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We continue our examination of Creation and the Triduum (see Pastoral Music, August-September 1989). Modern scientific discoveries, especially those following the Hubble discovery of other galaxies in 1927, make the size of the cosmos almost beyond our imagination. The corresponding discovery of the expanding cosmos and the resulting hypothesis about the primal pulse, calculated in higher mathematics, further affect the way we receive the images of our myth story in Genesis.

The Genesis story, "our" story, climaxes in the creation of man/woman and their dominion over all the earth; the expanding primal pulse, "their story," places the earth as a secondary planet in a secondary system at the edge of an arm of the spiral galaxy called the Milky Way. The functioning of the sun and planets around the galactic center is in no way dependent upon human consciousness, a latecomer to the evolutionary process.

Most creation-centered thinking (and that includes the articles in this issue), attempting to bridge the gap between these two stories, highlights the importance of taking care of our planet or how all things, humans and the rest of creation, are from the same source (have a mutuality rather than a hierarchy). This second point is underlined in the feminist reflections on creation and redemption.

But the challenge of the new scientific creation story is even more profound. It raises the question, both scientifically and religiously, about our destiny: Can it be that all of the cosmos is designed for our pleasure? This would mean that the Genesis instruction that humans have dominion over all the earth is extended to the whole cosmos. The second question that science raises is the role of consciousness in the cosmos: Does consciousness (not intelligence, but consciousness) play a central role in the whole of creation?

Scientific evidence establishes that consciousness is a late arrival in the progressive evolution of creation and that everything, from the workings of the stars to the development of our planet, took place without it. The illusion we have from our consciousness is that we are the center of the earth, the world, the universe, the cosmos; and the idea that consciousness is a powerful force of reflection is revealed to be just that, an illusion, when we come face to face with the time and place when consciousness evolved and its limited effect on the overall process.

So attempts to tell the scientific version of creation in a religious context are essential if religion is to remain credible to our students who are learning about the story of the universe in school and on educational TV.

What is so challenging about this redefinition of our "source-myth" is that we don’t even have a good version of the scientific story to read to our children, with or without a religious interpretation.

But why raise these questions in Pastoral Music? Because I believe that the process of audiation (cf. Gordon, "Audiation"), a musical process, is a window into exploring these challenging discoveries. "Audiation is to music what thought is to speech." Audiation is a pathway into the mind’s eye that defies space-time boundaries, a wonderful vehicle for initiating reflections on such imaginative topics.

In the Paschal Vigil the biblical story of creation is retold. But the ancient symbols that are key to the Vigil move beyond the seven days into signs understood as primal to our ancestors: fire, water, light, word. Not only do we need a poetic version of the scientific story of creation but also a stretching of our ancient "earth" symbols into the primal elements of all the cosmos. This is the challenge of our times.
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Conventions 1994

Four Regional Conventions

The NPM Regional Conventions this year divide the United States and Canada into four divisions: Eastern Region: Philadelphia, Pennsylvania, August 10-13; Central: Toledo, Ohio, July 18-21; Midwest: Bismarck, North Dakota, June 15-17; and West: San Jose, California, July 6-9. While members are invited to attend the Convention in your region, we encourage you to choose the program which appeals to your needs. Register early, because there is limited space available.

A full brochure will be sent to you at the first of the year, but here is a taste of the programs the local committees have planned just for your needs.

Bismarck, ND, June 15-17

"Five Loaves and Two Fish" were used to make a great meal from a little food; this Convention is directed toward Rural Dioceses and Small Parishes, communities which are able to make great music with few resources.

There will be three major themes: a look at the uniqueness which comes with a rural setting; making music in rural dioceses and small parishes (whether in a rural diocese or not); and celebrating liturgy in rural dioceses and small parishes (whether these parishes are in rural dioceses or not).

Dr. Bernard Evans, The Virgil Michel Ecumenical Chair in Rural Social Ministries, St. John's University, Collegeville, and Bishop John Kinney, Bishop of the Bismarck Diocese, introduce the key challenges facing rural dioceses and small parishes: empowerment, stable communities, conflicts, fear of change, and the like.

Throughout the Convention's first day, a series of eight workshops directed toward rural dioceses and small parishes will deal with the concerns of a wide range of musicians (amateur and professional), clergy, and other ministers, with many of the workshops repeating a second time. Repertoire sessions, too, will be directed to the needs and resources of small parishes.

The evening will be filled with Food, Fun, and Laughter in a celebration called "Escape to the Islands." The local committee has planned an "island picnic" featuring a steel drum band and a marimba band followed by "Five Decades of Liturgical Music: Sorrowful, Glorious, and Joyful."

The second day takes up the issue of music. A wide range of workshops, repeated and extended, will fill the morning. In the afternoon, Dr. Elaine Rendler will demonstrate a celebration of the liturgy of the word, using a variety of examples of music and liturgical style. This presentation/demonstration will be immediately followed by an application of these principles to your parish, depending on its size: there will be groups for parishes over 800 families, parishes with 800 to 400 families, with 400 to 100 families, small parishes with less than 100 families, and a final group for those parishes without a resident ordained priest. Not only will these sessions be interesting for the ideas shared, but each participant will get a feel for what is happening in other parishes the same size as theirs. Don't miss this one.

The evening features a Hymn Festival with reflections by Kathleen Norris, poet and author, interspersed with a cappella music in a variety of settings. Norris, a resident of Lemmon, SD, is the author of Dakota: A Spiritual Geography.

Opportunities for Organists. A master class with Dr. James Kosnik will be held on Thursday morning, June 16. Full Convention registration will qualify you to attend this class during the Thursday morning workshop blocks. In addition, six to eight selected organists will have the opportunity for one-hour private lessons with Dr. Kosnik each afternoon during the workshop and showcase hours. (An additional fee and application form will be required.)

Friday's focus—liturgy in rural dioceses and small parishes—begins with Jim Hansen's challenging presentation "Do you still not understand?" (Mark 8:14-21), and ends with a festive celebration of the eucharist at the newly renewed Bismarck Cathedral. Rev. Virgil Funk will be presider and homilist. Throughout the day, eight workshops will deal with forming children, using chant, and utilizing technology to assist worship in rural dioceses and small parishes. And these sessions repeat. The day will be completed with more repertoire sessions.

If you come early or stay late, plan to visit the North Dakota Heritage Center (the state's museum), take a scenic riverboat ride on the Missouri River, or enjoy a trolley ride to historic Fort Lincoln and the reconstructed sites of Custer's house and camp and a Mandan Earthmound Village. Situated on the expansive Dakota plains and the bluffs...
San Jose, CA, July 6-9

Psalm 31: Taste and See the Goodness of the Lord sets the theme of food and idea tasting in wonderful San Jose, California. For those who come early, a wine tasting tour is planned. For those who come only for the Convention, a delicious idea tasting is planned.

This Convention centers on the Eucharistic Prayer and the Communion Rite as critical examples of how ritual music works (or fails to work) in our worship. A historical-humorous-visionary look at both of these rites will be presented and, throughout the demonstration, the ritual (theological) aspects will be pointed out by Rev. William Cieslak while the ritual role of music will be pointed out by Paul Inwood. This concrete method for learning will raise questions for both advanced and beginning musicians, clergy, liturgists, religious educators—those working in Hispanic as well as Anglo communities. The continuing question for all will be: "How do I apply this to my parish?" Six follow-up sessions will answer just such questions. This dynamic method of learning was used in Philadelphia so successfully in 1991, that we are repeating this proven method in San Jose. You will really enjoy learning this way.

Dolores Martinez will keynote the Convention, exploring what is happening in our times, for example, the explosion of technology; developments in science; crime; ethnic and cultural migrations. Many of these changes are threatening and ultimately require a leap of faith. What seems to be happening in our time is that we are being reduced to essentials in society and in our church. This Convention is about getting back to fundamentals.

A communal Anointing of the Sick with emphasis on the power of the sung prayer of the Taizé Community has been planned by Sr. Suzanne Toolan. This ceremony proves to be a powerful, prayerful, sacramental celebration of our times.

Sixteen Skill Sessions take place on the first day, featuring Marty Haugen, Jeanne Cotter, Kevin Walsh, John Watson, Laura Dankler, Peggy Lovrin, James Marchionda, Jeffery Honoré, Donna Parker, Nick Wagner, and Mike McGraw teaching skills needed by every type of pastoral musician. And over twenty workshops take place on the next two days! There is more than enough "idea tasting" to fill everyone’s hunger.

The Multi-Cultural Choir Festival at the wonderfully renovated St. Joseph’s Cathedral will consist of a “music tasting” of African American, Vietnamese, Filipino, Samoan, Korean, and Spanish music.

Hispanic Day. The Convention coincides, fortunately, with the annual San Jose Mariachi Festival Weekend, and Saturday begins a special Hispanic Day for those who work in ministry in Spanish-speaking communities. It features Javier Vargas and Peter Rubalcava; other aspects of the Convention program geared for ministers in these communities include the guitar classes of Bobby Fisher.

The Convention’s final presenter and celebrant of the eucharist is Bishop Kenneth Untener, speaking on "Pluralism: a Plan for All Seasons."

San Jose is a beautiful city, full of wine, Mariachi music, and NPM members planning a great Convention. Everyone is invited.

Toledo, OH, July 18-21

The Toledo Convention examines both music and music with the theme Gifts at the Service of One Another. The Epistle of Peter (4:7-11) says “Be serious and discipline yourselves for the sake of your prayers . . . like good stewards of the manifold grace of God, put your gifts at the service of one another.”

The Toledo Convention will give a major slice of time to examining the principles by which we live our vocation, and to rehearsing a worthwhile method of evaluating the repertoire available for sung prayer.

A dynamic speaker, Sr. Teresita Wein, will open the Convention with a call to “be church.” The words of the Epistle of Peter will come alive before our very eyes and ears.

Frances Brockington will call for improving our craft of music making (the gift). How do we recognize these gifts in ourselves and in others? What comes after the recognition? . . . or: “What would you like for Christmas?”

John Bell, musician from the Iona Community, brought the 1993 National Convention to life with the use of the world’s music. If you were there, you will not miss a chance to experience this gifted congregational music maker again.

If you missed him at the National, come to Toledo ready for a profound experience of song. He will stress the “at the service of” part of our theme.

John Galen concludes the major presentations with a visionary view which states that the artist must play a key role in the next stage of the liturgical renewal. The reform of the liturgical books by the theologians must be completed by the artistic enculturation of the liturgy. Now is the time for musicians and other artists to step forward and take up leadership in the liturgical renewal.

Along with examining our vocation, we will also develop a worthwhile method of evaluating the repertoire for sung prayer. Three publishers—World Library Publications with Michael Hay, Oregon Catholic Press with Kevin Walsh, and GIA with Bob Basta and David Haas—will each present an hour-long showcase of their music for liturgical use throughout the Convention. The delegates will be provided a tool for evaluation. The results of the evaluation and an exchange between delegates and music publishers will take place on the final day of the Convention.

John Foley’s recent doctoral dissertation explored the interconnectedness of art, artists, and music to liturgy using the analogy of the generative process. An advanced liturgy institute (four sessions spread over two days) will begin with Rev. John Foley providing a summary of his thesis followed by a roundtable discussion among Rev. Virgil C. Funk, Bro. Terry Nufer, Mr. Wayne Wyrembelski, and the participants. College credit will be available for an additional fee.

Yet another opportunity for roundtable discussions will be available throughout the Convention. Open sessions at the meal times will include topics such as these: “Why doesn’t my congregation sing?”; “New Children’s Lectionary: experiences and reflections”; “Issues facing part-time Directors of Music Ministry”; “Contracts, job descriptions, and salary”; “Acoustics: A technical Q & A with H. Geerdes about your church”; . . . and much more.

In addition to a whole host of workshops offered each day, the evenings will feature special events such as a “Festival of Sung Prayer: Transforming Grace: Love Transformed,” led by David Schelat and Maria La Sala at nearby Trinity Episcopal Church. On the final evening the eucharist will be celebrated at the splendid...
(and stunning) Queen of the Most Holy Rosary Cathedral, followed by a dance and kolonia.

Here is a chance to explore some important principles of evaluation as well as a chance to speak to the publishers about your musical needs and ideas. Be part of the future and put your gifts at the service of one another!

Philadelphia, PA, August 10-13

Break Forth! The task of renewal is never-ending. At the 1992 Regional Convention in Philadelphia, Andrew Ciferri and Michael McMahon initiated a method for learning that uses a demonstration/lecture followed by special sessions for reflections and comments. In 1994, we will apply the same method (in two parts) followed by special sessions to various celebrations of the Liturgy of the Word and the Rites of Initiation. This method will provide an in-depth look at all the sacramental celebrations of the Liturgy of the Word. Both Michael McMahon and Paul Covino have extensive experience in working with the rites of initiation, so their second session will be equally dynamic. If you enjoyed the 1992 presentations using this method, you’ll want to return. If you missed it, a practical but challenging experience awaits you.

Advanced sessions abound. James Litton, the well-known director of the American Boychoir, will conduct a three-day program for DMMO members. By our members’ request, attention is being given to adapting the RSCM’s children’s choir program to the Catholic parish in an effort to find a way to develop musically the next generation of choir members.

James Jordan offers an advanced session in conducting, extending the training he has done for the past three years in choral vocal technique into the area of conducting and the voice. While it is recommended that the participant should have taken his previous sessions on choral vocal technique, the sessions will be open to all who wish to attend ... and be challenged by his teaching.

And there are special sessions for graduates of the NPM Choir Director Institutes to learn and sing, under the direction of Oliver Douberly, the Schubert Mass in Bb.

The Clergy have three outstanding presenters, Rev. John Gallen, Rev. Charles Gusmer, and Rev. Michael Joncas. Be sure to point out these sessions to the clergy in your parish.
The First NPM Choral Festival in St. Louis was such a success, and the final concert was so dynamic, that this year in Philadelphia NPM is holding a regional Choir Festival. The opening rehearsal is on Tuesday, August 9; the adjudication and competition is all day Wednesday; and the festival will have as its audience the entire Convention, at St. Anastasia’s Parish on Wednesday evening (bus service available). This year’s guest conductor and clinician is Mr. John Romeri, Director of Music Ministries at the Cathedral in St. Louis. For more information about participating in the Festival, contact the National Office.

The second evening of the Philadelphia Convention will be taken up with Taizé prayer—Prayer around the Cross and Prayer of the Resurrection—or with the Veni Creator Spiritus of Carl Johengen and Rise Up and Shout! with Grayson Warren Brown. Bus service will be available for those who need it.

