Spiritus” became a powerful prayer for me, not only for the confirmands and their families, but also for the life that was about to be born and for David and me in the experience that I knew lay ahead of us. After the liturgy, I turned to a friend and asked, “See if David can shave a few bars from the postlude. I’ll be in the office making a phone call.” When my doctor asked how far apart the contractions were, I’m fairly sure that I’m the only woman who has ever responded, “About every other verse of ‘Blest Are They’.”

As we live through the liturgical year, there are some things about the way we live and work that could be called either “obstacles” or “challenges” to experiencing what the seasons are about. Here are some challenges and responses to them that may give you some hope. The first challenge is that we often experience liturgy as work: We’re “on” and most visible to our assemblies; we have to be in control. We’d like to pray, and sometimes we do, but there’s an awful lot of busyness going on. Another problem with our work is that we have to prepare for the Triduum while we are celebrating Advent. In fact, our attention is on what we’re preparing, rather than on the current season, so we wind up living in time outside of time.

I propose that we need to find other ways of celebrating and experiencing the symbols, sounds, and stories of those seasons apart from what we see as our work. Those ways might include something as simple as keeping symbols of the seasons in our homes. A bowl of Easter water on the dinner table might serve as

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a seasonal reminder. You might also find some way to gather with a small “faith group,” as we did last Lent and Easter, when we invited some people from the parish to form a “Paschal Mission” group to spend time with the Scriptures on a Sunday evening. It caused a paradigm shift for the people who were normally the leaders to let go of that and recognize that we look to each other. We found community there, a way of listening and sharing that was not so much work. Another way to keep the seasons is to attend forms of public prayer in other places, perhaps going to a parish where a friend is leading evening prayer or Taizé forms of prayer and just be one of the pray-ers.

I’m fairly sure that I’m the only woman who has ever responded, “About every other verse of ‘Blest Are They.’”

Another “obstacle” is best captured in the phrase, “If I had just one more hour in this day!” Whatever your hours are filled with, they are probably ready to burst at the seams, and you probably have to juggle, as I do, the needs of family and work and the things that are beginning to overheat because they’ve been on the back burner too long. Each day is programmed, and you wake up wound up, and it’s really bad when you think of a few moments in the bathroom, alone, as “solitude.” Or you start to like being stuck in traffic, because it lets you be alone longer.

We need to listen to what we have been preaching about silence in the liturgy. If we really believe that there has to be silence, that the rests in music matter as much as the notes, then the rests and the silences also matter in our lives. It’s a shift of self-image for many of us, to be able to recognize that we are good just when we are; that we don’t have to be doing all the time. We need to learn to be reflective and to ask the questions, “Where do I experience God? Where do I experience the holy?” We need to seek out the wise and holy people we know, respect, and love—the writers, poets, musicians, whom we contact through their works, or the members of our families who have wisdom (frequently a grandmother). One of the Scriptures tells us that when you find such people, wear out their doorstep. We don’t do that often enough.

Dr. James M. Jordan
The final “challenge” that I see is very broad. I call it “confining the holy to church.” We have to take off the blinders that keep us looking at public worship as the only place where the holy exists, and we must urge our perceptions to break out of the church’s walls, so that we come to see the rhythms and the times of the church year beyond those walls. After all, we know in our bones what the church year calls us to. Let us call “holy” what we know and experience; let us allow it to be life-giving for our whole lives.

We know in our bones what “waiting” and “Advent hope” are about if we’ve waited for the birth of a child, or if we’ve waited for the inspiration to write or compose, or if we’ve stayed up all night by the bed of a sick child waiting for the dawn, so that we could call the doctor. We know waiting, vigilance, expectation.

How do we know Christmas’s “enfleshment” and “incarnation”? This is a hard one for us to trust our experience, to name what we know through our bodies. Think of music that you’ve experienced, for which you just can’t sit still. It gets into your body, and it helps you pray. Remember how our bodies tell us that we’re falling in love. How wondrous the body of a newborn child is; but do we still have that same respect for a thirty- or forty- or eighty-year-old body?

How does Jesus’ public life find itself reflected in the way we live out our mission? My work is the first thing I think of, and I need to value that activity, that ministry, but if we live that out in the context of nurturing a lifelong relationship with another, with whom we have chosen to journey through life, we know what work that is, too. That bond seems at once so strong and so fragile. All of our relationships, in fact, are the context for and the expression of our ministry.

How do we know Lenten transformation and needed forgiveness “in our bones”? Do we ever dare to put ourselves and our egos aside, to search and to be searched? How about those confrontations with our children that start out as such civilized conversations about daily routines and degenerate so quickly into anger and real battles of the will? Suddenly you find yourself saying things you never thought you would, things you remember your parents saying to you, and you find yourself using the same tone of voice as they did. This is where we learn to reflect, ask forgiveness, be humble, and be transformed.

We know, too, about lives broken and poured out, about betrayal, about what dies in us with every welcome or unwelcome change—the move to a new job, house, or city. We know how some of our dreams and goals die; we know the dying and the death of people who are dear to us. And yet we believe that we are not forever nailed to the cross, but that we move through that cross, as Jesus has, into hope and into life-giving; Jesus Christ, Jesus Christ, yesterday, today, and forever.

### Ever the Same, Ever Changing

**By Virgil C. Funk**

In the prologue to John’s Gospel, there is a summary of the whole gospel’s message, which is called the “Johannine loop”: The Word was with God; the Word came forth from God; the Word was in the world, “pitched a tent among us” and became flesh; Jesus was lifted up on the cross; and Jesus returned to the Father. Imagine this loop as a transparency laid on top of the liturgical year. It provides an image of what the year is about; in liturgical history this image has been called the *transitus Domini*: the passage of the Lord from death to life.

In celebrating the cycles of the church year, especially the time from Lent through the Paschal Triduum and the Fifty Days, it is the whole “body of Christ” that passes from death to life. This *transitus corpus Domini* is the fundamental reality that we celebrate: the passage of the whole Christ from death to life.

This passing occurs not only season to season, but year to year. We pastoral musicians and liturgists need to think not only season to season or year to year, but in ten- or twenty-year cycles, and we need to ask: From year to year, what stays the same, and what changes in our celebrations?

What stays the same? The texts of the prayers and the readings of the *three-year* lectionary cycle (not just one year at a time, but the whole cycle understood as a unit). What music should stay the same? What do the people remember as identified with particular occasions? Perhaps, the unique Alleluia used only at Easter or during the Fifty Days, or “O Come, O Come, Emmanuel” associated with Advent. Particular pieces of music used to name our feasts, e.g., Gaudete and Laetare Sundays.

Do you remember how long it took a community to learn a new “Holy” when it was first introduced? And do you remember having to resist the desire to begin singing a different setting, because as musicians we were bored with repeating this same music? Many of us changed too often. But we found through experience that it is the quality of the music and the richness of the text that make music become ritual and that make ritual music work, precisely because ritual music is *supposed* to repeat ... and repeat ... and repeat.

Isn’t it time for us to consider fixing music to a particular Sunday and to begin preparing music for our parish communities in ten-year increments, rather than one year at a time? Isn’t it time to recognize not only the important distinction between feast and *feria* (a non-festval occasion), which is done primarily through music and the way we do our music, adding onto the sound to make it festive, but also the difference between seasonal and cyclic planning, expressed in the way we would “fix” certain pieces to a feast (or a *feria*) every year for, say, the next ten years, so that it becomes familiar to our assemblies? Isn’t this the way to use music ritually, by providing a musical force for the repetitive cycle?

The repetition is experienced powerfully in ritual actions that we identify with the seasons: the distribution of ashes and palms, the washing of feet. The year is measured by these ritual actions that have stood the test of time; our music should be as strong.

If prayers, readings, gestures, and certain music remain the same, year to year, then what should change from year to year? We should, of course: We age; our lives intersect in new ways with our worship through the death of our parents, sickness, change of pastors, movement to new place. And all those changes that happen to us are happening to every other individual in the assembly. And not only individually, but corporately, as a community, we change: Parishes combine, losing whole liturgical traditions when they merge; parishes grow rapidly.

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with the addition of new adults who have gone through the catechumenate; they grow in faith through good catechesis. A metaphor for change I like to use is the one from the space program: to hit a moving target (the moon) with a moving object (a rocket) from a moving platform (the earth). Pastoral musicians face a similar challenge: to engage a changing target (the assembly) with a changing object (our repertoire) from a moving platform (ourselves).

The challenge for pastoral musicians and liturgists is to hold two forces in balance: the stability of the church year in its ritual aspects and the changes that are occurring all around us and inside us. Here is one way to illustrate the problem: What price do we pay when we move the celebration of our own birthday from its actual date to another day? Does such a move suggest that we are trying to take charge of the event (and our own history)? Isn't it important to submit ourselves to something beyond our control, something outside of ourselves, such as the date of our birth? Shouldn't we musicians be willing to submit ourselves in similar ways to something outside of ourselves, reinforcing a fundamental ritual pattern in our lives? We are not in control of everything: That is the message of the church year.

The seasons of the church year teach us wonderful ways through their recurring cycles. But we should not imagine the rhythm of the Church year as a circle closed in on itself, repeating itself as some Church calendars propose. Rather, as St. Augustine pointed out, the proper metaphor for the church year is a spiral, dynamically moving forward; not simply repeating the previous year, but building on it.

And that brings us back to where we began, with the Johannine loop. The Word coming forth from God, entering our world and returning to God follows the church year's pattern of waiting for the coming at Christmas, the coming into the world and the beginning return in Lent and the Fifty Days, and the return to God in the last days of the Pentecost season, the final coming. This return to God by Jesus initiates the final days and the waiting for the final coming at the end-time, so the cycle is no longer closed, but a spiral, too. The Johannine loop is not closed; it begins at the first moment of creation and leads to the final coming at the end of time: primal pulse, precious moment, and forever. Jesus Christ, Jesus Christ, yesterday, today, and forever.
Extending the Dialogue

BY EDWARD FOLEY, MICHAEL JONCAS, AND NATHAN MITCHELL

The speakers for this presentation commented on aspects of The Milwaukee Symposia for Church Composers: A Ten-Year Report (see the October-November 1992 issue of Pastoral Music). This article is an edited version of their talks. Audio cassette tapes (SL-05) of their complete presentation are available from The Pastoral Press. Copies of The Milwaukee Symposia Report are also available ($4.00 per copy) from The Pastoral Press and Liturgy Training Publications.

It’s Ritual Music All the Way Down

BY EDWARD FOLEY, CAPUCHIN

First, I am delighted to be here this morning and to share this stage with my two long-time friends and respected colleagues, Michael and Nathan, and to do what we can to extend the dialogue symbolized in The Milwaukee Symposia for Church Composers: A Ten Year Report. From the start, however, we need to acknowledge that we are but three voices among the chorus of voices that led to the development of The Milwaukee Statement. Twenty-nine women and men—composers, text writers, and liturgists—signed this document. Almost seventy people between 1982 and 1992 formally participated in the symposia, contributing to many of the basic insights that came to fruition in the report. And apart from the symposia, many colleagues read drafts of the work in progress, offered valuable critiques and amendments to the text, and in untold ways contributed to the development of the document. Especially noteworthy in this regard are colleagues from the Music Study Group of the North American Academy of Liturgy. Finally at this convention where we honor the memory of our beloved Sister Theophane, we happily remember that it was her vision which generated the symposia, and that it is her spirit as much as any which animates The Statement.