Of course there will be sessions for guitarists, organists, DREs, liturgists, liturgy planning teams, and more. So make your plans today. This Convention is limited in size, so register early.

One-Day Programs

Prior to all of the Conventions (except Bismarck), NPM is sponsoring two one-day seminars, which will run from 10 A.M. to 4 P.M. The first is for those in Music Education; the other, for those interested in learning more about the liturgical aspect of the new Catechism of the Catholic Church. A separate fee will be charged for these sessions.

Standards for Music Education: The Catholic Perspective. The Consortium of National Arts Education Associations’ National Standards for Education in the Arts (What Every Young American Should Know And Be Able To Do In The Arts) will be shared with participants together with the NPM Music Educators Division’s “Catholic Perspective” (draft version) on these Standards. Those standards which apply to music education will be explored. The clinicians will be Sr. Teresita Esperino (Chair, Board of Directors, NPM-ME, and Chair, Music Department, Mt. St. Mary’s College, Los Angeles, CA) and Ms Donna Kinsey (Chair, NPM-ME Program Committee, and music educator, St Theresa’s, Morgantown, WV).

Come, be part of developing the directives which will shape music education in the year 2000.

The Catechism of the Catholic Church: Implications for Liturgical Life. Rev. John Gallen, SJ, is the clinician. The liturgical aspects contained in the Catechism will be examined and assessed for their impact on American liturgical practice. This session is directed toward DMMD members, but open to all.

Summer Schools

... Coming Soon!

In the summer of 1994 NPM will be offering sixteen week-long programs for parish musicians and other pastoral ministers. Once again we will be offering programs for Cantors and Lectors, Choir Directors, Organists, and guitarists, and for those interested in composition and Gregorian Chant. There will be four Cantor and Lector Schools (Rochester, NY, Orlando, FL, Chippewa, NY, and Chicago, IL)—with special Hispanic Cantor programs in Orlando and Chicago—and two Choir Director Institutes (Washington, DC, and Baltimore, IL). We will have a School for Organists in Stockton, CA, and a combined Organist/Choir Director School in Worcester, MA (see below). The Guitar School will be at two sites: Covington, KY, and Los Angeles, CA. The Music Composition School will be in St. Paul, MN, and the Gregorian Chant School moves south—to Atlanta, GA. In addition to these familiar offerings, we are also preparing five new events for 1994.

New Schools, Institutes

The first new NPM School is the School for Pianists, which will take place August 1-5 in Cleveland, OH. The master teachers will be Jeanne Cotter and Rob Glover. The program will focus on improvisation along with other keyboard skills for those who play piano in church. A new combined program is the NPM Organist/Choir Director School designed for organists who direct the choir from the console. Its master teachers are Oliver Douberly and Jim Kosnik. The dates are August 1-5, and the site is Anna Maria College, just outside Worcester, MA.

Our largest set of new offerings consists of a series of Liturgical Institutes specially created for pastoral musicians and other parish pastoral ministers.

Pastoral Music • December-January 1994
The *NPM Marriage School* will take place at the Vincentian retreat center near Princeton, NJ, June 20-24. The major presenters, Paul Covino and David Haas, will focus on the musical, liturgical, and preparatory elements of the sacrament, reflecting the coming 1995 revision of the rite.

The *NPM Triduum School* will take an in-depth look at the Three Days with Fred Moleck, Mary Beth Kunde-Anderson, and John Romeri. The dates are August 15-19, and the location is Salve Regina College in Newport, RI.

The *Lord's Day: Celebration, Preparation, and Mystagogia* is the topic of the final NPM Liturgical Institute of the summer. Meeting from August 22 to 26 at the Divine Word International Headquarters in Chicago (Techynyl, IL), this Institute will examine the Lord's Day from biblical, liturgical, musical, and canonical perspectives. Major scholars from each field will contribute to an interdisciplinary exploration of our central weekly religious event. Presenters include Rev. John Huels, Sr. Dianne Bergant, Rev. Richard Fragomeni, and Mr. Richard Proulx.

Brochures on all of these NPM Schools and Institutes will be mailed in the new year to our members and subscribers. If you do not receive these brochures by mid-January, please write, phone, or fax the NPM National Office. If you have specific questions or you need further information, contact Jon Mumford in the Schools Department at the National Office. Phone: (202) 723-5800. Fax: (202) 723-2262.

Pastoral Music • December-January 1994

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**A Gathering of Coordinators**

For the past sixteen years (since June 1978), NPM has offered its members summer educational programs. Gradually, the number and variety of those Schools and Institutes have built toward our current set of summer offerings, as well as special programs in the fall and winter. Through these programs, the annual Conventions, and its publications, NPM now offers one of the largest and most varied liturgical-musical education programs in the United States.

In light of that fact, coordinators of the NPM Schools and Institutes met in Washington, DC, over the Labor Day weekend to evaluate our programs and plan for the future. The three days of meetings led to a greater sense of cohesion among the coordinators and plans for a combined program in 1995 that will involve all the major teachers from the NPM Schools and Institutes.

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**Members in Action**

**John Romeri**, president of the DMMD and director of music ministries at St. Louis Cathedral in St. Louis, MO, is leading a familiarization tour to France from January 17 to 24. The tour will visit Solemes, Paris, and Taizé. For more information contact: Peter's Way, 270 Main Street, Port Washington, NY 11050. Phone (outside NY): 1 (800) 225-7562. Fax: (516) 767-7094.

**Tim Dyksinski**, an NPM member who is an associate director of the Office of Worship for the Diocese of Galveston-Houston, TX, and director of music at Sacred Heart Co-Cathedral, Houston, is the workshop leader for “The Choir and the Liturgical Year,” a choral reading session featuring 155 anthems by 101 composers and 44 publishers, January 10-12. For more information, contact: Diocese of Galveston-Houston, Office of Worship, 2405 Holcombe Boulevard, Houston, TX 77021-2099. (713) 741-8760.

**Barbara Ryan** retired on September 30 from full-time music ministry. For the past five years she has served the parish community of St. Joseph, Carteret, NJ, but she has “been in the business” for thirty-five years. She now identifies herself as a “freelance funeral musician,” though she admits that she might be looking for a part-time position...somewhere down the road.

**Keep in Mind**

**Mary Perkins Ryan**, an early leader of the American liturgical movement, died in Goffstown, NH, on October 13, 1993. Born in 1912, she spoke at the early Liturgical Weeks and served on the planning committee for those Weeks. She was one of the first leaders to bring together the movements for liturgical and catechetical renewal. Her vision of the interrelatedness of all Christian life appears in this quote from her work *The Sacramental Way* (New York: [now Kansas City, MO]: Sheed and Ward, 1948):

> A person interested in the liturgy must have no fragmentary interest in the concerns of the church. They are all rooted in the liturgy. It is infinitely sad when someone devoted to the liturgy will minimize an interest in the social doctrine, in rural life, in the racial problems, in international life, in Catholic action. We cannot, of course, have a comprehensive knowledge of all these things, but we must have an interest and a sympathy. When you find a person who is lacking in that interest and sympathy, you have found a person who is imperfectly schooled in liturgy, who does not understand it in its completeness, who does not have the vision it is able to give.

Mrs. Ryan's funeral liturgy was celebrated at St. Lawrence Church in...
Goffstown on October 16. With her sons and her many grandchildren, we pray: God of our ancestors in the faith, look kindly upon Mary Perkins Ryan, a mother who sought to bind her children to you. Bring her one day to our heavenly home where the saints dwell in blessedness and peace. We ask this through Christ our Lord.

In Memoriam: Norbert Dufourcq

The French Association des Amis de l’Orgue has published a special commemorative edition of its trimestrial journal L’Orgue in commemoration of Norbert Dufourcq (1904-1990), who was closely involved with the Association and with many other movements and schools that encouraged and taught organists. Named organist at Saint-Merry in Paris in 1923, playing an organ that was installed in 1647, he served Saint-Merry for the next sixty years. During this time he was involved with the Amis de l’Orgue (along with Jean Langlais, Xavier Darasse, André Marchal, and many others) and the young musicians movement (Jeunesses Musicales). In 1983 he celebrated his sixtieth anniversary at Saint-Merry, and he died on December 19, 1990.

Standing Committees

For a report on the DMMD Code of Ethics, please turn to the DMMD column in this issue.

Military Parishes

NPM’s new Standing Committee for Military Parishes formed in response to a wide range of issues unique to a military environment, such as rapid changes due to station moves and chaplain turnovers that happen on average every eighteen to twenty-four months.

Twenty people representing the U.S. Air Force, Army, Navy, and Marine Corps signed the attendance roster for the organizing meeting during last June’s National Convention in St. Louis. Though time was pressing, the participants considered the need for such a committee, edited a charter to be mailed to all participants for final approval, formed subcommittees, and considered issues such as qualifications for pastoral musicians serving such communities, contracts, education, and special needs. Committee goals include forming a network to provide supportive ideas that will make the music ministry a more rewarding and fruitful part of the parish and its liturgy and finding ways to improve the overall environment in which worship takes place at installation chapels. The committee is open to anyone involved in music ministry at a military parish. Contact: Kathleen O’Brien, 7842 Painted Daisy Drive, Springfield, VA 22152. (703) 912-5947.

Kathleen O’Brien

Meetings & Reports

FDLC

Over 200 members of the Federation of Diocesan Liturgical Commissions met to discuss the liturgy of the hours in Rochester, NY, October 14-17, 1993. Four presentations by Paul Bradshaw, Janet Baxendale, Kevin Irwin, and Andrew Ciferni reinforced the experience of praying the liturgy of the hours which took place throughout the meeting.

Of most interest to Pastoral Musicians was Paul Bradshaw’s presentation on the psalms. After tracing the use of the psalms through the New Testament, the fourth century, the monastic period, and through a combined later tradition, he stated four principles based on the use of the psalms throughout our history. Paraphrased they are: (1) Christian tradition does not require that only canonical psalms be used in the liturgy; (2) Christian tradition does not require that the whole psalter be used in worship; (3) the psalms’ meaning is not limited to that which was the author’s original intention; and (4) not all psalms are interpreted in the same way.

Though the format for this year’s meeting set aside for a time the normal “resolution process” to discuss issues of concern to the members, the gathering did affirm a resolution which encouraged the FDLC to seek out relationships with other national liturgical organizations, which certainly would include NPM and the Forum on the Catechumenate.

Special notice was taken of the end of Rev. Ronald Krisman’s term as executive secretary of the NCCB Committee on the Liturgy Secretariat, after eleven years of service. Since Ronald Krisman is a musician, the world of pastoral music has been well supported through his office.

Most Rev. Wilton Gregory has been replaced as chairperson of the NCCB Committee on the Liturgy by Bishop Donald W. Trautman, bishop of Erie, PA.
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How We Do It in Rome . . . and Baltimore . . . and Alexandria

The Mother of All Vigils

BY HIPPOLYTUS OF ROME

They were tired and hungry, but excited and nervous nonetheless. Two days of fasting had left them with that numb hunger that had now settled on them and had become part of them. Awake most of the night, they had been listening by candlelight, with the local Christian community, to stories and prophecies from the Hebrew Scriptures. As they glanced at the bishop in his chair, they noticed that he occasionally had his eyes closed, but they were unsure whether it was because he was enthralled by these beautiful readings or whether he was "resting his eyes."

As dawn approached, the presbyters, deacons, and deaconesses led them out of the assembly to another part of the building, where there was flowing water. They faced west as they were asked to renounce sin and Satan. They did so forcefully, even vehemently.

They went into the water in groups: the children first, then the women, and finally the men. Before they went down into the water, they were instructed to remove their clothing—all of it—since this journey through death into life required that they leave everything behind. In the cold, clear water they made their threefold profession of faith, and three times they were submerged in the water. Gasping, cold, hungry, and tired, they

BY RICHARD LAWRENCE

T he fire, the word, the water, and the bread: These great symbols of the Paschal Vigil speak to the people of God assembled for what St. Augustine called the "mother of all vigils." At St. Vincent de Paul Church in Baltimore's city center, our liturgy committee has worked for the last five years to recapture the tradition that once made this vigil the high point of the whole year's liturgical celebrations.

Our congregation gathers at 10:30 p.m. on Holy Saturday, when it is as dark as downtown Baltimore ever gets, around a five-foot-high bronze sculpture of the new Easter fire which we commissioned from artist Laura Olyphant. This 1,200-pound piece of bronze seems to be alive, dancing in the dark, at its place in the center of a plaza outside the church building, as the whole congregation assembles around it to kindle in its bowl a real fire. (The rubrics call for "a large fire prepared in a suitable place outside the church," and that does not mean, as is often seen in other churches, two sticks in a small pot under the balcony.) After a song for the blessing of the fire and a simple chant for the procession to the church, we follow the Easter candle inside, where we sing a setting of the Exsultet composed for cantor, choir, and assembly that gears everyone up for a night of celebration.

Then the vigil begins, a real vigil, a passing of the night in readings from Scripture, song, and prayer. The service of the word begins at about 11:30 or so, when we finish the Exsultet, blow out the candles, and put on enough lights to read and sing by, though not so many as to diminish the centrality of the Easter candle's flame. It continues until 8:30 on Easter morning.

BY J. MICHAEL MCMAHON

In 1984 the pastor of our parish, Father Tony Casey, participated in a study week on the Paschal Triduum sponsored by the Notre Dame Center for Pastoral Liturgy. He was inspired by the insights of the late liturgist and theologian Mark Searle, who helped him to consider ways of unleashing some of the untapped potential of the Paschal Vigil, especially by restoring the sense of vigiling, of keeping watch for the dawn.

The period of the mid-1980s was a time of transition for our parish in its initiatory and other liturgical practices. In late 1983, for instance, we had begun the sometimes painful process of changing over from a school-year model of adult initiation to an ongoing process for the precatechumenate and the catechumenate. We had dared to "fix" something that really did not seem broken by abandoning what we considered to be a very successful nine-month program of instruction and formation of adults for sacramental initiation. By instituting an ongoing precatechumenate in adults, and deferring the beginning of the catechumenate to sometime in the following spring, we found ourselves looking forward in 1985 to an Easter Vigil with no catechumens to baptize and no candidates to welcome into the full communion of the Catholic Church. That year we were going to celebrate our "Easter bypass."

A second step followed. After a great deal of discussion and solid debate among the pastor, liturgy committee, and pastoral team, we agreed on a goal of celebrating the Paschal Vigil at a time when we could truly gather to keep watch for the

This description, based on the account found in the Apostolic Tradition of Hippolytus, recounts the experience of catechumens during a celebration of the Paschal Vigil by a Christian community in Rome early in the third century. For Hippolytus's community, and for other Christian churches of the time, the experience of celebrating sacramental initiation during the early morning hours on Easter was an integral part of their understanding of these rites and their place in the church's life.

Rev. Richard T. Lawrence, a priest of the Archdiocese of Baltimore, is the pastor of St. Vincent de Paul Church.

Dr. J. Michael McMahon is the director of liturgy, music, and adult initiation at Blessed Sacrament Catholic Community, Alexandria, VA, and is the music editor of Celebration: An Ecumenical Worship Resource.

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emerged from the water to have perfumed oil poured over their entire bodies. Quickly they were dressed in white garments and led back to the expectant community.

As they entered the place where the assembly waited eagerly for their return, the commotion of their entry caused the bishop to open his eyes. Smiles greeted them as they made their way through the community to the bishop’s chair, where the bishop poured more oil over the head of each newly baptized person and invoked the gift of the Holy Spirit. He greeted each one with a kiss, and the rest of the faithful did the same.

Awake most of the night, they had been listening by candlelight to stories and prophecies from the Hebrew Scriptures.

For the very first time these newly baptized people shared in the community’s intercessory prayers, and they stood with the rest of the faithful around the table where bread and wine had been prepared. For the first time in their lives they lifted their hearts to God with the bishop and the others in that great song of praise and thanks, the eucharistic prayer. As the community began to sing the Lord’s Prayer, they started to understand why they had been made to memorize it just a few weeks before. Now, with the sun rising and shining brightly into the church, they shared the food and drink that alone could satisfy their hunger and thirst, the body of Christ given for us, the blood of Christ poured out for us.

After a night of watching and prayer, they had been joined to Christ and to the community of Christians through baptism, chrismation, and the Eucharist. They entered the vigil hungry and in darkness, but they left it transformed, filled with God’s gifts, and ready to walk in newness of life as children of the light.

Baltimore . . .

Gathering a consensus to revive the tradition of the all-night vigil was almost as hard for our parish as making the decision to restore adult baptism by immersion. Implementing the vigil has required a great deal of creativity, a lot of hard work, and some concessions to reality, but then this, too, is a part of the tradition. Listen to Egeria, an early fifth-century pilgrim, as she describes the custom of the Paschal Vigil in Jerusalem:

On this day, no one raises a voice to say that the vigil will be continued at the Anastasis [“Resurrection,” the circular church that was built around the tomb of Jesus], because it is known that the people are tired. However, it is the custom that the vigil be held there, and so, those among the people who wish, or rather those who are able to keep the vigil, do so until dawn; whereas those who are not able to do so, do not keep watch there. But those of the clergy who are either strong enough or young enough keep watch there, and hymns and antiphons are sung there all through dawn. While everyone involved in the discussion understood the reasons for a pre-dawn vigil, there were some who voiced reservations: Would not families with small children automatically be excluded? Wouldn’t the scheduled time impose an unnecessary hardship on parishioners? Would anybody come?

We felt that there were two factors to consider in setting the time to celebrate the Easter Vigil. First, the vigil should end at dawn. Second, the celebration of the vigil should be long enough to allow us truly to “keep watch.” After consulting meteorological experts on the time of Easter Sunday dawn that year, we decided to begin the vigil at 4:00 A.M.

On Holy Saturday evening, many of us had a difficult time trying to decide whether or not to go to sleep. The choirs had looked at their directors in disbelief when they were told that warm-up for Easter would begin at 3:15 A.M. The greeters also had to arrive early, to make sure that the church building remained dark and locked. Some of them stood in the
the night until morning. The greater part of the people keep watch, some from the evening on, others from midnight, each doing what he or she can.

Each of the readings in the Lectionary is the basis for an hour of our vigil. Each hour is prepared by an individual liturgy planner, and all the planners coordinate their work in regular meetings held in the months leading up to Easter. The celebration of each hour begins with a song and a prayer. Then the scripture reading itself is proclaimed, usually in an expanded form. A reading that may have been cut down to a half-dozen verses in the Lectionary in order to fit into the usual shortened two-hour vigil format, for instance, is restored to its fullness. We may read as much as a chapter or two of a particular book, depending on the context. Then a psalm is sung. Here again we are restoring the tradition: The texts for the psalms are printed in the worship booklet in pointed form, and we sing them to the old Gregorian chant tones. We find that the people learn these tones easily and sing them well. After the psalm, another reading or a meditation piece leads into a brief sermon by the leader who has prepared the hour. (The impossibility of one priest giving nine or ten sermons in the course of one night offers a wonderful basis for the canonical approval of lay preaching!)

This "scripted" part of each hour concludes with a hymn or some other appropriate song. This whole ritual usually takes about twenty-five to thirty-five minutes, and the rest of the hour is left free for private meditation and prayer. Music, live or recorded (even our musicians need a couple of breaks in the course of the vigil), provides a reflective atmosphere. The people sit and pray, meditate on the Easter candle radiating its light from its high stand in the midst of the assembly space, go out to the gathering space where refreshments are provided all night long, or go over to the rectory, where chairs, sofas, and cots provide places to take a longer break when one is needed. Parents may take this opportu-

Alexandria...

That year the word spread through the parish that the Easter Vigil should not be missed.

parking lot to direct people around to the front of the school building, where the wood for the new fire had been prepared on Saturday afternoon by the parish Boy Scout troop.

In the chill of the predawn morning, the circle of people around the wood continued to grow, until approximately two hundred parishioners had taken their places. The assembly included old and young; some families had brought their small children, who seemed fascinated and awed by the powerful celebration of darkness and light, story and song, water and oil, bread and wine that began when the first flames of the new fire rose into the dark sky. By the time that the final blessing of that vigil was given and the alleluias of the dismissal chant were sung, the sun began to burst through the church's large, clear windows, and parishioners moved to the parish hall to share an Easter breakfast.

Only the year before, in 1984, our Paschal Vigil had begun at 8:00 p.m. on Holy Saturday, and about four hundred people participated, including the catechumens and candidates with their sponsors. At this first predawn vigil, in 1985, about two hundred people took part, but there were no catechumens or candidates to be initiated. Though the number of participants had declined, the celebration was so exhilarating that the priests spoke about it enthusiastically in their homilies to those who gathered for the other (post-dawn) Easter morning Masses. The power of the vigil spilled over into the rest of Easter morning not only through the priests, but also through the musicians, who may have been a little tired when they returned to lead the music at the usual Sunday Mass times, but who did it with an energy and enthusiasm beyond any they had shown on other Easter Sundays.

That year the word spread through the parish that the Easter Vigil should not be missed, and by Easter 1986 the size of
Baltimore . . .

again) is sung three times by the assembly, and the Easter gospel is proclaimed.

After the pastor's Easter sermon, the liturgy of baptism begins. The catechumens are presented, and they lie prostrate on the bema while our church asks the whole church to pray for them in a spirited rendition of the Litany of the Saints. The water for baptism is blessed, and the last part of the blessing is proclaimed in song. Then the catechumens kneel in the baptismal pool while the pastor pours a large bowl of water over them three times. After the baptismal washing, they are confirmed, and their faces gleam with holy chrism. Then they

Then the vigil begins, a real vigil, a passing of the night in readings from Scripture, song, and prayer.

Alexandria . . .

receive their robes and candles, and the parish renew its baptismal vows. All the parishioners come forward to bless themselves from the font with the new Easter water. The distribution of kazoos to all the children leads to a particularly enthusiastic if not always on-key, rendition of “When the Saints Go Marchin’ In.”

After order has been restored and the gifts have been prepared, we bring the vigil to its culmination with our only sung eucharistic prayer of the year, a meditation after communion that has been prepared by our choir and instrumental musicians, and a roof-raising closing hymn that brings the vigil to a close about twelve hours after it began.

There is nothing we do as a parish in the rest of the year that requires as much work, planning, creativity, or devotion. But that is what makes the Paschal Vigil, and not the parish fund-raising festival, the real high point of our year. When we first tried this kind of vigil, many of us were skeptical of its success. Even after five years of such vigiling, not more than half the parish comes before dawn on Easter Sunday. But no one who has come for the whole vigil has failed to come back. We find it to be a spiritual ratchet that moves each of us up a notch and leaves each of us in a different place with our God than we were before the vigil. And that, we believe, is what a liturgical experience is supposed to do.

the congregation had gone back up to its previous level, and numbered among them this time were those catechumens, candidates, and sponsors who had taken part in the parish’s new, extended, ongoing catechumenate. Now that our Paschal Vigil once again included the celebration of the sacraments of initiation, the pre-dawn vigil was an experience that connected even more intimately to the experience of Christ’s death and resurrection, because it included those flesh-and-blood icons of the paschal mystery who were initiated into the community that morning. The glow of the dawning sun that burst into the church on that Easter was matched by the inner glow that shone on the faces of our neophytes.

As the years have passed, the size of the assembly at the Easter Vigil has continued to grow. Nearly seven hundred people gathered for last year’s celebration. While the number of people has increased, the time needed for procession to the liturgy of the word and the baptismal font, no one seems to mind that the celebration lasts three hours. On the contrary, people continue to voice their astonishment that the time passes so quickly, even for their children, who are enthralled by the drama of this powerful ritual.

Worth the Risk

Our experience with the Paschal Vigil has taught me that it is important, even necessary, to take risks in implementing the church’s rites. Too often we settle for timid and domesticated liturgies that are nonetheless supposed to celebrate profound and primordial mysteries. The tradition of celebrating the pre-dawn vigil grew in the early church from an identification of the risen Christ with the natural symbol of the rising sun. Our return to the use of that symbol is no mere yearning for an older way of celebrating the liturgy; it arises from an appreciation of the power that this symbol holds for reconnecting us to the paschal mystery.

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Choir Fest . . . and Feast

BY JOHN ROMERI

When musicians gather, something magical happens. For longtime NPMers, a big part of the magic at one of our Conventions is the opportunity to see old friends and connect with new ones. Other magical moments come when something new happens at a Convention, something that builds on what has gone before and opens up a vision of a future that just might be possible.

In St. Louis this past year, both kinds of magic happened when NPM held its first National Choir Festival and Competition. For those who took on the extra challenge of participating in this competition, the “choir year” had never ended with such excitement. Choir members met, listened to, and observed members of other choirs. They found, as many of our members have recognized, that knowing you’re not in this ministry alone is very comforting. In addition, they spent week after week polishing the anthems they were going to sing, refining their choral sound. Some things wore thin by June, of course, such as the “creative” reasons why the best tenor could make all the Wednesday rehearsals, but just couldn’t manage to be present on Sunday. But whether their choir won first place in the competition or not, all the choristers shared in that unforgettable thrill at the concert when the first chord of Parry’s “I Was Glad” cut loose with such glory. Music making in a massed choir explodes beyond all limits the small hope once expressed that “two or three” would gather to honor the Name.

Here We Go Again

This coming summer the NPM Regional Convention in Philadelphia will host our second Choir Competition and Festival. Its purpose is the same as last year’s: to promote excellence in liturgical music ministry for choirs and ensembles. This time, however, the competition categories have been expanded to include additional performing groups. Cathedral choirs, diocesan choirs, contemporary ensembles, Gospel choirs, and children’s choirs will gather to make the combined choir concert an even greater thrill for the ear and eye. That concert will be a major event enjoyed by the entire Convention.

The joint rehearsals for all the choirs will take on a new dimension as well. In addition to perfecting the pieces to be performed by the massed choirs, the rehearsal times will include discussions of liturgy, choral warmups and their importance, vocal production basics, and choral ensemble singing. These topics will also be exemplified through the rehearsals. The addition of these practical presentations and demonstrations will certainly reinforce the work that choir directors do throughout the year, and the added bag of tricks (and tools) will aid the singers as well as the directors. The aim is to offer a balance between the pastoral approach to ministry and the care that singers need. And, of course, this learning experience will be enriched when it is put into practice in the beautiful performance offered to the Convention attendees.

Beautiful Music Together

I look forward to serving as the director for the massed choir performance at this year’s festival. I am certain that we will make some exceptional music together, and we’ll have some fun doing it. Please consider this festival as an opportunity for your choir. Challenge them with the preparation required for the competition, and thrill them with participation in the massed choir concert. The musical growth your choir will experience, coupled to the mutual support they will find from other choirs and from all those at the Convention, will have lasting benefits for each choir member and for your parish. It’s one more occasion that gives life to Fred Pratt Green’s promise that “in our music God is glorified.” See you in Philadelphia!

Mr. John Romeri is the director of music at the Cathedral of St. Louis and the music coordinator for the Archdiocese of St. Louis, MO. He is also president of NPM’s Director of Music Ministries Division.
Creation
An Act of Worship
The Twenty-Fifth Day of December

Twenty billion years
after the first crescendo
of God’s creative power,
when all the morning stars sang together;

Four and one-half billion years
after the formation of the planet Earth;

Twenty million years
after the song of the great whales
first sounded through ocean’s depths;

One and one-half million years
after humans began to imitate
God’s shaping of creation;

Eighteen thousand years
after drummers began to echo
the heartbeat of the universe;

Fourteen thousand years
after the caves at Lascaux
were decorated with paintings;

Nine thousand years
after the founding of Jericho,
the first city;

Eight thousand years
after immigrants from Mongolia
settled all the Americas;

Two thousand years
after Abraham and Sarah
left Haran at God’s command;

One thousand two hundred and fifty years
after Moses led the people out of bondage
to meet God at Mount Sinai;

Seven hundred and forty-nine years
after the founding of Rome;

Five hundred and eighty years
after the Babylonian Exile;

Five hundred and twenty years
after the enlightenment of Siddharta Gautama,
the Buddha;

Three hundred years
after the completion
of the Great Wall of China;

In the thirty-eighth year
of the reign of Octavian Augustus Caesar;

In the thirty-third year
of the reign of Herod the Great;

While Joazar, son of Boethus, was high priest
at the Temple in Jerusalem;

Jesus the Messiah,
son of the eternal God,
conceived of the Holy Spirit,
was born as one of us in Bethlehem of Judea,
the child of Mary the Virgin,
watched over by Joseph, her husband.

The birth of our Lord Jesus Christ.
Creation in Genesis: Glimpses of a Gracious God

BY JUDITH MARIE KUBICKI, C.S.S.F.