We three, therefore, are neither guardians of the trust nor keepers of the document’s secrets. Rather, we are couriers, emissaries, even heralds of its insights, wishing to announce it, define it, precise it, crack it open—so that you too may become part of the dialogue.

Note that the dialogue does not begin with the work and symposia which culminated in The Milwaukee Statement. That work and the document itself are continuations of a dialogue; the statement is a text consciously in conversation with many other texts. This century has been one of unparalleled instruction on music and the liturgy, and The Milwaukee Statement relies on many key concepts from Tra le sollicitudini and Musicam Sacram. Further, The Milwaukee Statement has a special affinity with the principles outlined in The Constitution on the Sacred Liturgy and, as noted in the “Foreword,” presumes a working knowledge of Music in Catholic Worship and, to a lesser extent, Liturgical Music Today.

Given the respect for and affirmation by The Milwaukee Statement of these previous documents, you may be wondering why there was any reason at all for its production. The Milwaukee Statement is an affirmation that the work of the reform is continuing, new questions about music and liturgy are arising, and some

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of the principles and strategies outlined in previous documents need further affirmation, clarification, or even correction. Thus, The Milwaukee Statement tackles questions of cross-cultural music making, inclusive language, technology and worship, and the "musical-liturgical-pastoral judgment."

Aside from such specifics, however, I think it might be fair to characterize it as a document concerned more with exploring fundamental principles about music and liturgy than with outlining specific strategies and techniques for musical liturgy. One of the motivating factors behind this concern was the perception by at least some of the participants in the Symposia that on occasion pastoral musicians make musical-liturgical-pastoral decisions that are motivated more by some official directive or historical precedent than by an understanding of the principles behind the directive or the movement that gave rise to the historical precedent. Thus our practice sometimes remains at the level of formulas or techniques, rather than achieving a level of artistry that requires an understanding of the dynamics of the rite.

For example, many parishes now sing the responsorial psalm. That is what Music in Catholic Worship says we should do (#63), a directive repeated by virtually all pastoral musicians and liturgists worth their salt. Sometimes, however, we do not understand that singing the responsorial psalm, in and of itself, is not the point. As Music in Catholic Worship notes, the point is not to sing the psalm; rather the point of singing is to enliven the whole liturgy of the word. Without some understanding of the principles behind such directives, however, pastoral musicians sometimes exercise their craft at the level of technique only. Thus, our people sing because the musician or the liturgist said so. Thus, instead of the four hymn syndrome which many—myself included—have criticized as inappropriate, we now sing responsorial psalms, acclamations, and processions. But sometimes the basic reason for singing these is that the liturgist or some document told us to sing them.

The result of such ungrounded or unreflective practice can be less than meaningful ritual enactment. An illustration of this is the story of the lector who announced after the first reading, "There will be no responsorial psalm today," only to have 800 people thunder back, "There will be no responsorial psalm today!"

This is not exactly the image of participation presumed by the Constitution on the Sacred Liturgy. Rather, the goal seems to be engagement more than programmed response. As pastoral musicians, for us to be able to achieve such engagement, it seems useful, even vital to understand the dynamics of the rites, the principles and historical precedents that motivate our common liturgical practice, the theology and spirituality embodied in our rituals.

In a sense, this is a fundamental goal of The Milwaukee Statement. While there are some broad strategies outlined in the document—for example, a suggestion on a style of liturgical preparation that avoids a chronological model of planning (#311b)—the text is essentially concerned with exploring fundamental liturgical, musical, and pastoral principles for musical liturgy in the church of the United States on the brink of the twenty-first century.

And while there are many such principles articulated in The Milwaukee Statement, I would suggest that principles surrounding three key issues permeate the text: these are summarized in the phrases "ritual music," "cross-cultural music making," and the "lyrical quality of worship."

And of these three key principles, it is especially the statement's preoccupation with liturgy as a ritual event and, therefore, with the ritual nature of music itself that marks this document as a turning point in our public thinking about musical liturgy after the reform.

There is a story reported by anthropologist Clifford Geertz about an Englishman traveling abroad who was told that the world rested on a platform which rested on the back of an elephant which, in turn, rested on the back of a turtle. The Englishman asked, "And what does the turtle rest on?" The reply was, "Another turtle." Persisting in his pursuit of the question, the Englishman asked, "And that turtle?" "Ah" his informant responded, "after that it is turtles all the way down."

If I may borrow this story to make a point about The Statement's vision of musical liturgy, it is ritual music all the way down. Ritual music is described by the document as something that calls for "an inter-connection between music and the other elements of the rites [which] become distinguishable facets of a single event."

In my view this is the insight which allows us to reason to the implicit value of music from every culture in the section "Cross-Cultural Music Making"; this is the insight which motivates us to develop a theology of music in the section "Music as a Language of Faith," and this is the insight which leads us to affirm throughout the statement the lyrical nature of worship.

It is, from my perspective, the fundamental acceptance and multi-faceted exploration of the concept of ritual music in the Milwaukee statement which not only distinguishes this document but also moves our understanding of musical liturgy, giving us new avenues of comprehending what Joseph Gelineau meant when he stressed the need not only for music in the liturgy but also for music of the liturgy.

More Than Frosting

BY MICHAEL JONCAS

My portion of this presentation is an attempt to flesh out from a musician's perspective the three key issues permeating the text of The Milwaukee Statement identified for us by Ed Foley: "ritual music," "cross-cultural music making," and the "lyrical quality of worship."

Ritual Music

Although I have a healthy suspicion of jumping on various linguistic bandwagons (I am not one who refers to people

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like myself who are overweight as “horizontally challenged”), I nonetheless find The Milwaukee Statement’s terminology of “ritual music” very helpful in fur-thering conversation on music ministry. I grew up (pre-Vatican II) with the terminology of papal and curial documents from Tra le sollecitudini to the 1958 Instruction on Music and Liturgy setting the framework for discussion. The music heard in Catholic churches was *musica sacra* characterized by three elements: holiness, beauty, and universality. Although by 1958 the categorization of *musica sacra* had become more complex it still reflected the teachings of Pope Pius X: pride of place went to Gregorian chant; in second place was Roman school polyphony (especially as perfected by Palestrina); and in third place was “more modern” (i.e., post-sixteenth-century) music, as long as it sounded as much as possible like chant or Roman polyphony.

When in the mid-1960s, the Constitution on the Sacred Liturgy and Musican Sacram appeared, these documents retained the term *musica sacra*, but it was no longer characterized as holy, beautiful, and universal in se; rather, its holiness derived from the association with the rite and not from a division of the world of sound into sacred and profane. In the 1970s and 1980s Music in Catholic Worship and Liturgical Music Today (documents of the church in the U.S.) consciously chose another terminology to express this yoking of music and rite. These documents spoke not so much of “sacred music” as of “liturgical music” and we musicians began to search out and create a repertoire that we thought would serve the reformed rites.

As we analyze our pirouettes and pratfalls over the last quarter century, we have, I think, begun to use the findings of the social sciences to probe the communicative quality of our worship music. We have come to place discussions of “liturgical music” in the wider framework of “ritual music.” Rather than being concerned only about how to get our parish to sound like the monks of Solesmes, or how to get our parish folk group to stop doing “Michael Row the Boat Ashore” as a gospel acclamation, we have engaged the much more difficult task of analyzing the complexus of music, action, and text that makes up the musical portion of our rites.

In this task I have found the grid developed by Ed Foley and Mary McGann to be especially clear and helpful. They categorize Christian ritual music under four headings in the light of its encoding of music, action, and text.

First, they identify situations in which *music alone* forms the ritual event. A solo bugler plays “Taps” at a military funeral, and the notes are followed by the shattering sounds of rifle volleys; all the mourners freeze as these acoustic events transpire; the ritual is carried by wordless melody and sound. There seem to be relatively few instances where wordless melody done for its own sake during the course of worship appears in the reformed liturgy, but we should not rule out the possibility.

Second, Foley and McGann identify other situations in which *music accompanying an action* forms the ritual event. The Marine Corps band plays “Hail to the Chief” as the President steps to the Rose Garden podium; no one sings along, since it is clear that the acoustic events simply accompany an action. In a somewhat similar way bell-ringing signaled the entrance of the ministers in the Tridentine Mass; and, different bells with different patterns accompanied the gestures the priest made at the *hanc igitur* of the Roman Canon and post-consecration elevations. And in spite of many determined efforts, worshipers do not accompany the procession of a bride at the usual wedding with full-throated singing of a four-square hymn, and perhaps there is a reason: our cultural expectation may be that we watch the parade, not bury our noses in a participation aid to render the text and music of a strophic hymn.

Third, Foley and McGann identify still other situations in which *music wedded to a text* forms the ritual event. Although we seem to have moved from community singing of the national anthem at the beginning of ballgames to having it performed for us, the ritual event is the singing of the text: we do not invite the crowd to recite together “Oh say can you see by the dawn’s early light.” Yet many worshiping assemblies seem quite content to recite together not only the responsorial psalm but texts identified as hymns and canticles, like the Gloria at Mass or the Benedictus at morning prayer.

Finally, they identify situations in which *music wedded to an action* forms the ritual event. “Happy Birthday to You” is sung as the cake is presented to the birthday person and assembled merrymakers; only at the conclusion of the chant are the candles blown out. The easiest example that I can bring to mind of “music wedded to a text accompanying an action” in the reformed rites is the prescription that the “Lamb of God” be sung not three times (as in Gregorian, polyphonic, and classical Mass...
suites), but as long as it takes the ministers to break the consecrated bread and pour out the consecrated wine into the communion vessels.

While a complete liturgical analysis would involve attention to other aspects of this complexus (text alone/action alone/nonsung text wedded to an action) as well as other codes (visual, olfactory, and the like), I believe thinking in these ritual music categories will help our music choices and music ministries immensely.

**Lyrical Quality of Worship**

Finally, I’d like to say just a word on the lyrical quality of Christian worship. When I show to and analyze with my students a videotape of a *missa solemnis* according to the *Missale Romanum* of 1570 celebrated by indult at a parish church in London in 1986, they are amazed at the sheer amount of singing and its variety of forms, just as they are amazed at the vestments, the ceremony, the absence of a sermon, and how few of those attending receive sacramental communion. (They are comforted, however, by viewing the ushers taking up the collection.) By reflecting on how the earlier rite organized the sonic landscape we could gain a deeper appreciation for the lyric character of Roman Rite worship. When I think about the lyrical quality of worship, I find Joseph Gelineau’s seven-element spectrum of the relationship of speech and music helpful, even though the schema only applies to certain European-based language groups.