To confront the notion of creation is to come face-to-face with an aspect of the immense mystery of God. Words, concepts, and explanations all fall miserably short in such an effort. The Book of Genesis, nonetheless, offers us a glimpse into this mystery by approaching it through the language of storytelling.

A Creation Liturgy

Nearly all critics assign authorship of Genesis’s first creation narrative (1:1-2:25) to the “priestly” (P) source. It was compiled by writers of the fifth century B.C.E. and addressed to a community in exile. The experience of exile was devastating to Israel both politically and theologically. Because of it, the people of Israel sought to reassert their faith in their God’s power over chaos, illustrated in the P rendition of the creation story. These ancient materials were collected and edited in order to demonstrate Israel’s theological perspective on creation. The God of Israel as creator is the primary character, and the primary concern is religious.

Biblical scholars have concluded that the P creation story most probably was used in a liturgical context since it combines the best of Hebrew narrative style with the soaring refrains of a hymn. The P account in Genesis is similar to the Babylonian creation epic, the Enuma Elish (this title is translated as “When on High”). In the Genesis version, however, the ancient Near Eastern myth is reshaped in such a way as to portray the God of Israel establishing the cosmos in an orderly fashion, out of chaos, for the elect people of Israel. A rekindling of confidence in this God, not a reporting of the history of creation, was the intent. Theology and anthropology, not cosmology, are its purpose.

Fundamentally, the text is proclamation. Henry Jackson Flanders et al. describe its structure this way:

The liturgy divides creation into six orderly stages, each described with the same symmetrical structure:

And God said, “Let there be . . .
And it was so.
God saw that it was good.
There was evening and morning . . .

This symmetrical structure served two purposes. It emphasized that the design of the world is not autonomous or accidental and also, as part of a poetic liturgy, it called for repeated congregational response. In addition, the very symmetry of verses 3-25 bears part of the message. The ordered sequence of the structure—time/command/execution/assessment/time—itself comments upon the good order of the created world under God’s serene rule.

Likewise, as liturgy, the poetry of these verses enables the congregation to confess and celebrate creation as God intended it. The rhetoric and rhythm of command/execution/assessment permit appropriate antiphons and responses. In this way, giving voice to the poem becomes itself a line of defense against the press of chaos. It becomes a way of experiencing the good order of life in the face of disorder.
A Central Anthropology

Of all the verses in this creation account, those of Genesis 1:27-28 are considered central for discovering an anthropology and theology of the P writers. They have been a source of constant reflection for scholars and preachers, and in recent years, in fact, serious exegesis has been done by scholars approaching some aspect of the text from a feminist perspective.

Scholarly findings suggest that Israel, like its neighbors, understood image/likeness in relational terms. Thus the primary significance of this notion was divine relationship, not the possession of a divine element. The Hebrew word selem (image) usually refers to some kind of material representation such as a molten image or a painted picture. The Hebrew word demût (likeness) is less concrete and denotes some sort of similarity. In ancient times, the ruler was often thought to possess the "image" of the god. This meant that the sovereign functioned in place of the god as ruler of the land. It is in such a capacity that humankind, in relationship to God as made in the divine image and likeness, exercises dominion in God's place (1:26). Brueggemann reflects on the meaning of these verses in this way:

The human creature attests to the Godness of God by exercising freedom and authority over all the other creatures entrusted to its care. The image of God in the human person is a mandate of power and responsibility. But it is power exercised as God exercises power. The image is the creative exercise of power which invites, evokes, and permits. There is nothing here of coercive or tyrannical power, either for God or for humankind.

In addition to the question of dominion, there is the question of the role of sexuality in humankind. Having proposed to create humanity, and then having created them male and female, God speaks to them with blessing. This blessing pertains not to the power of procreation but to the forming of humanity in the "image of God." Procreation is shared by humanity and the animals; sexuality is not. Thus the distinction, male and female, holds a particular meaning. The text (Genesis 1:27) reads as follows:

And God created humankind in God's own image; in the divine image God created him; male and female God created them.

The feminist theologian Phyllis Trible points out that there is a correspondence here between "male and female" and "image of God." She likewise notes that the switch from "him" to "them" provides the key to interpreting "humankind" in the first line. Further, Trible explains that the parallelism between ha-adam ("humankind") and "male and female" shows further that sexual differentiation does not mean hierarchy, but rather equality. Created simultaneously, male and female are not superior and subordinate. Neither has power over the other; in fact, both are given equal power. In the verse immediately preceding these God proposes, by using a plural verb form, that adam be given dominion over all the earth: "let them have dominion" (1:26). Moreover, in the verses that follow our poem, God blesses male and female, using the plural "them," and the deity consistently speaks "to them" with plural verb forms (1:28-29).

God Mirrored in Community

Some observations can be made about all this. In the first place, man and woman are not slaves of God, but agents. Secondly, God ordained humankind to be male and female. In doing so, the creator proclaims sexuality to be good. Thirdly, although sexuality is part of creation, it is not part of the creator. Since humankind is made in the image of God, sexual metaphors are useful for speaking of God. However, these metaphors are ways to refer to analogies from our experience, they are not descriptions of the divine. Fourthly, while humanity is spoken of as a single entity in the first part of verse 27, it is also referred to as community, male and female, in the second
part of that verse. Thus, neither male nor female alone is the full image of God. Rather, only in the community of humankind is God reflected. According to this bold affirmation, God is not mirrored as an individual, but as a community.\textsuperscript{35}

Lastly, God's blessing of fertility abounds in the entire creation account. Clearly, humankind's responsibility for procreation (1:28a) belongs to both sexes without differentiation. But in addition to the important theology of the equality of the sexes suggested by this text is its contribution to a theology of sexuality itself. The basic presupposition of the text is that sexuality is associated with procreation. The priestly writers' understanding of sexual reproduction as a blessing affirms that sex at its most fundamental, biological level is not to be despised since it is God's gift and serves God's purpose in creation.\textsuperscript{16}

Taken as a whole, then, Genesis 1:1-2:4a is a statement about the blessing God has ordained into the processes of human life. The theology of blessing presented here refers to the generative power of life, fertility, and well-being that the creator has ordained within the normal flow and mystery of life. Furthermore, this blessing theology defines reality in an aesthetic way. God judges the results of his work "good." The Hebrew word might better be translated as "lovely, pleasing, or beautiful."\textsuperscript{17}

This creation liturgy, as recorded by the P writers, emphasizes the dependence of all creation on God, and it describes the order established in creation. Thus it provides alternative ground for a conviction about the faithfulness of the world based on the faithfulness of God.\textsuperscript{18}

A Royal Epic of Creation

The J creation narrative (Genesis 2:4b-25)\textsuperscript{19} is the literary and theological product of a much earlier generation than the P creation story. Around the tenth century B.C.E., this tradition was shaped into a grand epic which reveals Israel's appropriation of royal ideology and its development as a national entity.\textsuperscript{20}

As in the P account, many of the elements in the J story are drawn from common myths of the ancient Near East. All such uses suggest that the ultimate sources are very ancient and must go back to the oldest cultural stratum of Mesopotamia.\textsuperscript{21}

It is interesting to note that, whereas the P account begins with the creation of the world and moves toward the creation of humankind as the climax of God's activity, the J account begins with the creation of man and then describes God's activity as creating a world for this new creature. Clearly this text focuses on human persons as the glory and central problem of creation. The destiny of the human creature is to live in God's world, with God's other creatures, on God's terms.

The J account, like the P story, presents a narrative that is an anthropological and theological rather than a cosmological statement. Indeed, the narrative contains various distinct yet related primordial themes and apparent inconsistences. Two different descriptions of the earth are given, one as an arid land (2:5-6) and the other as a lush garden (2:8 and 2:15). Twice God places the human creature in the garden (2:8; 2:15). Twice the man names his partner "woman" (2:23 and 3:21). These pairings of inconsistent accounts would seem to indicate, among other things, that the narrative is not meant to provide a scientific explanation of the origin of the world.\textsuperscript{22}

Servants on the Land

The J writer presents a terrestrial rather than a celestial focus. The land is desolate because of an absence of rain, which is supplied by God, and the absence of a human being to till it. Although the rain is supplied by God, it appears that the earth is incomplete without someone to work the land. The verb for this working is 'āšāḥ, which also means "to serve," and which implies some type of relationship. The one who tends the ground is not a servant of the ground, however, but is "serving" it (working it) for another. The choice of this word highlights the J writer's anthropological understanding; the human being serves God by serving the ground.\textsuperscript{23}

Genesis 2:7 is referred to as the "locus classicus" of ancient Israelite anthropology. God forms the human from the dust of the earth like a potter. The word for the activity of a potter is yāḡāṣ. The word for dust is lāpār, a word which denotes the dry surface of the ground and also the ground of the grave.\textsuperscript{24} The significance of this play on words has been explained by Dianne Bergant and Carroll Stuhlmueller in this way:

The relationship between this creature of the ground and the ground itself can be seen from the account of the creative act (being formed), from the material employed therein (dust from the ground), and from the play on words between 'āḏām (man or humankind) and 'āḏā mē (ground). The human creature who has been taken from the ground will in turn work the ground that has now been watered by God . . .

In the present narrative no life existed before the human creature, and this creature did not live before receiving the breath of life from God. God is the source of life, but life comes to the earth through human agency.\textsuperscript{25}

Genesis 2:15-17 also provides a remarkable anthropological statement. The human creature is to care for and tend the garden. There is a calling here (2:15). From the very beginning the human creature is given a vocation which is a share in God's work.\textsuperscript{26}

An interesting pun appears in Genesis 2:18. This verse explains that the animals were created so that man would not be alone. However, the animals are discovered to be unfit to serve as partner or helper for man (2:20). A closer look at the use of the word "helper" reveals further
meaning in this passage:

The word 'ēzer (helper) appears in other biblical passages where the context is usually one of blessing after deliverance, and where the 'ēzer, or mediator of blessing, is God. In this creation account, since no animal was found fit to serve as a source of blessing, God made the woman. The word “alone” comes from the verb baqad and means “to separate” or “to divide” and, therefore carries the meaning “incomplete” rather than “by oneself.” It is not good that man remain incomplete, and so God will make someone like this man who will act as a mediator of blessing for him.

It is the woman that the man finds a helper. She is like the man because since taken from him, she is made of the same substance. Her origin is from his as his origin is from the ground. The play on words 'ādām (man) / 'ādāmāt (woman) and 'ādāmūt (ground) / 'ādām (man) illustrates this. Another play on words, found in the Sumerian account of the creation of Ninti, “the woman of the rib” and “the woman of life,” falls in this Hebrew version. The linguistic similarity that was obvious in the Sumerian, where the roots for “rib” and “life” are the same, is absent in the Hebrew where the connection is missing. The J author has retained the link between the woman and the rib, even though the linguistic reason for this link is no longer present.\(^{27}\)

This One, at Last

When 'ādām is presented with the woman he speaks for the first time in the narrative:

This one, at last, is bone of my bones and flesh of my flesh;
This one shall be called “woman,”
for out of “her man” this one has been taken [Genesis 2:23].

'Ādām testifies that this creation is an appropriate helpmate; now they are 'ish and 'ishah. Verses 24 and 25 which follow seem to indicate that the helpmate for 'ādām is indeed 'ādām’s equal.\(^{28}\)

The expression “bone of my bones and flesh of my flesh” probably originated in the idea of family, but here it suggests a deeper tie than kinship. It carries the connotation of loyalty or responsibility stemming from choice, and psychological as well as physiological meanings.\(^{29}\)
An analysis of the meaning of the phrase by Bergant and Stuhlmueller reveals the following:

The first [word] has the root meaning of “power,” while the second refers to “weakness.” When coupled,
they embrace the two extremes and everything between. This antithetical construction is a comprehensive expression and is used to speak of a person’s total range of interaction with another. The man recognizes that the woman is one with whom he can interact in his totality: he is no longer incomplete. 30

Genesis 2:23b also suggests a deeper than physiological relationship. The word used is חָיָה, a term that is not generic, as is חַולָה, but relational. It did not appear earlier in the account because the man had not yet entered into an interpersonal relationship. Only by entering into a relationship which involves loyalty and responsibility does he become חָיָה to חָלָה, husband to wife. 31

Thus, in the J account of creation the primary meaning of sexuality is not procreation, as it is in the P account, but psycho-social relationship. Companionship, the sharing of work, mutual attraction, and commitment are the ends for which חָלָה was created, male and female. And in addressing the social relationship, the question of equality is also addressed, although indirectly. 32

The good news of the story is that the well-being of man requires a fresh creative act of God. The emergence of woman is as stunning and surprising as the previous emergence of man. The two creatures of surprise belong together and the garden becomes a place for covenantal human community. 33

Proclamation and Praise

The two Genesis accounts of creation affirm the mystery and sacredness of life, not because they are scientific explanations, but because the text gives us a glimpse of the graciousness and munificence of a Creator God who delights in the creation and showers it with blessing. Our perceptions of God, of our role as co-creators in our world, and of our sexuality cannot remain unaffected by such a realization. And as was the case with the writers of these ancient texts, our response can only be one of proclamation and praise.

Notes

1. Hereafter, the priestly source will be referred to as the P source. Contemporary scripture scholars generally agree, more or less, with Julius Wellhausen’s theory identifying four “sources” behind the books of the Torah, the first five books of the Hebrew Bible. Wellhausen named them J, E, P, and D. The initials represent the words Jahvist, Elohist, Priestly, and Deuteronomist. The “J” source (a set of texts dating from the tenth century b.c.e.) uses the unpronounceable name of God (YHWH or JHWH); the “E” texts from the eighth century—not involved in the creation narratives of Genesis—refer to God as Elohim; the “P” tradition incorporates much older material, but in its edited form it comes from the time after the exile (fifth century); and the “Deuteronomist” (seventh century) is responsible for the Book of Deuteronomy and related material. Also, the initials b.c.e. (“Before the Common Era”) used in this article are often used in scholarly sources to identify the time before the birth of Jesus.


5. Flanders, 85.

6. Ibid., 85-86.


8. Ibid., 30.


11. Brueggemann, 32.


15. Brueggemann, 33-34.


17. Brueggemann, 36-37.


19. As noted above (footnote 1), this narrative is referred to as the “Yahwistic” (or “Jahwistic”) creation story because of its author’s preference for using the proper name “YHWH” as Israel’s name for God (Since God’s proper name is not to be pronounced, according to rabbinic theology, this word is usually translated into English as Lord, using the Hebrew circumlocution “Adonai.”)

The analysis of the sources of the Torah was first worked out by German scholars, and since the German spelling for God’s personal name begins with a J, that letter has come to be used to designate the author and the narrative tradition.

20. Bergant and Stuhlmueler, 156.


22. Bergant and Stuhlmueler, 156.

23. Ibid., 157.

24. Ibid.

25. Ibid.


27. Bergant and Stuhlmueler, 158.


30. Ibid.

31. Ibid., 159.

32. Ibid., 158.

33. Brueggemann, 47.
"Not Even Solomon in All His Splendor . . .": The New Testament and Creation

BY GERARD S. SLOYAN

The world of the New Testament is the same as the world of the five books of Moses and the prophets and the writings. The Jewish world of Jesus and his disciples was Hellenized—Greek influenced—to be sure, with a faint trace of the domination of imperial Rome, as there had been earlier traces left by the Babylonians, then the Persians, and Alexander of Macedon leading the Greeks. But by and large the evangelists and the writers of letters or treatises in epistolary form and of tracts like Hebrews and Revelation “thought Jewish,” no matter how conversant some might have been with pagan life and ways of thinking.

These authors assumed the whole biblical tradition as their own. They had no need to repeat the Bible’s cosmology, its views of wind and weather, or its outlook on flora and fauna. The earth and its seas and rivers, the dome of the heavens with its lights great and small, the mountains that rose and the abyss of waters beneath the earth were all, in the strict sense, part of one great “given.” Jesus, the revealer of God, and those who taught in his name felt no need to reflect in depth on the subhuman world around them. Their Scriptures had done that. Their task was to proclaim new life to humanity in a world that was and ever would be God’s world and theirs.

A Charter of Dominance?

It has recently been common in the West to say that the biblical injunction to the human race to have dominion over the fish and birds and all beasts wild and tame, to “be fertile and multiply; fill the earth and subdue it” (Genesis 1:28), has resulted in a plundering of the planet in blithe disregard of all creaturehood except the human. However, the rape of the land has been a possibility only of recent times. The peoples capable of it have been largely, though not exclusively, related somehow to Judaism and Christianity. Their predatory action has nothing to do

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Raphael Sanz, Young Man with a Lute, fresco detail. Vatican Museum.
on his house” (15:27a).

There is no word for “nature” in Hebrew. It is a Greek concept, having chiefly to do with that which comes forth (physein, physis) from the earth or comes to birth (Latin, nasci, natus). The people of the Bible thought of the wonders of creation singly; they had no word for all of them taken together. They were especially impressed with the way humanity stood out from all other creatures (Psalm 8:5-6), not forgetting that human beings were taken from the earth and must return to it (Genesis 3:19b-c) as their life breath went back to the God who gave it (Qoheleth [Ecclesiastes] 12:7b).

It is folly to claim the moral superiority of a culture of those who dig for roots over the culture of those who are growers of plants, or of both over a culture of hunters and trappers and fishers. All alike know their dependence on climate and soil and weather. All eat the growing things and animals and fish and fowl that sustain them. They have no scruple about killing or destroying the creatures their lives depend on. In the modern phrase, human inhabitants of the earth have always known they were part of “the great chain of being.” They have been grateful to the earth and its seas (and its maker, if they thought in terms of a creator) for providing them with sustenance until their last breath.

All cosmic and religious outlooks have the capacity to guard human beings against their worst selves.

The ancient Hebrews, a nomadic people following their grazing herds and flocks before they settled in Canaan and became agricultural, are not to be faulted because they did not see themselves as being on a par with all subhuman creatures. Their awareness of deity as distinct from themselves was part of the reason, coupled with the special calling they experienced to glorify the name of their God. A total sense of leveling would have rendered this impossible. They were not alone in their convictions about a god or gods but they were in no sense less than those who did not have such convictions. The sense of dominion they entertained as humans might better be rendered “stewardship.” They were convinced that the earth had been placed in their keeping. It was a charge to be stewards of the earth, not a license to be plunderers.

In all of this, it is important to remember that we are considering small populations relative to populations today. The people born in this century, perhaps even in the last fifty years, are more numerous than all human beings who have ever lived before them. The capability of exhausting the treasures of the earth and under the earth, of polluting the air and the seas, of destroying the world’s forests and arable lands, simply did not exist before this time. These are new problems. It will not do to go exploring ancient literature for the cause of modern evils. Finger pointing at peoples long dead only scapegoats them when the sin is ours.

Another game slightly more innocent than the first is to romanticize the religions of peoples who do not seem corrupted by greed because they are incapable of acquiring obscene wealth. Let the capacity for unlimited acquisition set in and only then will it be seen whether a sense of Brahman or Buddha-nature or Native American care of the earth can resist loss by theft and corrosion by moth and rust (see Matthew 6:19-20).

No cosmic or religious outlook is here being dispraised. All are to be praised, for all have the capacity to guard human beings against their worst selves. But there is none, not any, to which Israel is inferior in its outlook on the subhuman world and its importance. The psalms are as much in praise of nature as of nature’s God, although not in the same way. They are not lacking in awe at its destructive as well as its sustaining power. More importantly, there are cautions on every page of Scripture to use the world and its creatures well if the human race is to be truly human. An exception to these cautions is to be found, however, in the warlike character that marked the ancient Middle East.

Jesus’ Outlook on the World

Like any pious Jew, Jesus drew on the book of the world, as well as what came to be the Bible, for his teaching. It might be helpful first, however, to recall how he and his companions, men and women (see Luke 8:1-3),
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drew sustenance from the earth for their arduous labors. Their food would have been chiefly bread and cheese and olives; some cereal grains, fruit, and vegetables; fish and a little—very little—meat. They scrupled to eat nothing except the ritually “unfit.” This was a category that had nothing to do with misprizing pork or shellfish but which was rooted in the avoidance of foods their pagan neighbors delighted in. The kosher laws were an important boundary marker of peoplehood. The Jews of Jesus’ day drank wine, but not much of it, and then chiefly on celebrative occasions. Water was their beverage of choice, the fruit of the grape being a cash crop. Jesus’ contemporaries well knew the capacity of wine to “gladden the human heart,” but they also remembered the stern biblical injunctions against drunkenness. They were happily unaware of the chemical process that produced grape juice by thwarting nature’s work of fermentation.

You read the skies for tomorrow’s weather, Jesus said. Have you no gift to read the signs of the times?

Jesus frequently resorted to the world of nature in his teaching. His main pedagogic device was analogy: as it was with growing things and the destructive forces that threatened life, so it was with God. The Lord that Israel worshiped worked in nature much as God worked in human life; better still, God’s work in human life and in nature were part of the one plan for human happiness. You read the skies for tomorrow’s weather, Jesus said. Have you no gift to read the signs of the times? Look around you at the beauty of the world with its fieldflowers on the hillsides, the flocks of birds with their carefree life, the protective dens of foxes and jackals. God keeps a watchful eye on all of these. Does God care for you any less than them? Hardly. Indeed, the contrary is true.

Jesus was no fool about the world of nature, supposing that it sustained humankind without a struggle. He knew well that it was otherwise (see Genesis 3:17b-c-19a). Hard labor for the sexes and the pain of childbearing for women (see John 16:21) were facts of life for him. So was the destructive power of wind and rain that could sweep away an ill-founded dwelling (Matthew 7:24-27). Although the gospels report the few miracles of nature he performed—the stilling of a storm, walking on the sea, changing water to wine—the force of these wonders was exemplary. As the God of nature had done throughout Israel’s history, so did the Son. He was not only Lord of the Sabbath, he was master of wind and wave under the God he called Father. This was not a game to strike awe in the human heart, any more than the return of the dead to life was a game. These were signs of the rich, full life people were called to live, not a miserly, cramped existence marked by avarice and acquisition. “Freely have you received,” Jesus taught. “Freely give.”

Paul, James, and John of Patmos

St. Paul is the one first-generation “apostle of Jesus Christ” (the self-description he favored) to have left a written record. If he was alert to the world of nature he has not recorded it. Paul’s examples are taken more from Israel’s history—even its recent apocalyptic history—and from the worlds of commerce and human affairs. Only once, perhaps twice, does he resort to the world of living things, saying in aid of his teaching on the resurrection body that birds and fish and grain beget their own kind (1 Corinthians 15:35-44). So will the human body that is raised up in glory bear a likeness to the one that was sown in death. He praises the glory of sun, moon, and stars in that same place, and more than once extols the risen Christ as humanity’s “first fruits” (1 Corinthians 15:20), a reference to the early wheat that “springeth green.”

Paul peaks in his scant references to the grain and orchards all around him in his figure of a gentle world
engrafted onto the trunk of Jewish faith. It needs to beware lest it be lopped off, as he thought the Israel of his limited acquaintance had been (see Romans 11:16-24). Here, Paul is no horticulturist, just a man of ordinary powers of observation. He is too engrossed in the fate of fellow Jews and gentiles in response to their calling for him to look up at the skies or down at the earth for nourishment of his spirit.

Two books of the New Testament in particular deal in depth with the human use of the subhuman nature. They are James and Revelation. Both face the tragic realities of abuse rather than use. They are no less powerful in their message for that. James is basically a compilation of proverbs, occasionally lingering on a subject to develop it briefly. Its author lived in a society of two classes, the rich who were usually landowners and the poor who were either slaves or peasants deep in debt. There were artisans in the cities and towns and a handful of the literate everywhere, but neither group was large relative to the landless proletariat.

When James excoriates the rich, therefore, he does not consider their wealth to have been come by honestly but to have been gouged out of the backs of the poor. “You treat the poor shamefully,” the pseudonymous author writes, and immediately puts a question to that victim class: “Are not the rich exploiting you, hailing you into courts and blaspheming the sacred name that has made you God’s own?” (2:6). Not only do the rich degrade human nature by their oppressive treatment of it, they do this by making the peasants submit all subhuman nature to their selfish purposes (5:1-6):

As for you, you rich . . . Your wealth has rotted, your fine wardrobe has become moth eaten, and your gold and silver corroded; and their corrosion . . . will devour your flesh like a fire. Stored up against you for the last days, crying aloud, are the wages you withheld from the farmhands who have harvested your fields. [Their] cries . . . have reached the ears of the Lord of hosts. You live in wanton luxury on the land, fattening yourselves for the day of slaughter. You have condemned, even killed, the one who is just, who in turn does nothing to resist you.

It is small wonder that in our country the slaves in the days of slavery treasured the book of James and, indeed, it is treasured in African-American churches until this day.

Although Dr. Martin Luther repudiated this book at the time of the European Reformation because it did not “drive home Christ” (who is mentioned by name only in the greeting), it is possible that his judgment was colored because he took the part of the nobility as they crushed the Peasants’ Revolt (1524-25), for this letter is a fierce attack on the men of capital for their perversion of all nature to their own ends. Tribute is laid on fields, orchards, and vineyards, even on human blood, for the self-aggrandizement, the little show of power, of the super-rich. The writer contrasts their greed, their haste to accumulate wealth, with the slow pace of the farmer who knows that nature cannot be hurried: “He looks forward patiently to the precious yield of the soil as it receives the winter and

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the spring rains” (5:7). Those who suffer hardships, most of them people of the soil, must take as their model the patience required of their calling. “Steady your hearts,” the letter goes on, for “the coming of the Lord is at hand” (5:8b). Again here, as in Jesus’ imagery, the world of nature is the prototype of God’s dealings with a human race tempted to lose hope. As was to be said much later by a literary apocalypticist, “God sees the truth and waits.”

The Book of Revelation with which the New Testament closes is rich in figurative language in charging the forces of empire with the slaughter of the saints. So much is this the case that the apocalyptic figures of language can divert the modern reader from its main intent. This “rebirth of images” accuses the “wild beast come out of the sea with ten horns and seven heads” (13:1)—Rome and seven of its emperors, notably Nero and Domitian—of being responsible for the persecution of the church in the capital city and the provinces. A certain Antipas, for example, gave evidence in distant Pergamon, probably with his life (2:13). The empire had become the great harlot enthroned on the seven hills of Rome (17:9) “by the waters of the deep,” the Mediterranean (17:1). This inland sea, yoked with the army in unholy alliance, had made of imperial Rome a scandalous success of commerce. The concentration of wealth made possible by this alliance made the empire and its gods, their epiphanies the strutting emperors, the object of a worship which the followers of the Lamb were unable to give.

A reader or listener must wait until chapter 18 to learn what the “abominable and sordid deeds of her lewdness” are (17:4). Just as in the Hebrew Bible fornication and adultery are the favorite images for desertion of the one true God, so here Rome’s sins are not so much those of sexual deviance, although there was enough of that, as they are of conspicuous consumption and invidious ostentation. She is described as “dressed in purple and scarlet and adorned with gold and pearls and other jewels” (17:4).

In fact, Rome’s adornments were cargoes that included jewels but also “fragrant wood of every kind, all sorts of ivory pieces and expensive wooden furniture; bronze, iron and marble; cinnamon and spice, incense, myrrh and frankincense; wine and olive oil, choice flour and grain; cattle and sheep, horses and chariots; slaves—and human lives” (18:11-13).

Recurring Evil Can Now Be Overcome

That brief paragraph from Revelation describes the rape of the earth, with the deaths of thousands as the attendant casualty. In our day, we cannot affect horror because we ourselves have brought such plunder to a fine art. The difference is this, that while some of our modern spoilation of the earth’s goods is irreversible, other trends can be stopped and even reversed. The air can be purified and lakes and rivers can be cleansed, the soil is capable of enrichment and the timberlands of reforestation. Industrial achievement has brought us to a sorry pass, but that is not all it can accomplish. Human achievement should not be equated with human carelessness or greed. The same skills and technologies that have got us into this fix can get us out of it, provided the blind accumulation of wealth that marked ancient Rome does not continue to prevail. All history has shown that wars of conquest are required for instant acquisition. There have been, however, intermittent periods of peace when trade and aid on the large and the small scale have accomplished what violence could not.

The earth is a rich mother. She gives bountifully if she is not faced with irrational demands. But there are limits to her largess, and in some areas we have come perilously close to reaching them. The Bible gives no specific lessons about the loss of the ozone layer or saving the whales or any other endangered species. It is a book of morality, not of techniques for human progress. It is at the same time a book filled with awe at the works of the Creator.