In first place Gelineau recognizes *pure speech*, but it is remarkable how little recitation actually took place in this earlier rite (mostly the “prayers at the foot of the altar”; various priestly *apologiae*; and the *sub voce* recitation of the Roman Canon).

In second place is *cantillation*, whether recto tono or formulaic. Not only were the readings and formal euchological texts cantillated, but the varieties of tones actually differentiated which parts of the liturgy they were.

In third place Gelineau treats *psalmody*, by which he specifically means musical formulas, slightly more complex than cantillation, by which scriptural poetry was rendered in song.

In fourth place (at the high point of the spectrum) he places *verbo-melodism*, which he sees best exemplified in various forms of chant (Gregorian, Ambrosian, Mozarabic). Here text and tune are per-
fectly matched, neither one dominating or submitting to the other, but in a mutual enhancement contemplatively enshrining the Word of God.

In fifth place Gelineau locates acclamation where rhythmic and melodic elements seem to dominate short texts.

In sixth place is hymnody, where a metrical and repeatable melody confines the text to certain patterns.

Finally in seventh place Gelineau fixes jubilus, wordless rapturous engagement with pure sound as an expression of religious joy and a foretaste of the heavenly symphony.

My point in sharing Gelineau’s pattern is to remind us that the heritage of Roman Rite worship seems to presume a lyric character to our common worship, although that lyricism is musically expressed in quite diverse ways. This heritage challenges pastoral musicians to take their art more seriously than simply filling slots on a planning sheet or providing some musical frosting for the cake of liturgy.

Cross-Cultural Music Making

There is a wonderful story told by Leonard Bernstein that could well frame our discussion about cross-cultural music making. He tells of a classically trained musician who was incensed that the local grade school employed popular songs in its musical education program—a program in which his own daughter was enrolled. He stormed into the principal’s office demanding that the standards be raised, that the students never be exposed to such junk, that a curriculum based on acknowledged musical classics be immediately instituted. So formidable was this father and so convincing were his arguments, that the principal guaranteed she would do all the father had asked. The father left feeling quite proud of himself. As he walked through the neighborhood back to his home, his chest swelled, his head went back and, without thinking about it, he began to whistle: “K-K-K-Katy . . .”

Consciously, or unconsciously, we are all engaged in cross-cultural music making. But to engage in this discussion is also to engage in a much deeper conversation that has been rocking American academic and political life since the 1960s. In musical terms the question is frequently presented as a series of questioning complaints about “standards.” Why have compositional standards fallen so far—from the glories of chant and Victoria to the rubbish of “Eagle’s Wings”? Why are so few church singers musically literate, and how will we be able to perform the standard SATB repertoire with one low baritone, two high baritones, thirteen altos, and twenty-six sopranos (of whom only four read music)? Why are so few church instrumentalists musically skilled: organists unable to play pedals, guitarists unable to play barre chords, the percussionist unable to play softly? Worst of all, why do people in the pews have such appalling taste: Do we really have to sing “I’ll Take You Home Again, Kathleen” during the final commendation at Mrs. O’Malley’s funeral (after the pastor made us play “Danny Boy” when we planted Mr. O’Malley two years ago)?

I think there are at least three problems engaging us as we discuss cross-cultural music making in Christian ritual music. The first is that, as Bernard Lonergan noted in Method in Theology, two notions of “culture” are present among us: one views culture “normatively”; while the other notion views culture “descriptively.” Sometimes I explored the implications of these two mindsets in an article I prepared for Pastoral Music (August-September 1990). Here I will simply recapitulate these two views: The “descriptive” view of culture is open to an “eclectic” repertoire, recognized by the assemblies we serve as formative for and expressive of their prayer; the “normative” view recognizes a “classical” repertoire, one recognized by believers and nonbelievers alike as adhering to the strictest standards of musical art.

A second problem is that of cultural access. When many musicians hailed the permission given for vernacular liturgical music in Roman Catholic official worship in the Constitution on the Sacred Liturgy (§113), they were not yet asking themselves “whose vernacular?” The question of church music vernaculars affects not only the texts in which we sing (e.g., which languages shall we use? in what proportion? in what pattern? in what register?), but it also affects the music that expresses those texts (e.g., we do not sing “Hispanic” music so much as we sing Cuban, Puerto Rican, Mexican-American, Argentinean music). We have barely begun to incorporate the vast repertoire of African-American church music into predominately Caucasian assemblies; how will we incorporate Spanish and other language liturgical music, while preserving the German, Italian, Polish, and French church music making that reflects early immigrant heritages?

A third problem occurs if we believe that Christian worship not only baptizes culture, but critiques culture. Are there musical codes so antithetical to liturgical worship that they cannot be employed without seriously compromising Christian belief and practice? I think that The Milwaukee Statement’s attention to technology and performance styles raises very important questions. In our headlong rush to employ amplification technologies in our churches, we have profoundly altered their sonic landscape, affecting a breezy and immediate intimacy in addressing the assembly that may militate against genuine corporate singing and prayer. With the sampling and sequencing techniques available for synthesized sound, the roles of instrumentalists in ensemble and “live” leaders of song become problematic.

The World Has Become an Icon of the Divine

BY NATHAN MITCHELL

I want to focus on only two points. The first is a spinoff from Michael Jonas’s comments about cross-cultural music making. Often, when we think about cross-culturalism, we imagine it as something like raiding the precious indigenous religious and liturgical traditions of other people, without ever bothering to ask what impact that might have.

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on those peoples. Think how insulting it would be to Christians if an Islamic community, for example, started to do a casual eucharist from time to time because “it’s a neat Christian liturgical idea.” Similarly, when Christians in a very Anglo, very androcentric, very Eurocentric community use the practices of indigenous people (waving eagle feathers to waft the smoke of burning sage toward the gifts at preparation time, for instance), you have to wonder what’s going on. Such a practice is not what the Milwaukee document intends when it talks about the importance of cross-cultural music making.

Nor does the document intend to talk about cross-cultural music making as the practice of singing one verse of a hymn in Vietnamese, the next in English, then Spanish, and the final verse in Latin as a throwback to the way things used to be.

What it does intend to do is to stretch our imaginations—and our minds, eyes, hearts, and theologies—not only about what is possible musically, but also about what is possible ecclesially. The real challenge of cross-cultural music making is not in what we sing or play, but in how we understand ourselves as a church. Cross-cultural music making invites us, when we sing that hymn in Vietnamese or Spanish or an indigenous North American language, to embrace that people’s experience of God, faith, grace, and salvation. The real challenge of cross-culturalism is ecclesiological, and not simply musically and liturgically.

I want to address a second point at somewhat greater length: the relationship described in the Milwaukee document between the liturgy of the church and the “liturgy of the world” (see The Milwaukee Symposium #11). Very often, when we think about the church’s liturgy, we think of it as something magnificent, of great stature, something into which we invest an enormous amount of our time, energy, and talent. It is that; but our liturgy is no longer something that just “happens.” Before Vatican II, many people thought that if you pressed a little Missale Romanum of 1570 button, the whole Mass would unfold irrevocably, out of its own momentum, in front of you. Remember, indeed, how the rubrics of the old liturgy made it clear that if there were any cessation in the action or the singing, it could only mean one thing: Someone had made a dreadful mistake.

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

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we should not be looking for more inclusivity. Inclusivity is not merely a matter of gender issues and language (although it is certainly that), but it is much more a challenge to include the whole range of human emotional experience. This challenge has an impact especially on our ritual music, for music does not talk about emotions, it is emotion, it embodies emotion—all of our emotions, including extreme pain and loss. This challenge applies, first, to such liturgies as Christian funerals, but it applies as well to all of those occasions when we have to be careful not to censor out the full range of emotion from our music and our assemblies.

In that light, I want to conclude with the amazing comment that the Protestant theologian Karl Barth once made about Mozart (a personal icon of mine, perhaps because he was so indisputable and irregular) and his music:

One may call Mozart a theologian because he understood something crucial about creation. Mozart heard the whole harmony of creation, a harmony that includes the shadows, though the shadows are not darkness, a harmony that includes the failures, that includes all the allures of life, that includes sorrow which does not become despair, that includes trouble which does not degenerate into tragedy, that includes relentless sadness that is not the last word about human life. The cheerfulness that Mozart heard in creation's harmony was not without its limits, and so in his music the light shines all the more brightly because it breaks forth from the shadows, the sweet is tempered by the tart and thus it doesn't choir. The tears are real tears, but not tears that destroy. So Mozart listened to creation impartially, without resentment, without censorship. What he brought forth was not so much his own music, but the music of creation itself in its twofold harmonious praise of God. Mozart never needed to express himself in music or to reproduce his own energy or his own program. He was astonishingly free of the compulsion toward self-expression. He simply offered himself in surrender, as an agent for bits of metal and catgut and wood to become the sounding board for the praise of all creation. He himself was (and he existed) only for his music and for others' ears.

I think that's our task: to become the agents of creation, not compelled toward self-expression, but compelled toward letting all of the catgut, wood, and metal sing in our bodies.

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The Rhythm of Time ... in Practice

BY JOHN ROMERI

My qualifications for this presentation are not my college degrees or AGO certificates, or any kind of credentials. My qualification for speaking on the theme of "The Rhythm of Time ... in Practice" is being a parish musician for over twenty years, a good practicing musician just like most of you. But degrees and certificates have helped me to be a good pastoral musician, and so has experience. So today I will try to draw upon my experience and verbalize what most of us already know from our work.

What is it that we do? What is the "real" task for all of us? And how does our understanding of the liturgical year affect our work? To assist me in discovering just what our practice is, I have just completed, with the aid of Fr. Funk, NPM, and Fr. Ron Krisman from the NCCB Committee of the Liturgy Secretariat, a national survey, the full results of which will appear in a later issue of Pastoral Music. The survey was sent at random to selected DMMD (full-time) members, to NPM members, and then to nonmember parishes. The survey dealt with the following:

- What is the frequency with which we sing various parts of the Mass?
- Which hymns do we think our people sing well?
- And what music is being sung for various seasons and feasts?

Well, the response was great. I got mail from everywhere, piles of it. One correspondent said "I've done this for forty-five years and no one had ever asked me anything about what I'd done or learned." When I read that, I was glad that we had asked!

But before we look at the results of this survey, let's spend just a moment imagining what a survey taken forty years ago would have shown. Our choir's main books would have been the Liber Usualis, the St. Gregory Hymnal, and, maybe, The Pius X Hymnal. The congregational mainstays would have been "Come Holy Ghost," "Holy God, We Praise Thy Name," "O Lord I Am Not Worthy," and a whole pile of Marian hymns, probably printed on buff-colored cards passed out at devotions. The repertoire was limited, but very well known and, for the most part, it would have been sung well. And had we taken the same survey twenty years later, it would have shown a changing world. Most of us here have lived through the changes that this survey of twenty years ago would have reflected, but things are very different today. Our worship language has changed, and our technology has changed. Our cultural awareness has broadened, and our commitment to justice has strengthened. It's

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been a long road from "They'll Know We Are Christians by Our Love" and "Sons of God" to our current repertoire.

In the past thirty years we've gone through many stages and phases. Perhaps the import of these stages and phases is best summed up in a recent article by Michael Joncas, who called what we have lived through a "paradigm shift in church music" ("Looking Ahead: Church Music in the Year 2000," Today's Liturgy, May 31-September 5, 1993). Michael identified three phases: Experimentation, as we moved into English and selected models from popular culture and moved them into our church music vocabulary; Evaluation came next, evaluation based on "musical, pastoral, and liturgical standards" as we endlessly filled in all of the musical blanks on each week's liturgy sheet. More recently has come Exploration. We have begun to explore the "macro-units" of liturgy and the liturgical cycle, instead of the micro-units. Now we are planning seasons and tying one season to another, looking at several weeks of the gospel as a group. Even within the liturgy itself, we work to tie sections together, for example, one unified gathering rite revealed as a unity by singing the rite, by underscoring the rite with instrumental music, by having sung presider parts integrated with cantor/ congregational response. We have also shown the unity of the long process of adult initiation into the church by singing the rites of Christian initiation.

Two Surveys

Gordon Truitt, the editor of Pastoral Music, recently conducted a survey of NPM Chapters in which he asked some questions similar to those in my survey (see the report "How You Keep Them Singing" [Pastoral Music 17:6 (August-September 1993) 13-7]). He found out that much of the service music in our parishes is being sung from memory and, further, that congregations sing strongest when they know the repertoire "by heart." That is to say, successful repertoire is familiar and is repeated with regularity.

Both surveys confirm three basics of good congregational song. (1) It is based on a solid music ministry that is good at the craft of music making and is committed to the song of the assembly. A music ministry cannot wholly succeed if it is not interested in the voice of the assembly.
The basic pattern of worship and community song does not vary too much. The musical leadership is in place for two years or more, and these musical leaders receive sufficient support to exercise their skills, and they receive the support of the clergy as well as the congregation.

The Milwaukee Report affirms what our surveys showed: “The musical-liturgical formation of the local community cannot take place without music ministers who are properly prepared to lead the communities’ sung worship . . . The church needs well-trained musicians. Beyond this, pastoral musicians . . . must be formed in the Christian community, which is the beginning and the end of their service” (#23).

In all of this we discern two assumptions: Length of tenure is directly related to building an established repertoire, and the liturgical year should not lead us aimlessly around in circles, but ever upward in the spiral journey of faith mentioned earlier this week by Fr. Funk (see “The Liturgical Year: Mainspring of Christian Life,” page 31).

Repetoire Questions

But for us there are so many questions. How do we create a standardized repertoire? What about a national hymnal? Who would choose this standard repertoire? What about those among us who feel that we are at a great disadvantage compared to the other Christian groups who have a standard hymnal? And what about publishers? While we owe them an incredible debt for all that they have done to advance church music, does our repertoire suffer because we are at the mercy of profit-driven companies who can publish only what sells? If, indeed, this is so, does it give us least-common-denominator music?

Probably more now than at any time in church history we are bombarded with new repertoire. Do we cry out “Enough!”, and thereby risk missing a masterpiece of beauty that is yet to be created? Do we engrave in stone a list of specific songs for each feast? And what of tomorrow’s composers? If we lock our music in, how then do they break into this fixed repertoire?

Archbishop Rembert Weakland recently proposed to the Federation of Diocesan Liturgical Commissions (FDLC) that specific music be attached to a particular season or feast. Our survey shows that this has very much begun to happen. There can be no doubt that gatherings and sharing times like this and other conventions have accelerated this process. And it also points to an incredible diversity throughout the American Church. While some hymns emerged as clear favorites for our respondents, hundreds of hymns got but one vote on our survey—there was an incredible diversity of musical preference.

Once, it was the Liber Usualis and Gregorian chant that were the ultimate codification of specific music for a particular feast. “Veni, Creator” was used once a year, and no cantor had to explain, “This is a special song for today’s feast.” It was the music itself after endless years of repetition that told the story. And in those days we never had planning sessions in which we said, “Well, what shall we do for Pentecost? We sang ‘Veni Creator’ last year!”

Where is the balance between a set repertoire . . . and the constant “Got to Have It” mentality of so much of our new music?

Christmas carols are the best example of a fixed repertoire: Almost all the survey respondents (98%) indicated that their hymns for the Christmas season are traditional carols. Why? Because they do, and people sing them. People don’t ever remember learning them, and people have the impression that these carols always existed. For the most part, the carols transcend “churchy” boundaries.

It is sad to say, however, that one can often hear a better rendition of this repertoire at the supermarket than in church! Still, we know that our grandparents knew these carols. We know them, and our children will know them, even if our renditions are sometimes less than perfect. Not much of our music in today’s church has that feel of familiarity and warmth. Carols instantly denote the season and bring to mind all of the smells and sights and memories that Christmas holds for us. For this reason, new repertoire is hard to introduce into the Christmas season, and maybe it’s hard to introduce because it’s not all that necessary.

But there is a good side to this difficulty. Any new piece that is introduced into the Christmas repertoire must be a musical gem. No “throwaway” music is needed for this season. For all of us it is the easiest season for which to plan, and it is the most successful season in terms of participation. The experience of the Christmas season confirms the findings of our survey: Successful repertoire is fixed, familiar, and repeated with regularity!

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Ourselves the Answer

What we know and understand about the Christmas season and our familiar carols we need to apply to other seasons and feasts as we build the repertoire for tomorrow’s church. And we, ourselves, are the answers to most of our questions. It is we who must initiate the dialogue with composer and publisher so that we may move toward our goals of a fixed, familiar, and repeated repertoire.

One quote that I found in preparation for this talk expresses the heart of what the “Rhythm of Time . . . in Practice” is all about. It comes from Gabe Huck’s book The Three Days (Liturgy Training Publications). It obviously speaks of the Triduum, but I want us to hear it as it speaks of the entire church year. Gabe says:

Someday in parishes the music that the assembly sings will be a major fact in the memory of and the eagerness for the Triduum. We will hum sturdy tunes for weeks of Easter tide. We will look forward to the Alleluia just because it is so beautiful and magnificent when it bursts forth again. We will associate the washing of feet with some lovely texts that come back each year, not exhausted but so full they can carry the church for generations. The music has to be that good and be that much given to the assembly.

What a moving quote, what insightful vision, and what a goal for composer, publisher, and pastoral musician alike.

Gabe’s little paragraph is so rich and full. The musician and the music must submit to the ebb and flow of the ritual and the rhythm of the church year. But at the same time, true submission to the ritual can bring music to the heart of each feast and season. It will become that major factor of which Gabe speaks.

For the past thirty years we have been building such a strong and reliable repertoire for parts of the liturgical year: “O Come, O Come, Emmanuel” for Advent; the tune ST. THEODULPH (“All Glory, Laud and Honor”) for Palm Sunday; some form of “Pange Lingua” for Holy Thursday; “Jesus Christ Is Risen Today” for Easter. To these we may add countless psalm settings and the songs from the Taize Community, all finding their place in the repertoire of the new liturgy.

But you know that list . . . and you know that there are other moments that are less defined. Our survey shows that there are four or five top favorites for the
Without question the most widely sung setting of the Mass is Marty Haugen's *Mass of Creation*. Part of its success is that it can be sung for the greatest of feasts with full instrumentation, multiple choirs, bells, and the works, and it can also be sung by half a folk group with only five strings and, if performed well, it can be successful. What a great model.

The Lord's Prayer “chant” has become the Catholic Doxology. We have all used other settings, but we constantly come back to this one—even at NPM Conventions. We hear voices in this unaccompanied chant (no pipe organs, no synthesizers, or “MIDded-in” orchestra). We hear voices sing this chant that you and I know don’t sing one other piece of music during the liturgy. Was this ancient chant composed at the Last Supper or passed on from Moses? No, it was simply one of the first “new plainsong” adaptations into English by Robert Snow, the Pittsburgh composer. It works; don’t lose it! Sing it *somewhere* in your liturgical scheme. Lent-Easter-Advent: Sing it all year if you like. Singing this chant is singing the liturgy. Somehow this simple little quasi-chant has endured. How has it remained? Through repetition! Somewhere about ten years ago part of us settled into using this version of the Lord’s Prayer, and it stuck!

It is a work so simple it can be sung on first hearing, and it can bear the weight of repetition. Do you remember teaching it, or particularly paying attention to the musical notation? Until this week I had not seen the musical notation for years; it is the greatest current example of “paperless” ritual music that has worked. And there is other music like it, some—as we sang with John Bell—that we have to learn from other cultures.

This is very anticultural. We’re taught in North America that “what’s new is better.” Even our most expensive products have a built-in wear-out time. But, no problem. The latest model will soon be out filled with everything we need. Pastoral musicians all seem to have an inner need to get the latest free packet of new music from publishers! It’s just a part of us. We’ve got to come home from the Convention with the new and latest model in liturgical music.

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**Singing Invariable Texts**

When the *Milwaukee Report* speaks of repetition, it says that “local communities should exercise caution when considering the introduction of multiple settings for the same invariable text.” As a community develops, its vocabulary may come to include several settings, but the use of these is *governed by the rhythm of the church year* (#49, emphasis added).

The good news is that 69% of us change our eucharistic acclamations and litanies liturgical season. When our assemblies leave the church on the first Sunday in Advent, it’s not business as usual. It’s not (as Mary Beth Kunde-Anderson said, see page 28) church to create more church. Rather, it’s a real effort through the liturgical year to move further up the spiral of faith. And the bad news is that still many of the 18% of “other” responses indicated that “we change Mass parts when Father tells us to!”

The real trick is to use, purchase, and compose music which can “bear the repetitive demands made by the liturgy.” We need repertoire, again according to the *Milwaukee Report*, that the congregation can sing “even at its first hearing, with sufficient nuance and compositional richness that it can bear the weight of repetition and can continue to inspire the sung prayer of the assembly” (#21).

**Bach never gave a thought to the intention of some twentieth-century musician to study his articulation of a chorale prelude. He just needed a prelude for Sunday service.**

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**Divided Leadership**

Another great obstacle to the creation of a common repertoire is the separate, divided musical leadership at the particular Sunday liturgies in any given parish. (Note, this is another reason for using repertoire like the *Mass of Creation*. It is music that works in all styles.) Again the *Milwaukee Report* has identified the probable consequences of this problem: “Not only does this [division] inhibit the development of a core repertoire, but it has the potential to express and create divisions within a community at the very heart of its identity” (#22).

I can’t tell you how many musicians I know, who after listing all of their parish duties, including cleaning the bathrooms, then list “and I oversee the folk group.” They choose to oversee these five people (who are all probably now over forty and are still in the parish folk group) rather than build a real ensemble of many voices and instruments doing music in many styles and from many cultures.