We do not know whether Jesus in Hellenized Palestine had access to the poem found only in Greek versions of Daniel, Chapter Three (3:52-90). He could have. It is certain in any case that his diaspora contemporaries knew and cherished it. Known popularly as the “Benedictio” from its recurrent charge to all nature to “bless the Lord,” it was the medieval favorite that underlay St. Francis’s Canticle of the Sun. In the basilica of St. Thérèse of Lisieux, a saint of this century, the windows which may be the massive church’s finest feature present it in full. This century very much needs to heed its injunctions:

[All] you skies, bless the Lord, praise and exalt him above all forever.
All you waters above the heavens, bless the Lord, praise and exalt him above all forever . . .
Mountains and hills, bless the Lord: praise and exalt him above all forever.
Everything growing from the earth, bless the Lord; praise and exalt him above all forever . . .
Seas and rivers bless the Lord: praise and exalt him above all forever;
You whales and all water creatures, bless the Lord; praise and exalt him above all forever;
All you birds of the air, bless the Lord; praise and exalt him above all forever.
All you beasts, wild and tame, bless the Lord; praise and exalt him above all forever.

Strip mining cannot let those creatures give praise, nor clear-cut lumbering, nor the slaughter of other fish or mammals for the sake of the tuna, of elephants for their ivory or wild animals for their pelts. Wars make a mockery of that hymn. The arms industry has no product but destruction, both of humans and every other creature. “Industry” is a good word to describe human labor, industriousness. It can be an evil word to describe our rapacity.

It is to us that God speaks: “Bless the Lord, all people on the earth” (Daniel 3:82).
For the Beauty of the Earth: Singing about Creation

BY DAN SCHUTTE

Unfortunately our Catholic-Christian tradition has not always held the created world in the same high regard as does the Creator God portrayed in Genesis. For centuries we have looked with suspicion on the “world” as a source of temptation, set against the realm of the “spirit” where true holiness resides. Our bodies were simply vehicles given by God to carry our souls until we die, rather than being the works of God’s art and vehicles of God’s presence. And so we often treated the created world with great disrespect and looked on our bodies with heavy feelings of guilt.

But, as a community, we have grown spiritually over these last forty years. Our attitude toward the created world and toward our physical selves has changed dramatically and grown closer to the scriptural view of creation. This spiritual conversion is seen quite surprisingly, though not unexpectedly, in the liturgical music of our time. Our attitudes toward the created world are expressed in the hymns that we sing. My purpose here is to explore briefly the images of creation found in the liturgical music of this last century and see how those images have changed over time.

This survey is not intended to be exhaustive. I simply decided to examine the contents of some of the major hymnals published in the last seventy-five years and to note the frequency and type of creation images found therein. The collections studied are the St. Gregory Hymnal (c.1920), Our Parish Prays and Sings (c.1965), Worship II (c.1975), and Gather (c.1988). There are certainly many other hymnals in use, but my assumption is that my selections will include the most popular and most-used music of the time. In addition, although there is music in use that is not included in these major collections, these books contain the most significant pieces being used during these decades.

Scarce Images

As I surveyed the St. Gregory Hymnal, an early publication in this century, from a time when the use of Protestant hymnody in Catholic services was generally banned, I was astonished to find how scarce is any mention of creation. In fact, I found only a few instances where images of creation appeared. There was one hymn, “Jesus, Creator of the World,” which uses the title of creator (a title usually ascribed to the first person of the Trinity) in reference to Jesus, but the text only names “the sea, and stars, and earth” once. “When Morning Gilds the Skies” contains one stanza that exhorts the earth to praise the Savior. “O God of Loveliness” has two instances where it likens the joy of beauty to “an ever-flowing stream” and “ocean of delight.” I found it quite ironic that “Blessed Francis, Holy Father,” a hymn to St. Francis of Assisi, contains no references to creation at all.

By far the most prolific creation imagery in any single hymn in this collection is found (perhaps surprisingly) in a hymn to Mary, “Raise Your Voices, Vales and Mountains”:

Raise your voices, vales and mountains,
Flow’ry meadows, streams and fountains,
Praise, O praise the loveliest Maiden
The Creator ever made.
Murm'ring brooks your tribute bringing
Little birds with joyful singing.
Come with mirthful praises laden
To your Queen be homage paid.

And that's all there is. In such a substantial collection of liturgical hymns there were only four texts that mentioned creation or used images of the creation in any form. I suspect that this is evidence of my point about an earlier perspective that considered the created world as profoundly suspect and failed to acknowledge its inherent goodness as the work of God.

This pre-Vatican II hymnal offers an additional interesting perspective on nature imagery. The only place where significant instances of it are found is in the Christmas carols. These pieces are filled with references to nature. Here are just a few examples that you will surely recognize: “Angels we have heard on high/ Sweetly singing o’er the plains/ And the mountains in reply/ Echoing their joyous strains.” “Peace on the earth, good will to men, from heaven’s all-gracious King/ the world in solemn stillness lay to hear the angels sing.” “O morning stars, together proclaim the holy birth/ And praises sing to God the King, and peace to men on earth.” And:

Lo, how a rose e’er blooming from tender stem hath sprung!
Of Jesse’s lineage coming as men of old have sung.
It came a flow’ret bright
amid the cold of winter, when half spent was the night.

There are two possible reasons for this significant use of natural imagery. First, even though they do not mention creation as such, the Scripture texts from Luke describing the birth of Jesus evoke many images of nature. These texts have been embellished for centuries with many folk stories that include such images. Second, perhaps it is the celebration of the mystery of the incarnation, of God taking flesh within the world, of the divine wedding itself to the physical world, that elicits such abundant use.

A Changed Attitude

When we study Our Parish Prays and Sings, which made its appearance in the early 1960s in response to Vatican II and the change to the vernacular, we notice a significant change in attitude taking place. First, there are many more references to God as “Creator.” Further, there are many more references to creation and a more prolific use of creation imagery, much of it borrowed from a formerly unavailable repertoire of Protestant and Anglican hymnody.

Here are some samples of these references: “The depths of the earth are in His hand, / the heights of the hills are His.” “The morn has spread her crimson rays/ When rang the skies with shouts of praise...” “Praise the Lord, ye fountains / surging from the seas, / Rocks and hills and mountains, / cedars and all trees.” “...[T]he God whom earth and sea and sky / adore and laud and magnify.” And finally a version of the “Navy Hymn,” “Eternal Father, Strong to Save”: “...[W]ho cleans us in the water’s wave, / who bids the mighty oceans deep, / Its own appointed limits keep...” This imagery (often borrowed from older sources) is much more explicit than anything we find in the earlier St. Gregory Hymnal.

There is an unusual piece included in this collection, “Our Father’s God Whose Ever-Mighty Hand,” subtitled “Space Hymn.” Clearly adapted from the “National Hymn” composed in the early part of this century, it is the first mention I found in any hymn text of the created world beyond our own planet Earth and its immediate environs. The newly-composed verse about other galaxies exhibits a growing consciousness of the universe brought about, I suspect, by the advent of space exploration:

Our fathers’ God, whose ever-mighty hand
leads forth in beauty all the starry band,
bright shining worlds in splendor through the skies,
our grateful songs before your throne arise.

And as we float along through outer space,
past galaxies aglow in dark’s embrace,
toward other worlds where brothers may await,
do care for us now in our weightless state...
Has Broken” (Eleanor Farejon [1881-1965] wrote this familiar text). The beautiful hymn text “For the Beauty of the Earth,” composed by Folliot S. Pierpont sometime late in the 19th century, displays this new appreciation for the gift of the earth:

For the beauty of the earth,  
For the glory of the skies,  
for the love which from our birth,  
Over and around us lies:  
Lord of all, to thee we raise  
This our hymn of grateful praise.

For the beauty of each hour  
Of the day and night,  
Hill and vale, and tree and flower,  
sun and moon, and stars of light.  
Lord of all, to thee we raise  
This our hymn of grateful praise.

As we venture forth yet another decade into the domain of Gather and the 1980s, we find an even greater abundance of creation images. Here we find popular pieces such as “Canticle of the Sun,” based once more on Francis of Assisi’s medieval text; “Through the Mountains May Fall,” drawing its imagery from Isaiah; “Sing Out, Earth and Skies”; and “In Praise of His Name,” which use images derived from the psalms. Here we see the influence of the renewal of interest in Scripture and, thus, of the use of creation images influenced by the biblical authors of Genesis, Deuteronomy, Isaiah, Jeremiah, and the Psalms. Most of the images used in these songs can be traced to a scriptural basis.

It is in the Gather collection that I found the first association made between creation and the Spirit of God; all previous references, with the exception of that hymn in the St. Gregory Hymnal, addressed God as Father-Creator. Marty Haugen’s 1987 text sings of the Spirit:

Spirit blowing through creation,  
Spirit burning in the skies,  
Let the hope of your salvation fill our eyes;  
God of splendor, God of glory,  
You who light the stars above,  
All the heavens tell the story of your love.

All the creatures you have fashioned,  
All that live and breathe in you,  
Find their hope in your compassion, strong and true;  
You, O spirit of salvation,  
You alone, beneath, above,  
Come, renew your whole creation in your love.

Stewardship Now

It seems to me that there is yet another state of development emerging in our appreciation of and relationship to creation: the notion of stewardship. Moving from a perspective that views the created world as suspicious and a source of temptation to recognizing the inherent good of all things and finding God there is a big step in the conversion of our hearts. But we are still in the process of learning that as stewards of creation we must take responsibility for making sure that we do not abuse the earth and its resources. This vision has not yet made its way into the mainstream liturgical music being sung in parishes or published in major hymnals.

Perhaps we are moving toward the vision of Pierre Teilhard de Chardin, the Jesuit paleontologist-poet-theologian, who came to understand the intrinsic unity between Christ and the earth. For Teilhard de Chardin the works of humankind, rather than being futile and lost in the shadow of death, are of great value because they continue the creative work of Christ. The whole of creation, every plant and planet, every man and woman, is moving toward that center of life where it will become one with the Creator-God. This growing consciousness will direct the texts that we sing as we praise our great and gracious God in the years to come. I have tried to reflect this vision in my text, “All One People”:

“With sun and stars I created you,  
the likeness of my soul.  
With delight I looked on my handiwork  
and found it very good.”

The earth stills groans in its labor pains  
to bring God’s love to birth.  
So we work with Christ to prepare that day  
when all will be complete.  
We are all one people of one same birth  
and we all share the wealth of the one same earth.  
We are one great song from the heart of God.  
We are all the beloved of the One Great Love.

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Audiation, the Door to Musical Creativity

BY EDWIN E. GORDON

Philosophers over the years have debated whether we learn from the outside in or from the inside out. That is, in the former case, does the environment shape how the human brain functions, or, in the latter case, does the human brain and its functions and the physiology of our bodies shape what we learn from the environment? Certainly what we experience affects what we learn. On the other hand, consider how differently we might conceptualize if our ears were on the tips of our thumbs or if we also had eyes in the backs of our heads.

In my view as a music psychologist, the foregoing question is important to explore, but an absolute answer seems unnecessary. What is of value is what we learn from the process of exploration. Thus, much of my life has been devoted to researching how we learn when we learn music. Such a broad interest requires an understanding of music aptitudes and the audiation process, and a natural concomitant is an understanding of the relation of music creativity to music aptitude and audiation. Pastoral musicians, liturgists, and music educators all seek to understand and promote the role of music in worship and the rest of life. In moving toward this goal it is helpful to have some understanding of the psychology involved in the learning of music. To that purpose, I will begin with a summary of music aptitudes, move on to a summary of audiation, and then to creativity.

Aptitude: Measuring Potential

Music aptitude is a measure of one’s potential to learn. It points beyond itself. Music achievement is a measure of what one has learned. For example, a person is not born knowing how to compose music. A person is born, however, with the capacity to learn how to compose music either more or less effectively than someone else.

Although a musician who demonstrates a high level of music achievement must also have a high level of music aptitude, it is not necessarily true that a musician who demonstrates a low level of music achievement must also have a low level of music aptitude.

Just as there is no person without some intelligence, there is no person without some music aptitude. To that extent, then, everyone is musical. It must be understood, however, that music aptitude is not substantially related to any other human capacity, such as general intelligence or mathematical skill.

A person is born with a particular level of music aptitude. That level then fluctuates in accordance with one’s music environment until about age nine. Regardless of the quality of a person’s music environment after age nine, that quality (or the lack thereof) will no longer influence the level of music aptitude. So a person is in the developmental music aptitude stage from birth through nine years of age and in the stabilized music aptitude stage from nine years of age throughout life.

“Music aptitude” is a general term that includes a variety of specific aptitudes. For example, there are several tonal aptitudes including melody and harmony; several rhythm aptitudes, including tempo, meter, and melodic rhythm; and several expressive-interpretive aptitudes, including creativity, improvisation, arranging, phrasing, balance, and style. Thus far two dozen or more music aptitudes have been discovered. The characteristics of each aptitude appear to be unique rather than shared in common with other aptitudes.

Audiation: Hearing and Comprehending

Audiation, which is to music what thought is to speech, is the basis of music aptitude and, therefore, necessarily of music achievement. A simple definition of audiation is that it is the process that takes place when we hear and comprehend music for which the sound is no longer
physically present. In contrast, aural perception takes place when we simply hear sound that is physically present. Sound is not comprehended as music until it is "audiated" after it is heard.

We may audiate while listening to music, recalling, performing, interpreting, creating, improvising, reading, and writing music notation. Though it may seem contradictory that we can listen to music and at the same time audiate music, we take for granted that we can think about words at the same time that we hear them. The fact is that, as we listen to music, we are aurally perceiving sound the moment that it is heard. It is not until a moment or so after the sound is heard that we audiate and give meaning to that sound while aurally perceiving and giving meaning to additional sounds that will follow in the music.

Although music is a literature, not a language, the process is the same for audiating and giving meaning to music as it is for thinking and giving meaning to speech. When listening to speech, we are giving meaning to what was just said by recalling what we have heard on earlier occasions. At the same time, we are anticipating what we will be hearing next as we are audiating what is being performed. In other words, when we are audiating as we are listening to music, we are summarizing and generalizing what we have just heard while anticipating what will follow.

When one is audiating as one is reading or writing notation, the reader-writer is engaging in notational audiating. If one is able to audiate music being read in notation—that is if one is able to hear and comprehend what is seen in the notation without the experience of hearing the music either in one's own or someone else's performance—that is notational audiating. It is possible, however, to read notation without audiating the music that it represents. When that occurs the mind is simply decoding symbols and not audiating music. To audiate notationally, one must transcend the symbols, because the most important aesthetic aspects of music cannot be represented by symbols. A musician is able to bring audiation meaning to notation. One who cannot audiate can only take a theoretical meaning from notation.