Michael Jonas, in his article “Looking Ahead, Church Music in the year 2000,” reminds us not to confuse judging the worth of a piece with judging its style: “Pastoral musicians must cherish their...
diversity and learn from each other's perspective." How many times have we heard a church musician telling another church musician (about the only people who listen to us are... well... us!) how a congregation revealed to the tune HYFRYDOL, when we all know if we asked our people what they would love to sing it would be "On Eagle's Wings"?

Number One

The survey clearly showed that the number one hymn we feel our congregations sing well is Michael Joncas's "On Eagle's Wings," then "Here I Am, Lord," then "Be Not Afraid." The next five in line are hymn tunes: "Joyful, Joyful," "Alleluia! Sing to Jesus," Amazing Grace," "Gather Us In," and "Holy God, We Praise Thy Name."

And we know from our own experiences the truth of those responding to the survey. We've all run across "the couple" who appear at our office door to "meet with the musician" in preparation for the wedding. They've lived together for ten years. They arrive wearing motorcycle jackets and have purple hair, and after twenty minutes of our saying "no" to the heavy metal song they had chosen, they settle for their two "churchy" favorites: "On Eagle's Wings" and "Ave Maria"! We didn't have to waste one dime in postage for the survey to know what two songs are most requested at funerals: "On Eagle's Wings" and "Be Not Afraid"—no matter the age of the deceased!

But what does this say to us? We work so hard to try to build an eclectic repertoire from all periods, styles, and cultures, a repertoire of the highest quality and, no matter the occasion, the requests we receive are often the same. We hate to admit it, but contrary to Thomas Day's conjecture, not only can they sing the awkward leaps and rhythms of many folk tunes, but they can sing them well! These top three tunes cited above have survived among hundreds of songs that have long since passed from our memories and will probably sustain their popularity for a good while to come.

Music written for the church has very often been written with a throwaway mentality. Bach never gave a thought to the intention of some twentieth-century musician to study his articulation of a chorale prelude. He just needed a prelude for Sunday service. Throughout our liturgical history music was meant to
serve the liturgy. It’s okay that not all of it lasts. Great music will stand the test of time and remain. Early composers of this century from Carlo Rossini to Roswig served their generation well and now have given way to the next generation of composers. Today’s composers will pass their work to the next generation and only the best of their compositions will survive.

Helen Kemp puts it another way when describing children’s choir music. “You can’t just feed them junk food!” It’s that same story with adults. While our people would love a steady diet of their “favorites” we must work hard to present a well-balanced diet of quality, but we need to remember a dinner without dessert is not much fun either!

Large numbers of our congregations are still using the missallettes as a resource for music. Our top three sources for music are Breaking Bread (or the Music Issue), Glory and Praise, and in third place, various missalettes.

Doing Well

Our survey shows that we are doing well at singing the acclamations (Holy, Holy, over 92%; memorial acclamation, over 91%). Even the responsive psalm is on the way (sung by 77%), but the dialogues lag far behind (introduction to the preface, a little over 2%; the preface itself, surprisingly enough, almost 4%). The “stuff of real ritual” has barely been touched.

The coming of the new Sacramentary gives us another chance. Singing the liturgy is our goal rather than singing at liturgy. If normative sung liturgy is our expectation, then we must strive to sing the liturgy! Careful examination of the documents reveals that there are many dialogic parts of the liturgy yet to be explored. If I sing the conclusion to the reading, “The Word of the Lord,” you would respond “Thanks be to God” without teaching, without a printed script.

Could this be the source of common repertoire? Aidan Kavanagh writes: “Doing music at the liturgy does not make it liturgical music . . . to sing . . . an introit or Sanctus or the day’s lesson or appointed prayer is by definition to commit a liturgical act and the music by which this is done is liturgical.” Settings like David Haas’s “Signing of the Senses” are examples of really singing the rite. Using such settings is markedly different from asking during a liturgy preparation ses-

sion, “Where shall we stick in a song for RCIA?”

The growing practice of singing the various parts of the journey of faith of our catechumens and candidates was mentioned by many who responded to the survey. In a similar vein, singing the Song of Farewell in the new Order of Christian Funerals has made music central to its departure rite.

While our people would love a steady diet of their “favorites” we must work hard to present a well-balanced diet of quality, but we need to remember a dinner without dessert is not much fun either!

Music and musician are central in “increasing festivity” through musical enrichment, making a feast day festive and a solemnity solemn, in bringing the common to life with increased forces of choirs and instruments, and reserving those special tunes and texts for special occasions throughout the church year.

Almost half (47%) of the respondents are still singing four hymns per Mass, and 95% sing the gathering song. (A lot of people—42%—lied and said they sing all the verses; 21% sadly admitted that they stopped when Father reached the altar.) Only 33% are singing at the preparation of the gifts, allowing it to be a more restful point in the liturgy, and that is another big change from our imaginary survey of twenty years ago! During communion, 63% of us are singing, and 80% of us sing a recessional hymn, but we have a few little kinks to iron out, because 38% of us stop singing as soon as Father’s gone.

The most gifted among us have moved from multicultural liturgies into transcultural liturgies, from token gestures to the next level of real cultural understanding. We have begun to reach for “a stretching of our minds and hearts,” to use Nathan Mitchell’s phrase.

The liturgical year calls us to justice. Our call summons us to lead with texts that challenge, with texts that take us beyond the liturgy and the four walls of the church building and bring us to the world where dying and rising is a part of daily life. Do we present music that helps us carry the cross of those who are in need, or do we give “feel-good-warm-fuzzies” songs to our assembly?

Justice is what the liturgical year is all about. The charge of Pentecost is to go out from the confines of our upper rooms and spread and live the Good News. We must sing texts like that of Michael Hewlett’s hymn “Praise the Spirit in Creation” (© 1975, Oxford University Press). The final stanza is:

Pray we then, O Lord the Spirit,
On our lives descend in might;
Let Your flame break out within us,
Fire our hearts and clear our sight.
Till, while yet in your possession,
We, too, set the world alight.

We must place on the lips and the hearts of our congregations words like those of the great Fred Pratt Green text (© 1971, Hope Publishing Co.):

The Church of Christ in ev’ry age
Beset by change but Spirit led,
Must claim and test its heritage
And keep on rising from the dead.

Across the world, across the street,
The victims of injustice cry
For shelter and for bread to eat,
And never live until they die.

Then let the servant Church arise,
A caring Church that longs to be
A partner in Christ’s sacrifice,
And clothed in Christ’s humanity.

Stretching Minds and Hearts

The Milwaukee Report said: The “mix of cultural experiences enriches the experience of church and leads us further into the paschal mystery” (156). John Bell said it more simply: The use of music from various cultures “helps make God BIGGER!” Still, the Milwaukee Report reminds us of a necessary balance: The church must remain “faithful to her own tradition” precisely so that she “can enter into communion with various cultural modes.”

We have no mission but to serve In full obedience to our Lord: To care for all, without reserve, And spread his liberating Word.

Justice begins with us: Are we giving excellence, creating beauty, all the time? Practicing? Preparing? Choosing quality materials? Are we buying music and not xeroxing for that matter? Justice begins with the parish; it begins with us.

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Get a Life!

BY ELAINE RENDLER

It's not often that I'm at a loss for words, as many of you know well, but it finally happened. Virgil phoned early one morning last spring to tell me that the Association was presenting to me its Pastoral Musician of the Year Award. He also asked me to prepare a short speech for the Members' Breakfast in St. Louis. As a committed night person not only am I incapable of functioning in the wee hours of the morning (that is, anytime before 9:00 A.M.), but I am firmly committed to avoiding early-morning events whenever possible—breakfast meetings included.

Was I awake when the call came? Barely. Was I nervous about accepting the award? You bet. And then when the day came, and I managed to get myself to the breakfast, I was absolutely shocked to find sitting around a table some of my favorite dudes—Tom Conry, Jim Hansen, and Oliver Douberly. I was also flattered that they would care enough to rise and shine for the award ceremony, for one of our common bonds is that they don't function well in the morning, either. Little did I know that they were part of a plot to "roast" me.

Virgil finally called me forward and presented the award. Then he told me to sit in a chair on the stage, and I was serenaded by the voices of NPM members up early after a night of partying. How sweet it was! I forgot my speech; no one seemed to care; we all had a delightful time. I was so unnerved by the presentation and roast that I can't remember if I thanked all of you sufficiently. From the bottom of my heart: ¡Gracias! I am deeply touched and certainly flattered. It's a bit heady to be named along with the likes of Father Bob Hovda, Sister Jane Marie, Father Lucien Deiss, Father Gene Walsh, and Dr. Alexander Peloquin. Fortunately, the majority of people who have been honored this way are still living. What a comfort!

On the serious side, there are a few words I would like to deliver—some from my prepared (but undelivered) speech, of course, and some additional thoughts as well. First, I rejoice in the Lord for all the wonderful people I have met through being a part of NPM. As we move through the '90s into the next century, though our paths may take us in different directions, let's not forget the love and care of good friends who have been part of our journey. Without NPM, we would not have met many of these traveling companions.

Second, let us not forget that our first commitment now and for the future is the song of the assembly. This song must be led, however, so the future of the assembly's song lies in our ability to invite young women and men into this ministry and to nurture the musical development of the children. If we don't take on this challenge, then there will come a "day the music died."

Third, as I moved through our Convention this year, I was edified to see all the red ribbons that members were wearing in support of the search for a cure for the AIDS virus. But a young mother suffering from breast cancer informed me that there is a pink ribbon, like the red one, that is worn in support of finding a cure for breast cancer. I promised this young mother that I would bring her illness and the quest for its cure to the Association's notice. I am sure you'll agree that we need to call more attention to this insidious disease that also seriously affects our NPM family.

And last but not least, since we're on the subject of health, poor nourishment leads to poor mental and physical health. Because of the sedentary nature of our work, as well as the inherent stress and late hours, we can easily abuse our health. Too many late-night dinners after choir rehearsal and too many fast-food lunches could land many of us (as Joe Koestner says) among the horizontally challenged. Let's make this year the year of good health for pastoral musicians. Stay in shape. Get a life. Party hearty.

Much love to you all, and "thanks for the memories."
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1993 MUSIG Meeting Summary

The June 19, 1993, meeting of the MIDI Users Support and Information Group ("MUSIG") at the National Convention explored a number of current issues as they relate to the use of music technology in worship. The meeting was well-attended: Approximately thirty-five members including three members of the MUSIG Steering Committee were present.

Consistent with its mission statement—to provide pastoral musicians with a network of support and information regarding ways of using creative music technologies in worship—the group began by discussing the treatment of electronic music technology in the Milwaukee Symposia of Church Composers: A Ten-Year Report (the "Milwaukee Document"). MUSIG members expressed dissatisfaction with the Milwaukee Document's treatment of electronic music technology and, in particular, its possibilities for use in worship. While most of the Milwaukee Document offers musicians and liturgists encouragement in developing new ways of enhancing prayer, the group felt the report (paragraph 79) limits itself to simply pointing out limitations and difficulties of using electronic music technology in worship. There is no effort to encourage or develop the use of electronic technology as an appropriate aid to worship. The MUSIG members elected to prepare a response which will be directed at encouraging pastoral musicians to do more to develop the craft of using this technology.

The MUSIG members also expressed concern over the lack of MIDI-related workshops at the St. Louis Convention and the virtual absence of the use of electronic musical instruments in the convention liturgies. The group resolved to address these concerns in forthcoming Regional and National Conventions, and a network was established to bring resource people and clinicians to the attention of the Convention committees. The group also plans to have a MUSIG booth at future Conventions. It is hoped that conventioners will be able to witness live MIDI demonstrations at such a booth.

Many of the MUSIG members agreed to submit articles to Joe Gagliano, MUSIG chairperson, for inclusion in the re-established MUSIG Users column in Pastoral Music magazine.

In addition to these undertakings, MUSIG is currently preparing a comprehensive review and comparison of major music publishing software. This project is slated for publication in the winter of 1993.

Finally, MUSIG is planning a survey of well-known liturgical composers and the ways in which they use electronic music technology in their ministries.

Anyone interested in additional information about MUSIG or its activities should contact Joe Gagliano, c/o the NPM Western Office, 1513 S.W. Marlow, Portland, OR 97225. Phone: (503) 297-1212. Fax: (503) 297-2412.

Frankfurt Fair

The focus for the 1994 Frankfurt International Music Fair (March 16-20) is the contribution of "digital media" to world music. The planning group thinks that the topic, "Digital Media—New Ways to Music," will appeal to classic Music Fair visitors, computer-music creators who use PCs, video post-production staff, and music educators. For more information, contact Messe Frankfurt GmbH, Ludwig-Erhard-Anlage 1, 60327 Frankfurt am Main, Germany. Phone: 011-069-7575-6320. Fax: 011-069-7575-6950.

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Music Industry News

Jubilee

As part of its fiftieth anniversary celebration, The Liturgical Conference has published a new volume in its Liturgy series. Jubilee: A Time for Parish Renewal is a practical guide for parishes and congregations that relies on the best of some of the Conference’s earlier publications to address the ways that current issues confronting households, communities, and nations affect worship. Pastoral musicians will be especially interested in the ecumenical approach to worship in the section “Renewing Worship: Living as One Church” and in the provocative ideas in the brief reflections on movement and music in “Renewing Worship: Praising God, Honoring the Assembly.”

The Liturgical Conference is an ecumenical association for parish renewal. Copies of Jubilee: A Time for Parish Renewal are $10.95 each plus $1.00 postage for one to three copies (bulk discounts are available). Order from: The Liturgical Conference, 8750 Georgia Avenue, Suite 123, Silver Spring, MD 20910-3621. Phone: 1 (800) 394-0885 (U.S. and Canada).

Crossroads Copyright

Crossroads Music, celebrating its tenth anniversary in 1994, has announced a new copyright policy for its materials. If you order two or more copies of a book, you may have permission to make unlimited copies for your congregation for one full year. (Choirs should order octavo versions if they are available; if not, copies may be made.) If you decide to continue using this music after a year, Crossroads asks you to send them a check for $5 or more payable to The American Cancer Society, and they will forward it to the Society. They offer this new approach as a way “to let those who are less fortunate know that the love of God is present in their lives.” For more information, contact Richard C. Jeffrey, Crossroads Music, 8330 Woodland Drive, Darien, IL 60561-5265. Phone: (708) 655-2164.

Mike Hay at Paluch/World Library

Mike Hay has joined the staff of the Liturgy and Music Resources Division of the J. S. Paluch Company and World Library Publications. Mike will serve as a music editor and workshop/showcase clinician. He brings to this position a wealth of experience as a liturgist, musician, and cantor. For further information, contact the J. S. Paluch Company at 1 (800) 621-5197. Fax: (708) 671-5715.

Classic Queen Anne

In collaboration with Ron Watson, an award-winning American furniture designer, Young Chang America has produced a new acoustic grand piano with a romantic, classic look. Called the “Queen Anne Grand” (G-150), this piano was introduced at the North American Music Merchants 1993 Winter Show. For more information on this 4-foot, 11-inch grand, contact Young Chang America, 1199 San Vicente Boulevard, Fourth Floor, Los Angeles, CA 90049. Phone: (310) 471-6170. Fax: (310) 471-2830.

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Michael Ward

Ezekiel 36:23-28

1. I will take your hearts of stone and give you hearts of flesh;
2. I will put my spirit within you and make you a new creation;
3. You will be a holy nation, set apart to serve me.
4. I will bring forth life in the waste places, in the dry and barren land you walk.
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Saturday Seminars at Westminster Choir College. Program runs on selected Saturdays through February 26. New seminars include Music and Early Childhood (Donna Brink Fox), Improvisation and Music Learning in the Choral and General Music Classroom (Christopher Azzara), Rehearsal Techniques for the Church Choir (Steve Pilkington), Conducting Essentials (James Jordan and Andrew Megill), Multicultural Music in the Classroom (Marvelene Moore), others. Phone: (609) 921-7416, ext. 227. Write: Westminster Choir College, The School of Music of Rider College, Saturday Seminars, 101 Walnut Lane, Princeton, NJ 08540-3899.

NEW YORK
HUNTINGTON
November 11
1993 Fall Conference Commemorating the 30th Anniversary of the Constitution on the Liturgy. Keynote by Peter Fink, S.J.: "Celebrating the Eucharist: Thirty Years Later—Is the Whole Church Fully Active?" Place: Seminary of the Immaculate Conception, Huntington. Phone: (516) 423-0483.

NEW YORK
November 15-19
Television series: Violence against Women: Where Is the Faith Community? Airs Monday-Friday from 9:00 to 10:00 P.M. on VISION/ACTS. Topics include domestic violence, rape, clergy abuse, the abuse of power, and sexual harassment. Ends on Sunday, Nov. 21, with a live call-in special. Presented by the Women's Television Project. Study guides and resource materials available. Contact: VISION Interfaith Satellite Network, 74 Trinity Place, Suite 915, New York, NY 10006. Phone: (212) 602-9670.

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October 2

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Choral reading session featuring 155 anthems by 161 composers and 44 publishers, selected to complement the lectionary. Leader: Tim Dyksinski. Sponsored by the Office of Worship, Diocese of Galveston-Houston. Place: Camelot Retreat Center, Houston. Information: Diocese of Galveston-Houston, Office of Worship, 2403 East Holcombe Boulevard, Houston, TX 77021-2099.

VIRGINIA
ARLINGTON
November 13
Workshop with Michael Joncas. Sponsored by the Arlington NPM Chapter. Place: Cathedral of St. Thomas, Arlington. Phone: (703) 525-1300.

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With the Angels and Saints

As the liturgy is the "summit and fount" of the whole Christian life, so the eucharistic prayer is the "center and summit of the entire celebration" (GIRM #54). In speaking or singing the prayer, the priest "invites the people to lift up their hearts to the Lord in prayer and thanks; and he unites them with himself in the prayer he addresses in their name to the Father through Jesus Christ. The meaning of the prayer is that the entire congregation joins itself to Christ in acknowledging the great things God has done and in offering the sacrifice." Read those italicized portions again: In this prayer we are asking God to make us Christ (the head united with the members), to let us become what we are by baptism, what the fourth eucharistic prayer calls "the acceptable sacrifice which brings salvation to the whole world."

The whole community should be able to join in all aspects of this prayer. The acclamations spaced through the text are designed to provide that communion in prayer, but there is a problem. As Foley and McGann note in their essay Music and the Eucharistic Prayer (Washington, DC: The Pastoral Press, 1988): "The approved texts themselves suggest sung interventions by the assembly, and settings of these acclamations abound. Yet one has the impression that such interpolations are seldom experienced as integral parts of the prayer. They, instead, often seem to be musical solutions applied to a text, rather than music emerging from a prayer which of its very nature is lyrical."

There are some restrictions on the approaches we can use to make this prayer more "lyrical" in order to incorporate the people's acclamations as an integral part of the event. The most restrictive, perhaps, is the requirement that all the presessional texts, including the eucharistic prayer, are sung texts. According to unaccompanied chant: "While the priest [is singing] there should be no other prayer and the organ or other instruments should not be played" (GIRM #12). The Sacred Congregation for Worship and the Discipline of the Sacraments has clearly ruled out the use of organ music as "background" during the eucharistic prayer because it "often puts into the background what should be foremost and dominant" (Notitiae 13 [1977] 94-95, no. 2).

The instruction Musicam Sacram (1967) offers two pastoral principles that might help. First, there are gradations of solemnity (#17), so if a priest really wants to find ways of singing the eucharistic prayer that integrate the people's acclamations more completely, he doesn't have to start off by singing everything. Second, however, he can't use his own limitations as an excuse for just reciting everything (#8). While the priest may, indeed, "recite, audibly and clearly, one or other of the more difficult parts belonging to him," he may not do this simply to suit "[a] personal preference..." In other words, priests have to make an effort to sing those parts of the Mass that should be sung.

In its list of the things that should normally be sung (the first "grade" of solemnity), Musicam Sacram (#29) includes "the preface, with the opening dialogue and the Sanctus." Sung acclamations work best when they are led up to by singing. So if the priest sings the preface, that cues the assembly to be ready to join in the Sanctus; it also makes this acclamation more a part of the prayer than something that interrupts the priest's spoken text. Similarly, if the invitation to the memorial acclamation and the doxology of the eucharistic prayer are chanted by the priest, this brief chant cues the assembly for their sung role. These introductions could be sung simply, on a monotone if necessary, so that the priest's musical skills are not strained, while he is still able "by his... singing... [to] help those taking part to form a true community that celebrates and lives out the memorial of the Lord" (Eucharistiae par-ticipatorem [1973] #17).
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**Canticle of Simeon.** Alan J. Hommerding. 1992. SATB choir, a cappella. No. 8565. 50¢. 4 pages. This short opus, written in a combination of quasi-imitative and homophonic styles, is appropriate for the feast of the Visitation. It should be an "easy learn" for most choirs.

**Draw Near.** Steven R. Janca. 1992. SATB choir, cantor, instrument in C or Bb, and piano. No. 8567. 95¢. 7 pages. A simple refrain for choir plus an instrumental obbligato set the mood for this multi-versed translation of Sancti venite, Christi corpus sunit: one of our early eucharistic hymns. The cantor's verses are easy to learn. The opening Latin phrase is Sancti venite ("Come, you holy ones"), not Sancti venit ("the saints of the wind")

**My God, My God (Psalm 22).** Donald J. Reagan. 1991. 1992. Unison or SATB choir, cantor, assembly, and keyboard. No. 8566. 95¢. 7 pages. This is a bittersweet setting of the responsorial psalm for Passion Sunday that alternates between unison antiphon for assembly with optional SATB harmonies and a cantorial recitative for the psalm verses. A simple, direct, and to-the-point piece.