Audiation and imitation are often confused. Imitation is repeating what someone else has done, either by ear or by notation. Many persons are quite capable of imitating but are not capable of audiating.

Many persons are quite capable of imitating but are not capable of audiating. Consider the example of learning to imitate the sounds of a sentence in a foreign language but without knowing the meaning of the articulation. Is that any different from learning a piece of music by rote without understanding its syntax, its tonality, meter, harmonic progressions, form, and so on? Although imitation is not audiation, learning how to imitate is nonetheless a necessary readiness for learning how to make the best use of one's potential (aptitude) for audiation.

Like imitation, memory and recognition become part of the audiation process. Alone, however, they are not audiation. For example, how many persons can recognize "Happy Birthday" but are unable to find its beginning pitch, sing its resting tone, move to its fundamental beats, or explain its tonality or meter, not to mention the chord progression underlying its melody? Similarly, one may memorize a piece of music and not be able to audiate it syntactically. The memorization of music on an instrument, for example, is typically related to fingerings and other technical matters and not to the notation of the music itself. In recognition and memorization, we live in the past. In audiation the past lives in us.

There are eight known situations in which we audiate
music. They are called types of audiation. There are six theorized procedural steps for audiating each type. They are called stages of audiation. Here, first, are the eight types of audiation:

Type 1. Listening to music
Type 2. Reading music
Type 3. Writing music that is being heard
Type 4. Recalling music from memory
Type 5. Writing music from memory
Type 6. Performing as we create or improvise music
Type 7. Reading as we create or improvise music
Type 8. Writing as we create or improvise music

Stage 5. Recalling patterns organized and audiated in other pieces of music. Here we consciously call on our music experience and education to help us understand what we are hearing. The broader our backgrounds, the more will be our understanding. (It is at this stage that most persons do not have the wherewithal to comprehend much contemporary music.)

Stage 6. Predicting patterns that will be heard next. We consciously anticipate, for example, in the music the patterns, tonalities, and meters that will be forthcoming. All of our predictions are based on what occurred during the previous stages of audiation.

Creativity

With one exception, the stages of audiation for Type 1 (listening to music) and Types 6, 7, and 8 (creating and improvising music) are the same. In audiation Types 6, 7, and 8, however, unconscious audiation of the short series of pitches and durations replaces the unconscious immediate aural impressions of the audiation. It should be clear, however, that without the ability to successfully engage in stages five and six of audiation, neither creativity nor improvisation can be undertaken with even a modicum of musicianship. Moreover, without a large aural vocabulary of tonal patterns and rhythm patterns to support stage four of audiation, a musician cannot realistically be expected to engage in creativity and improvisation or, for that matter, even listening at stages five and six of audiation.

Stated in simple and direct terms, the creation and improvisation of music cannot take place in a vacuum or theoretically. Both must be based on audiation. Moreover, one’s level of music aptitude for creativity and improvisation interacts significantly with one’s opportunity to learn to audiate in terms of general music achievement and in specific terms of creativity and improvisation. I believe that the implications for pastoral music, as for music performance and education in general, are immense.

One thing is known for sure: creativity should be taught and engaged in before improvisation, because there are fewer restrictions when one is creating than when one is improvising. Although the two form a continuum, creativity is primarily a matter of premeditation whereas improvisation is primarily a matter of immediate reaction. Creativity is the readiness for improvisation, and audiation is the readiness for both creativity and improvisation.

For Further Reading

Should you care to delve deeper into the theoretical nature and practical aspects of music aptitude, music aptitude tests, audiation, music learning theory, and creativity and improvisation, I suggest beginning with the 1993 revision of my work Learning Sequences in Music: Skill, Content, and Patterns. A Music Learning Theory. (GIA, 7404 South Mason Avenue, Chicago, IL 60638). A bibliography and glossary are included.
Important Announcement from GIA!

New Hymnals

We receive so many inquiries that we’ve decided it is time to unveil our future publishing plans for a broad series of hymnals to suit the diversity of American parishes.

Worship—Third Edition Revised
When the new Lectionary for Mass is released, we will issue a revised version of this classic hymnal including the new lectionary, inclusive psalm texts, and selected revision of hymn texts for inclusive language. (Implementation of the new lectionary is pending Vatican approval. It will be Advent of 1994 at the very earliest.)

Gather—Second Edition
A greatly expanded version of the original, with many new selections by the popular Gather composers and a significant representation of music from the African-American, Hispanic, and multi-ethnic cultures. The ultimate companion to Worship or any other classical hymnal. Publication date: March 1st.

Gather—Comprehensive Edition
Same as the above with the addition of more than 200 organ-based hymns. This is the ultimate music issue for use with a periodical worship aid. Publication date: March 1st.

RitualSong
A totally new, self-contained, and comprehensive hymnal containing the best of Worship, the best of Gather, and the readings and psalms for the full three-year cycle. This is the book for the parish that wants everything in one volume. Publication scheduled to coincide with release of the new lectionary.

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Similar to RitualSong in concept, but includes fewer selections and is less expensive. Contains the most widely sung music of the American Catholic Church today, along with the readings and psalms for the full three-year lectionary cycle. A perfect book for the parish that has never had a bound hymnal and is ready to take this step forward. Publication scheduled to coincide with release of the new lectionary.

Five ways of presenting the most widely sung music in the Church today. Choose the option that best suits your parish.
The Communion Rites, Part 1

The rich communion rites have provided two of the names by which Christians have identified the Mass: “the breaking of bread” (used by the early Christians) and “holy communion.” There are, in fact, six rites within the complex which the General Instruction of the Roman Missal calls the “communion rite”: the Lord’s Prayer, the sign of peace, the breaking of bread, silent prayer before and after sacramental communion, the sharing of sacramental communion, and the prayer after communion. In this issue, we’ll look at the first four rites. Next issue, we’ll summarize the basics about sacramental communion and the end of the communion rite.

The Lord’s Prayer is so important that it is the focus of a special (though optional) “presentation” to candidates for adult initiation (RCIA #178-84). The early church saw this prayer as an eschatological petition that God’s reign would come soon, so that there would be no more need for sacramental signs. Should this prayer, that belongs to the whole assembly, be sung? The General Instruction (#56a) doesn’t say. Opinion about whether or not to sing it hinges on the setting that is chosen. If the setting is one that the whole community knows well (“by heart”), then the prayer should probably be sung. If the setting is unfamiliar, or if it is too difficult for the people to sing, then the prayer should be recited. If the prayer is sung then, in order to maintain the unity of prayer-embolism-doxology, the priest should also sing the embolism that follows it, and everyone should join in singing the doxology. The Instruction reiterates that “the invitation, the prayer itself, the embolism, and the people’s doxology are sung or are recited aloud.”

The sign of peace is definitely one of those places where there should not be singing: too much is going on. This ritual gesture should serve as a sign of the unity we have just prayed for, not only among those gathered for this eucharist, but also for “peace and unity for the Church and for the whole human family” (GIRM #56b). While the National Conference of Catholic Bishops has left the form of this gesture “to local usage” (American Appendix to the Instruction #56b), handshaking or an embrace seem to be the most familiar forms in the U.S. This gesture has become such a warm moment that it threatens to overwhelm the other ritual actions, even sacramental communion.

The litanies at the breaking of bread (and preparation of the cups) is “as a rule sung by the choir or cantor with the congregation responding; otherwise it is recited aloud.” The setting of the Agnus Dei should reflect its litanic and dialogic form; the length of the singing depends on the instruction that “the nature of the sign demands that the material for the eucharistic celebration truly have the appearance of food . . . made in such a way that . . . the priest is able actually to break the host into parts and distribute them to at least some of the faithful” (GIRM #283). The minimum number of repetitions for the Agnus Dei is three, ending with “grant us peace”; the maximum is the number that it takes “until the completion of the breaking of the bread,” when a particle is dropped into the chalice (Notitiae 14 [1978] 306, no. 8).

The period of silence that should follow the breaking of bread is in practice usually too brief to be noticed and is often covered by the Agnus Dei, but the General Instruction specifies a period of silent prayer by the priest and the rest of the assembly after the elements are prepared for distribution, and again after communion (see GIRM #56f and ). It is almost as if the activity and the singing at communion should be wrapped in an awe-filled silence.
Hotline

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

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The Storyteller, pottery, Dorothy Trojillo, c. 1977.

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Pastoral Music • December-January 1994
Calendar

ARIZONA

PHOENIX
January 29

CALIFORNIA

ANAHEIM
February 17-20
Religious Education Congress. Among the featured presenters: David Haas and Jeanne Cotter. Place: Anaheim Convention Center. Sponsored by the Archdiocese of Los Angeles. Contact: Adrian Whitacker at (213) 251-3332.

COLORADO SPRINGS
December 4-5
Workshop featuring Bob Hurd. Place: Sacred Heart Church. Contact: Mary Lou Burns at (719) 633-8711.

GREELEY
February 5
Workshop featuring Christopher Walker. Place: St. Mary’s Church. Contact: Dotti Creaser at (303) 352-1724.

CONNECTICUT

NEW HAVEN
February 4
Symposium on Hildegard of Bingen, medieval mystic. Sponsored by the Religion and the Arts Program at the Yale Institute of Sacred Music, Worship and the Arts. For a brochure and further information, contact: Joanna Weber, Religion and the Arts, Yale Divinity School, 409 Prospect Street, New Haven, CT 06511. (203) 432-5325 or 432-9750.

GEORGIA

NORCROSS
January 24-28

ILLINOIS

ROSEMONT
March 4-6
Great Lakes Pastoral Ministry GATHERING. Theme: Releasing the Fire Within. Planned by a board of pastoral ministers working in several dioceses. Contact: Loretta J. Reif, THE GATHERING, PO Box 5226, Rockford, IL 61125. (815) 399-2140.

INDIANA

NOTRE DAME
January 30-February 3
Liturgical workshop: Pascha—The Three Days and the Fifty Days. Place: Fatima Retreat Center. Contact: Notre Dame Center for Pastoral Liturgy, PO Box 81, Notre Dame, IN 46556. (219) 631-5435.

LOUISIANA

NEW ORLEANS
January 7-8
Johannes Hofinger Catechetical Conference. Theme: Bridging the Gaps: Church and Family Together. Sponsored by the Office of Religious Education, Archdiocese of New Orleans. Place: Hyatt Regency, New Orleans. Contact: Loretta J. Reif, PO Box 5226, Rockford, IL 61125. (815) 399-2140.

MARYLAND

HYATTSVILLE
February 12

MASSACHUSETTS

BOSTON
January 7

BOYLSTON
February 3
Workshop: Vigil Rites. Featuring Paul

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Vision and Practice in the 90's

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45
Pennsylvania

Philadelphia
February 11-12

Texas

Houston
January 10-12

Tyler
January 19-22

Italy

Verona, Sienna, Rome
February 3-10
NPM Gregorian Chant Study Week in Italy, featuring Rev. Anthony Sorgie as accompanying clinician. Sponsored by the National Association of Pastoral Musicians and Peter’s Way, Inc. Contact: Peter’s Way, 270 Main Street, Port Washington, NY 11050. 1 (800) 225-7662 (outside New York State and Canada).

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

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At the request of its Standing Committee for Choir Directors, the National Association of Pastoral Musicians 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. Certification is good for one year.

Code of Ethics

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Our tour company shall provide, if the choir is to sing at the Liturgy at St. Peter’s, a written confirmation from the Vatican’s representative before any deposit monies are transferred to our company.

Our tour company shall offer a written contract regarding the terms and limits of our services to the traveling choir.

Our tour company agrees that the advance deposit shall be placed in a choir-managed escrow account, and shall not require payment in advance of services rendered.

Our tour company agrees to attempt to resolve all disputes with the choir amicably, and agrees to utilize the resolution of disputes procedure provided by the National Association of Pastoral Musicians for any unresolved grievances.
Children’s Recitative

Music For First Communion. GIA, G-3766; $7.95. The pieces included here are intended to involve the congregation in the sung prayer of first communion liturgies. This collection is useful for musicans, catechists, and parents alike. The Choristers of Corpus Christi Cathedral, co-directed by Lee Gwozd and Greg Labus, have recorded these selections to demonstrate creative possibilities to parish musicians and religious educators.

Several of these compositions are well known and widely used; others are gems that have yet to be fully set into parish repertoire. Without highlighting specific pieces, here are the common strengths of the twelve selections making up the edition.

1. The melodies used in the refrains are easily learned by children and adults alike. They are not contrived; neither are they overly simplistic.

2. The texts are skillfully written to be both theologically sound and appropriate for today’s assemblies.

3. A variety of musical styles is represented. They range from the folk style to the modal style. The balance of styles is quite refreshing.

4. Each of these pieces underscores the importance of the community in the sung prayer-life of the church. We need to emphasize congregational singing at every opportunity and to give it the importance that it deserves.

Can You Count the Stars? Jonathan Willcocks. Oxford University Press, No. E-156; unison, two-part, keyboard; $1.50. This three-verse anthem is written in a style similar to that of John Rutter. The nineteenth-century text emphasizes the fact that as God made all the stars in the sky so he made us too, and loves each of us. Although this five-minute anthem is longer than most, Willcocks’ clever use of repetition makes the piece easy to learn. The keyboard part does not double the melody at any point in the piece!

O God Who Hast Made All Things. Ruth Watson Henderson. Oxford University Press, No. 94-507; unison and keyboard with flute ad lib.; 60s. This setting of the “Prayer of Grace” from the United Church of Canada Service Book is for a more advanced children’s choir. The text has been left throughout with the old English pronouns “thee” and “thou.” The jagged melodic line will allow choristers to sharpen their note-reading skills as they learn this beautiful piece.

A Modern Benedicite. Barrie Cabena. Oxford University Press, 02-240; unison, two part, and piano; $1.50. This anthem reminds me of the hymn text “Earth & All Stars.” Mr. Cabena has the sun, moon, stars, planets, interstellar gases, pulsars, black holes, birds, fish, flowers, and grasses (to name a few), all praising God. Suitable for the more advanced children’s choir.

Hail and Hosanna. Alfred Fedak. Choristers Guild, CGA 805; three-part treble, piano; 95s. Do not let the three parts scare you away; this anthem is a three-part canon for Palm Sunday. There is a “B” section between each entrance of the canon, which gives relief to the march-like feeling of the canon. This piece is excellent for teaching musical form. It could be taught by rote.