**Be Merciful, O Lord (Responsorial Psalm 51).** Michael Ward. 1987. SATB choir, descant, cantor, assembly, and keyboard. No. 8568. 95¢. 7 pages. A sturdy, block-chord setting of Psalm 51 that could be used for the Lenten season. It needs an expert cantor to successfully enliven the repeated notes in the psalm recitations.

**Concertato on DUKE STREET ("I Know That My Redeemer Lives," "Jesus Shall Reign"). Arr. Paul M. French. 1992. SATB choir, descant, brass quartet, timpani, assembly, and keyboard. No. 8569. $1.50. 14 pages. Texts for both hymns are supplied on the end pages of this arrangement of DUKE STREET. After a brief introduction the singing forces join the organ and brass for a unison rendition of verse one. Verse two is for SATB choir a cappella (optional). Verse three has a trumpet descant over a unison sung verse, and verse four brings the organ and brass together with the assembly plus a sung descant to conclude the hymn proper. A decorative two-measure Amen is supplied for those who wish it. The brass parts are contained in the score.

James Burns

Handbell Recitative

**Five Duets for Christmas.** Arr. Douglas Wagner Agape (Hope) Publishing, No. 1602. $12.95. This collection for two octaves of handbells and keyboard consists of the following titles: "A Quiet Christmas" ("Silent Night"/"Away In a Manger"); "O Come Little Children"/"What is This Lovely Fragrance?"; "Go Tell It on the Mountain"/"O Holy Night." In this collection of duets each singer uses from seven to eleven bells. The piano score adds another dimension and is nicely arranged. This collection will be welcomed by the director who wants to recognize the better ringers in the group.

The following selections are written for handbell quartets, and each singer's score is clearly indicated. All the following selections are published by Cantabile (Hope Publishing) Press.

**It Came Upon A Midnight Clear.** Arr. Kevin Mcclushey. CP 6032. $2.25. Although only two octaves of bells are needed, there are some difficult passages in this arrangement. It will keep your ringers occupied.

**Infant Holy.** Arr. Charles Maggs. CP 6013. $1.75. This ancient Polish carol, arranged for a handbell quartet, gives the two bass

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Application packets will be available after November 15 from the National Office. Deadline for entries is January 31.

More information will be available in the December-January 1994 issue of Pastoral Music and in the Convention brochure.

ringers several chromatic passages. This provides a great opportunity to practice weaving techniques. Four octaves of bells are required.

Fughetta. J. S. Bach. Trans. Charles Maggs. CP 6011. $2.25. This tune requires great teamwork since it abounds in eighth-note passages for all the ringers. It is a bit of a challenge, but a lot of fun is awaiting. Four octaves of bells are needed.

Gloria! (Angels We Have Heard on High). Arr. Charles Maggs. CP 6037. $2.25. This piece requires three octaves of bells. All four ringers at various times have the opportunity to be a part of the melodic line.

O Come, O Come, Emmanuel. Arr. by Kevin McChesney. CP 6030. $1.95. This work begins with the melody between the bass ringers, repeats in the middle range, and finally moves to the high bells. Jean McLaughlin

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Dancing in the Universe: Hymns and Songs

In Every Corner Sing: The Hymns of Shirley Erena Murray
Shirley Erena Murray. Hope Publishing. #1051. $11.95.

I have two friends, both Sisters of St. Joseph, who always check on the dates of composition of the music I have selected for Sunday Liturgy. They let me know if some date appears outrageous to them, such as the date of the fine hymn, "Adore Te Devote," which was once the subject of their attention: "The thirteenth century! This music was written in the thirteenth century! When are we going to sing something new, something written at a time we can remember?" I tried to point them to the many contemporary anthems, acclamations, and antiphonal responses I had planned, but to them that was not the real music of the liturgy. They were not interested in anything that wasn't a hymn. Their complaints are echoed in many parishes where liturgical planners and people in the pews are constantly searching for texts that speak in a fresh, sensitive language, reflecting the realities of the people of God in this age.

Composers have been called to this task as an imperative since the renewal of the liturgy, but few have melded the centuries-old tradition of regular-meter, non-antiphonal tunes with language that captures the essence of what it means to be a Christian today. A look at the third edition of Worship and Gather (our parish's worship aids) reveals many wonderful selections and some not-so-wonderful failures.

These two collections of hymns by Ruth Duck and Shirley Erena Murray present poetic reflections on the state of Christian life in the modern world. Their texts are informed by philosophical presuppositions that would have been preposterous in the time of Aquinas: equality, stewardship, and inclusive images of the Godhead. While both hymnists get a bit heavy-handed at times, their excess, nevertheless, serves to point out the chains that have bound our conceptions over the past centuries, not only of God but also of our place in God's creation.

Of the two, I believe Ruth Duck's collection to be the more successful, but not for the quality of her texts. Her approach to hymnody is more balanced with thirty-five of her texts being set to tunes which have already become a part of our worship repertoire. This is to say that some of these tunes are not obscure or should, even rightly, be forgotten, but she does attempt to graft her insights and poetic gifts onto the flourishing vine of music which has stood the test of time. Her choice in composers is eclectic, ranging from plainchant melodies to The Sacred Harp, to Ralph Vaughan Williams, to her own compositions. I believe that she serves her texts well in choosing familiar tunes to support them.

Ms Murray takes another approach. In her collection, only twenty-six of the texts are set to existing tunes; thus, the majority of her texts are set to newly-composed music. Most of these are done by Colin Gibson. And, in fact, many of these new tunes are quite delightful, if sometimes a bit odd. I may be labeled an arch-conservative or, worse yet, an impediment to liturgical evolution, but I believe that a congregation will take more warmly to a new, sometimes daring, text if it is already familiar with the tune. And is this not the crux of the matter?

As practicing pastoral musicians, we are rarely afforded the luxury of philo-
sophical suppositions about the nature of art. Instead, we must look at the pragmatic ramifications of this art that we profess and perform. What good is art if it is not accessible? Are we ennobled by art which is inaccessible? I suppose in some collective transcendental way we might be; as a practical matter, however, to the average person in the pew exposed to art is necessary in order to be influenced by art. Ms Murray’s work hobbles its assimilation by presenting even this small barrier of unfamiliarity. But even so, unless we continue to expose people to new works of art, we will become bereft of what art can offer us.

The poetic language of both hymnists is intriguing. Duck’s imagery is tightly woven, echoing back and forth between stanzas with natural, seasonal, professional, and supernatural metaphors. Murray’s use of imagery is just as sound, tending to rely more on diurnal and seasonal themes, but there are odd local uses that may be off-putting to some. (Ms Murray is a New Zealander.) Her use of Maori words and images is at first fascinating, but ultimately alienating to us, becoming pure technique with no substance behind it. The use of these words has no evocative power for a reader unfamiliar with their etymology and meaning; thus, their use circumscribes access to her talent.

Notwithstanding my reservations I still recommend Murray’s collection almost as heartily as I do Duck’s. They’re obviously suited for different congregations, but they have the same goal: the integration of a new hymnody, having its own imagination and evocative powers, with our burgeoning body of participatory music. I will attempt to introduce some of these texts into our communal celebrations, and perhaps my dear Sisters of St. Joseph will feel that I have joined the modern world!

Joe Pellegrino

Books

I am happy to welcome Jane O’Keefe, who will share with me the duties of book review editor for Pastoral Music and Notebook, beginning this month. A graduate of the Master’s program in liturgical music at the University of Notre Dame, Jane will focus on books about liturgical music and resources from the larger music industry. Jane was formerly the book review editor for Catholic Music Educator, and she has served as director of music ministries in parishes in New England. She is a member of the Music Commission of the Archdiocese of Boston and is currently a freelance pastoral musician working in the Boston area.

Paul Covino

Words That Sing
Gail Ramshaw. LTP. 161 pages. $9.95.

The Songs of Words That Sing
Recorded by the Schola Cantorum of St. Peter’s Church, Chicago; directed by J. Michael Thompson. Two ninety-minute cassettes. LTP. $18.00.

One problem that directors of music must wrestle with is how to bring an understanding for and an appreciation of hymnody to our assemblies. Since the institution of the reforms of the Second Vatican Council, contemporary liturgical music has provided appealing music and texts to which Catholics can easily relate and which they are able to incorporate into their faith journeys. Contemporary music is an important component of the Church’s goal to become a singing Church, but it is essential that we not neglect the wealth of hymnody sung by

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The Liturgical Press
St. John’s Abbey, P.O. Box 7500, Collegeville, MN 56321-7500
Christians through the centuries.

Gail Ramshaw’s book is an excellent resource for parish musicians seeking to give new life to the hymns used as part of the liturgy. She defines and examines forty intelligent hymns from the third to the twentieth century; they represent dozens of spiritual traditions. One may gain an appreciation of this variety by looking at two of the hymns represented: “Jesus Remember Me,” the well-known ostinato chant by Jacques Berthier, and “O Radiant Light (Phos hilicon),” the familiar third-century chant.

The hymns are presented according to their place in sung worship during the liturgical year, and many of them will be familiar to our assemblies. Acquiring this book is an excellent way to test our own familiarity with the diversity and range of the hymnody discussed by Ramshaw.

Each section presents the full text of the hymn, followed by a brief but thorough explanation of its history, and gives insight into the imagery. In general, the texts chosen use a non-gender-specific imagery of God. Ms Ramshaw has been careful to point out those instances in which it has been necessary to alter the text to provide inclusive language. This care is helpful in the scholarly sense as well as in meeting current concerns for inclusiveness of language.

The use of older hymns or of hymns with obscure texts is often avoided at liturgy, as these compositions seem to have little meaning to many people who are not musicians. Should the information in Words That Sing be imported to our choirs, cantors, clergy, and assemblies, it is difficult to believe that attempts to use (or even recapture the use of) these classical hymns would evoke an image of these parts of our “treasury” as survivors from a bygone era. A knowledge of the historical context of the hymns we use and a full understanding of their metaphors and language undoubtedly would interest most people and bring new meaning and appreciation for the intrinsic poetry of the hymns.

As the professionals to whom others look for guidance in the selection and singing of music, it is important that we teach our assemblies not only the value of contemporary music, but that we also emphasize the value of songs that have been sung through the centuries and that will continue to be sung by future generations.

Gail Ramshaw’s book urges us to “let the words of our hymns be worth singing.” She has taken the first step to help us accomplish this goal. We can take the second step by passing the legacy of hymnody to our worshiping communities.

Two cassettes, The Songs of Words That Sing, are offered as a companion to the book. The tapes are particularly effective in demonstrating various methods of singing hymnody so that it becomes more interesting musically. The sound of hymn stanzas may vary by using different vocal textures, singing a cappella, adding instruments or vocal descants—to name a few of the techniques employed on this recording. The quality of the recording and the choir and instruments is, on the whole, very good, and the tapes provide a fine model of how to bring hymnody to life. The settings are generally straightforward so that the hymn is clearly presented. Concertato settings are not used. Of particular interest to music directors is the inside cassette label which lists each of the hymns, its corresponding hymn tune, the setting that was used, and the publisher. This information could certainly create a dent in the workload of making plans for the liturgical year.

The cassettes are not essential for the musician who regularly employs hymnody and has a good understanding of how hymns should be presented. The tapes nonetheless provide an excellent resource for a choir director. Any musician who questions the beauty of hymnody, its interest, and its meaning should certainly purchase the tapes. The result may be a surprise at what is heard and a change in attitude.

Sing to the Lord an Old Song

Activities, Games and Puzzles for Teaching Hymns. Dolores Hruby and Susan F. Tindall. The Pastoral Press. 54 pages. $7.50. With demo cassette $12.50.

Just as we need to be conscious of presenting a well-balanced musical repertoire for the adults in our assembly, so do we also need to be aware of providing the same musical “diet” for the children with whom we work. We have all heard the warning that children should not be singing childish music; even so, it is often easy to fall back into the trap of teaching only childish music, because the results are usually immediate as well as crowd pleasing. Yet, as musicians, we know that this music will not nourish our children either spiritually or musically.

Dolores Hruby and Susan Tindall have provided music directors with a fine collection of hymns for children: a collection which embraces the tenets of our faith and which is also musically rewarding. The selections accord with the seasons and themes of the liturgical year, but they are organized around the academic year. For each month, a theme is chosen and a hymn which correlates to the theme is selected. The authors have been careful to select hymns which are appropriate to children’s vocal ranges, their rhythmic abilities, and their need for easy text comprehension. The nine hymns chosen for this work are (or should be) standard selections for the adults in our assemblies during the same months.

The book provides background information and teaching ideas for each hymn to make the learning more effective and interesting. Histories of the text and tune are given and the scriptural reference from which the text was drawn is also provided. The authors offer ideas for presenting the hymn along with reinforcement discussion questions and special musical activities. Reproducible puzzle pages may be used by the students to further reinforce the teaching.

This book could be used with children’s choirs, or in conjunction with the children’s religious education program, particularly with those groups undergoing a sacrament preparation program. For the book to be most effective, it is wisely suggested that each monthly hymn, as it is introduced to the children, be a focus for the entire parish. The children’s exposure to the hymns whether through a choir, a school setting, or a religious education program should be fully integrated into the parish liturgies.

A cassette is available which presents each hymn very concisely with simple piano accompaniment and soprano voice. Musicians with keyboard skills certainly would not need to purchase a tape. The cassette would prove helpful, however, to those lacking the necessary hymn-playing skills for successful introduction of the hymn to children. All the hymns can be found in the ICEL Resource Collection (GIA). As with any music from that collection, it may be reproduced with the appropriate copyright notice, but without any copyright fees.

Sing to the Lord an Old Song is a worthwhile resource for any musician interested in enhancing the total musical picture of the parish from childhood through adulthood. It provides a fine example of bringing meaning to the hymnody in a
manner that is easily understood by children. The book also demonstrates quite effectively the many different teaching techniques that should be employed whenever children are learning new music. Ultimately, if our children and adults could learn to sing nine hymns well and experience singing them from the heart in one uplifted voice, then our assemblies would never be either silent or silenced.

Jane O'Keefe

About Reviewers

Mr. James M. Burns 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.

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Mr. Joe Pellegrino, formerly the Music Director at St. Thomas More Parish in Chapel Hill, is currently writing a dissertation on the poetry of Dylan Thomas and Seamus Heaney.

Publishers

Agape (see Hope)
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Roundelay 2

BY BENET WELLUMS

Gosh, have we gone classy, or what? This year's National Convention was highlighted by the first Convention newsletter to give Heraclitus top billing. Thanks to Joe Dunne, the newsletter editor, the Wednesday edition of All in Good Time began with this headline: "All Things Are In Flux." The article noted that "Heraclitus must have been a convention planner!" Then it went on to list changes in the schedule and the room assignments for the coming days. Thursday's newsletter followed up with a "Flux Redux" listing.

Those few Conventioneers who may not have studied Eurocentric philosophy might have thought that Heraclitus was the latest Scot to bring world music to the U.S., but here's the straight poop. Heraclitus of Ephesus (or, in the current TC—transliterally correct—spelling, Heraclitos of Ephesos) was an early Greek philosopher (c. 555-c. 473 B.C.E.) who taught that there is no permanent reality except the process of change. His most famous maxim was: "You cannot step into the same river twice." And his whole philosophy was summed up in the succinct phrase quoted in All in Good Time.

Joe Dunne's evocation of this ancient wisdom led me to wonder what other practical lessons pastoral musicians might learn from the early (i.e., pre-Socratic) Greek philosophers. So once I got back home from St. Louis, and with my summary of Western philosophy in hand, I began to explore. Thales of Miletus, the first of the Greek philosophers, taught that everything was made of water. This, I thought, might explain why some people "melt" when David Haas sings. Pythagoras (sixth century B.C.E.) begged the Pythagoreans, a semimonastic brotherhood who regarded him as a demigod and attributed all their teachings to him. (But don't blame Pythagoras for his exalted state: some modern liturgists and musicians have suffered a similar fate at the hands of their students. Not to mention Madonna.) The Pythagoreans believed that everything could be expressed in numbers, and they discovered the num-erous relations among musical notes. They also believed that in certain trance-like states they could hear the "music of the spheres" (a sound later evoked by Shakespeare in Act II of Antony and Cleopatra, Coventry Patmore in The Victo ries of Love and, most recently, Michael Joncas in the Convention's second plenum session). Pastoral musicians often become familiar with a Pythagorean kind of trance toward the end of a National Convention.

Some of the early philosophers, I found out, have little to say to us today. The disciples of the Eleatic school, for instance, held for the unity of being in which nothing changes. A typical Sunday morning, on which the DRE suddenly arrives in the choir loft to announce that it's Scout Sunday, and the scouts will be leading in the procession, so they want to sing camp songs, followed by the arrival of the pastor to mention that he forgot to say that the bishop is presiding at this Mass, and he dearly loves "Ecce Sacerdos Magnus," on the heels of which the sole tenor shows up to say that his sister, the sole soprano, has whooping cough, so they can't do their duet at the preparation of gifts as planned, would discourage even the most dedicated Eleate.

Perhaps the most admirable of the pre-Socratic schools of thought, from a pastoral musician's perspective, is that of the Sophists. These people, who were the first to develop a form of higher education, made the terrible blunder of breaking the gentlemanly code of behavior by charging for their services! For this they were roundly condemned by other philosophers, who kept muttering at the gates of Sophist schools about the importance of a ministerial perspective and asking how dedicated to serving the gods any philosopher could be who accepted money in exchange for wisdom. We know little more about them except what has been reported by their detractors, sort of like the reputation that some musicians enjoy.

We do know some of the things they were supposed to have taught, and these teachings sound pretty good today. No less a light than Plato reported that Protagoras of Abdera (fifth century B.C.E.) taught that you can't know any more than human experience can teach you. Hence the Protagorean theorem: "The human is the measure of all things." And...
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REGION I
Renewing the Renewal: Word and Sacrament
Philadelphia, PA
August 10-13

MARK YOUR CALENDARS TODAY!
The Rhythm of Time . . . in Faith

By The Participants

The major benefit I received from this NPM Convention is: singing and praying with other liturgists and musicians . . . new friends . . . new ideas . . . renewed hope . . . inspiration from people of other cultures . . . the spirit and enthusiasm I can take back to my parish . . . finding out what’s current . . . a sense of the tradition . . . seeing the larger picture . . . a wide variety of information . . . more ammunition . . . personal renewal . . . encouragement . . . growth . . . reinforcement as a dancing musician . . . a sense of a lively church filled with the Spirit . . . support from my network of NPM friends . . . I don’t feel as isolated . . . we share the same problems . . . inspiration . . . insight . . . vision . . . presence . . . the opportunity to question and challenge myself . . . reaffirmation of ministry . . . singing . . . recreation . . . focus on the assembly’s song . . . commitment to working toward a 100% singing church . . . planning music for the long run . . . recognition that ritual music must be repetitive . . . relationship of liturgy to justice . . . hands-on experiences . . . an introduction to The Milwaukee Report . . . the advanced studies program . . . choral techniques . . . meeting and talking with composers . . . learning from experts . . . John Ferguson . . . John Bell . . . James Jordan . . . Lorna Zemke . . . John Romeri . . . Jeanne Cotter . . . Bobby Fisher . . . Grayson Brown . . . Alice Parker . . . Convention focus carried into workshop themes . . . becoming a member of NPM-ME . . . earned my last credit toward teacher certification . . . a wealth of new music . . . great choral festival . . . the tribute to Sister Theophane . . . it gets better all the time . . . best Convention in years . . . great hospitality . . . program book was awesome!
A future Conventions we should have more: of the balance shown in St. Louis places to pray eucharistic liturgies evening prayer simpler liturgies liturgical dance room to dance gesture that includes the assembly real bread for the eucharist multicultural music at services music from the folk idiom familiar music hymns we actually know inclusive language sign-language interpretation attention to handicapped NPM members information in Braille balance in the men-women ratio in services (very women-heavy this time) stress on the tools of basic musicianship competent organists organ demonstrations music for solo instruments opportunities to sing to dialogue speaker panels (if they talk at our level) prayerful and spirit-filled people with musical ability (as many were at this Convention) examples of quality women composers gospel music more showcases more showcases that feature service music that feature piano repeated showcases room at showcases concerts atrium mini-concerts jam sessions varied exhibits attendees from minority groups (via scholarship if necessary) more African-Americans Hispanic-Americans priests opportunities to share with each other fortune cookies boats for dinner cruises water at workshops NPM folders with notepads prompt repair of broken toilets good bathroom soap ways to locate acquaintances (master list or something) institutes scheduled during skill sessions not during showcases music educator sessions Kodaly sessions Orff sessions question and answer sessions sessions on spirituality on instrumental ensembles on art and environment sessions for pastors on preaching advanced sessions on organ playing on advanced piano on advanced handbells on Gregorian chant sessions for rural parishes for musicians who work with seminarians for small volunteer choirs for high school campus ministers for teens for retreat facilitators how-to workshops tax workshops for musicians good shuttle service to all events accessible food service choirs freebies parties space between rows of chairs free time time for browsing for sightseeing for Chapter meetings time between sessions time to eat time to relax time to breathe get-acquainted time time for discussion hours in the day more of the same more of everything.

And less fewer: hawking of products at workshop sessions preachy demonstrations scheduling conflicts basic organ sessions recitals during the organ crawl showcases meetings new music weak examples of contemporary music obscure liturgical dance liturgical juggling high Mass patriarchal language loud sopranos incense performances in hallways or lobby late-night events room changes unprepared workshop presenters theological rambling cosmic mumbo-jumbo pagan religious ceremonies gorilla pictures arrogant composers theory bitch sessions difficult choices clichés fuss about shuttle tickets walking stuffy churches cold meeting rooms heat Conventions that end on Saturday morning.

Pastoral Music October-November 1993
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Commentary by Kate Dooley
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