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Jesus, Friend of All the Children. Robert J. Powell. Choristers Guild, CGA-803; unison two-part, keyboard, optional C instrument; $1.10. The poet Walter Mathenes (1853-1931) provides a wonderful prayer that encourages the young singer to think of Jesus as a friend. Powell makes clever use of meter (4/4 and 6/4) to set the text to a beautiful melody, complete with optional descant. The range is one octave (E-E).

With Mind and Spirit. Margaret Tucker. Choristers Guild, CGA-581; unison, two part, piano, optional handbells (three octaves); $1.50. There are plenty of “Alleluias” in this anthem of praise, and with the handbell accompaniment it makes a wonderful addition to any solemnity or feast. The melody makes effective use of an octave leap (C-C) in both verses. The text makes this anthem great for beginning or ending the choir season.

Six Songs for Sacred Seasons. Arr. Alan J. Hommerding. World Library Publications, WLP-7103; unison with descant, keyboard, instruments; $1.50. Six hymns from various seasons are presented: “People Look East,” “Go Tell It on the Mountain,” “What Star Is This?,” “Have Mercy, Lord, On Us,” “Thine Be the Glory,” and “Veni Creator Spiritus.” The descants and instrument obbligatos are very easily mastered by children/choirs and student instrumentalists. Particularly clever is Hommerding’s combination of the “Wachet Auf” melody in the trumpet with the hymn, “People Look East.”

Seasonal Psalms for Children. Dolores Hruby. World Library Publications, WLP 7102; unison, keyboard, with optional Orff instruments; $1.50. Advent, Christmas, Lent, Easter, and two psalms for Ordinary Time are presented in responsorial form, with verses suitable for a student cantor or a children’s choir. Either the Orff parts or the verses are very simple and useful for getting primary grade musicians involved. — Michael Wustrow

Masses

Seven Chant Masses


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Commentary by Katherine Dooley
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Virgil C. Funk, Editor

Celebrating liturgies with children requires understanding and imagination. Whether choosing ministers, selecting music and gestures, forming children’s choirs, or learning basic liturgical principles, the approaches here have been tested. . . . and they work! $9.95

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Note-sizes are easily read as are the Solesmes's rhythmic signs. These modern music transcriptions are for those singers who know the method, theory, and techniques of chant, and who are comfortable with ecclesiastical Latin.

The accompaniments are in block-common-chord style. With an accent on modal harmony, the editors have offered a workable vehicle for those chant choirs who require an accompaniment as a vehicle of support.

James M. Burns

Mass of Christ the Teacher

Michael Connolly. For SATB Voices, cantor, congregation, priest, guitar, piano, and two woodwinds in C. GIA Publications C-3914, $3.50; congregation card, 606E; parts for two woodwinds in C, G-3914INST, $4.00. Cassette, CS-302, $9.95; Compact Disc, CD-302, $15.95.

The setting of the eucharistic prayer from Michael Connolly's Mass of Christ the Teacher was used at the 1993 NPM Convention in St. Louis. Participants might remember that the instrumentation involved not only piano, but also organ, as well as full brass choir. In its published form the composer prefers a lighter accompaniment of piano and guitar, and winds instead of brass. In this lies one of the composition's advantages, especially for those parishes for whom this instrumentation is ideal. It also contributes to the delightful rhythmic quality of this work. The music is eminently singable. Certain motifs are used throughout the Mass, relating different ritual units and reinforcing the assembly's feeling of familiarity with the music.

Beyond the musical quality of this Mass setting is the composer's attention to the liturgical structures themselves. He provides music for all the ordinary parts of the eucharist that one would expect to be set to music today. But Connolly also adds music for the conclusion of the readings. And dissatisfied with the way the Nicene Creed is recited (or mauled) in most parishes he attempts a simple music setting which employs a refrain punctuating a spoken or monotoned rendition of the text of the creed.

Of special interest is the setting of the eucharistic prayer. Connolly uses the preface dialogue found in the current Sacramentary and creates a chant for the prelider which is relatively simple and which respects the particular character of the eucharistic prayer—a prayer, not a hymn or an art song. Music ministers will find much to appreciate in this Mass setting. They may want to use the entire Mass on some occasions, but parts of it (e.g., the eucharistic prayer or the Lamb of God) at other times. The composer provides liturgy preparers with a number of options.

The Mass is available on cassette or compact disc. The listener will find, besides the Mass setting, a selection of nine other works by the same composer. These works add a nice touch as they show the range of Connolly's talents and interests.

Frank Quinn, O.P.

Worth a Listen

We normally do not review compact discs or tapes that come to the music review editor without printed music or that demonstrate music clearly not intended for liturgical use. However, there are some very good recordings available that our members and readers might enjoy listening to at home. So from time to time we will mention some available recordings that you might consider buying for your own library. All the recordings listed here include music composed for liturgical use.

This Is the Feast. CD, $15; audio cassette, $10. Music of Richard Hillert performed by the Schola Cantorum of St. Peter's in the Loop, Chicago; J. Michael Thompson, director. Available from Canticum.

He Has the Power: The Mass of St. Augustine. CD (CD-160), $15.95; cassette (CS-160), $9.95. The St. Augustine Choir; Leon Roberts, composer and conductor. Available from GIA.

Songs of Faith from 'Lead Me, Guide Me.' Two volumes feature the St. Augustine Choir from Washington, DC, directed by Leon Roberts. Volume I: CD (CD-296), Pastoral Music • December-January 1994.
and it views evaluation as a joint, beneficial process and not as a subjective accomplishment to the whims of an assembly on a given weekend.

Before a valid evaluation can take place it is essential that those people involved in the evaluation be grounded in some basic liturgical principles. The first part of the book sets the standards that will guide the measurement principles by using the major liturgy documents as the source (The Constitution On the Sacred Liturgy, Music in Catholic Worship, Liturgical Music Today, and The General Instruction of the Roman Missal). The information is presented in a well-organized fashion and will undoubtedly surprise many musicians and liturgy committee members who continue to think of the four-hymn Mass as the ideal for every liturgy.

Once the team members have received some basic liturgical information, the evaluations can begin. Each of the three groups of evaluators—the musicians, liturgy committee, and assembly members—receives a different form to complete for a given liturgy, which reflects the various levels of expertise. It is up to the coordinator of the evaluation (most likely the music director) to collate the information and present it in summary fashion for a feedback session. Those involved in the music making are then better equipped to decide on any plans of action that might strengthen areas found to be weak and to continue those practices which are already working well for the entire parish.

The beauty in this evaluation program is that it is very thorough. Every session presented as part of the process includes detailed instructions on conducting the meeting, right down to the length of time that should be spent on each part of the session. Once the evaluation process has been completed for a particular year, this book provides additional information so that the process may be repeated more easily in subsequent years.

The thought of evaluating a music program, especially our own program, can be threatening for even the most successful music director. Yet if we are called to serve God’s people, we must be willing to risk opening ourselves and our music programs to internal and external scrutiny. Any evaluation should be seen as an educational process that will help us to realize certain goals. Evaluating your Liturgical Music Ministry successfully manages to provide a tool that, when used in the right spirit, can assist in planning the future direction of a parish music program.

Things They Didn’t Tell Me about Being a Minister of Music


Anyone who has worked in the church as a director of music ministries will surely identify with the sentiments expressed by Mr. Causey in this delightful book, as he describes with good humor and common sense many scenarios that will seem very familiar.

It will come as little surprise, for instance, that Mr. Causey finds, and illustrates with frequent examples, a whole list of additional jobs that either come along or crop up when one has the title of music minister or choir director. Our roles do blur when we are required to wear a variety of hats as politicians, psychologists, servants, and administrators.

Mr. Causey examines these other problems and in detail. The author recognizes that there is a humorous aspect to working for the church, but his scenarios also provide helpful hints for dealing with a variety of problems. Mr. Causey gives examples of how best to diffuse or, better yet, to avoid altogether problems arising from our disabilities (or abilities) to function in those other roles for which we are, nonetheless, responsible.

Things They Didn’t Tell Me is light-hearted reading for those days when you wonder why you chose to use your musical talents for the church. Or, if you’re a choir member who is wondering what to buy for Christmas for that music minister who has everything, I recommend this book. Its readers will return to their duties in time for the new calendar year with a glint in their eyes, a smile on their faces, and with good humor in their hearts.

Meeting House Essays, Number Two: Acoustics for Liturgy

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they seek to know more about the beliefs and practices of contemporary Judaism, so that they might understand in a more sympathetic and less polemic way what separates these two great religious traditions that share belief in the one God, a foundation in the Hebrew Bible, and a historic point of origin in the first and second centuries of the current era. This classic work, revised and updated by Rabbi Lawrence Hoffman, offers an accessible, contemporary, and enjoyable entry into the worlds of Jewish belief and practice. It also answers specific questions that non-Jews might have about Judaism, including the ways in which Jews think about Jesus and Christianity. "In the end," the authors say, "we are similar, not the same."

Gordon E. Truitt

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 consultant for the Carmelite Monastery in Baltimore, MD.

Dr. Marie Kremer is music review editor for *Pastoral Music and Notebook*.

Ms Jane O'Keefe, a member of the Music Commission of the Archdiocese of Boston and a freelance pastoral musician in the Boston area, is the assistant book review editor for *Pastoral Music and Notebook*.

Rev. Frank Quinn, O.P., is professor of systematic and pastoral theology at Aquinas Institute, St. Louis, MO.

Dr. Gordon E. Truitt is the managing editor of *Pastoral Music* magazine.

Mr. Michael Wustrow is associate director of music at St. Agnes Cathedral, Rockville Centre, NY.

Publishers

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**DMMD News**

**By Felipe Holbrook**

**An Introduction**

At an FDLC meeting some years ago I attended a music committee gathering on the just treatment of musicians employed by the church. Two of the FDLC Board members were to report on their progress in defining salary guidelines and other employment issues. In their report, however, they said they had found it an impossible task given the complexity of the issue, the widely varied parish and diocesan policies (or lack thereof), and the lack of time they could devote to it. After considerable effort they had managed to compile a list of salary guidelines and employment policies from around the country; under the circumstances, this was a useful and appropriate contribution.

They strongly suggested that NPM, a fairly new organization at that time, was the proper place to take up these issues.

I remember being frustrated and angry about this perceived abdication of what I naively saw as an important subject properly situated in the agenda of the FDLC. I had done battle in my own diocese with this issue and really hoped for some national body to come out with a helpful, forceful statement on just compensation and other employment matters. The apparent failure of this particular effort was a real blow to me. The committee members, however, really felt that the FDLC was the wrong venue for this discussion. They strongly suggested that NPM, a fairly new organization at that time, was the proper place to take up these issues.

Felipe Holbrook, director of music ministries at St. Paul’s Cathedral in Yakima, WA, is a member of the DMMD Board of Directors. He serves on the Board’s Professional Concerns Committee.

Over the intervening years, NPM has done much to help pastoral musicians claim just compensation and fair treatment. The Pastoral Press publishes two helpful books: How to Hire a Director of Music Ministries (prepared by the DMMD Professional Concerns Committee), and An NPM Workbook: Job Descriptions, Contracts, and Salary (by Virgil Funk). The subject has also been the focus of many articles in Pastoral Music. Moral support has come from innumerable speakers at NPM Conventions. These efforts were important, but many of us continued to hold out hope for more concrete expressions of support.

This year, perhaps ten years after that FDLC meeting, NPM and the Directors of Music Ministries Division are fulfilling that hope. Already approved and disseminated are policy statements on just compensation and the use of prerecorded music in place of musicians. Last June, at the National Convention, DMMD members overwhelmingly voted to approve a policy statement on qualifications for full-time directors. Soon to follow will be a bibliography which will help aspiring church musicians to get the information and training they need to achieve competence. And in this coming year, DMMD members will consider, discuss, and vote on accepting a newly revised Code of Ethics which, perhaps more than any other action, will call us to mutual support in the pursuit of fair and just treatment of both colleagues and institutions. Solidarity has taken on new meaning in NPM!

**An Overview**

The Code of Ethics helps us to be and to act as professionals in our competency, in relationships with colleagues and in our dealings with employing institutions and others. It speaks clearly about who may be a member: all qualified individuals. It encourages professional, supportive working relationships; it calls us to respect the employment of our colleagues and the legal rights of composers, per-

**Code of Ethics**

The Code of Ethics as approved during the National Convention for consultation has three sections: the four articles of the code, a commentary on the articles, and a discipline so that the code may be applied uniformly. Here we reprint the four articles of the code of ethics and the commentary.

**Preamble**

The Director of Music Ministries Division (DMMD) of the National Association of Pastoral Musicians is a national professional organization of full-time church musicians. Founded as an educational and collegial organization, the Director of Music Ministries Division of the National Association of Pastoral Musicians strives to support its members in their professional lives and work. In keeping with this goal, and recognizing the diversity of its membership, the DMMD establishes the following rules of conduct, which shall be considered binding upon all members in good standing.

**Code and Commentary**

Article I. All qualified individuals shall be eligible for membership and participation in the DMMD.

1.1 The DMMD shall not discriminate on the basis of race, national origin, age, religious affiliation, gender, marital status, sexual orientation, disability or medical condition (including, but not limited to, Acquired Immune Deficiency Syndrome).

1.2 All members are entitled to enjoy the privileges and are expected to accept the responsibilities of membership in DMMD. Members shall be considered equally for Board of Directors offices and participation in DMMD activities. Members shall abide by the DMMD Code of Ethics and its Discipline. (See the DMMD policy statement Qualifications for the Director of Music Ministries, 6/18/93.)
1.3 Any DMMD recommendations for prospective employment shall be based solely upon professional competence and availability.

Article II. Members shall strive to promote good working relationships within the organization and within their employing institutions.

2.1 Members shall observe both the spirit and the letter of this Code of Ethics in their dealings with the DMMD, with individual members, with musicians under their supervision, and with their employing institutions.

2.2 Members shall address differences of opinion within this organization through appropriate channels. The procedure set up in the document entitled Discipline is one such channel. Members shall address differences of opinion with employing institutions through appropriate channels, as provided by their individual employment agreements and the DMMD’s Procedures for Dealing with Complaints about Employment Matters.

Article III. Members shall respect the employment of colleagues.

3.1 Members shall not apply for a position, appear to be soliciting a position, engage in discussion about possible employment or attempt to place a student or colleague in a position until the incumbent shall have resigned or been notified of termination by the institution. It is the responsibility of the member to determine whether the incumbent has been notified.

3.2 Members shall not undermine or attempt to dislocate an incumbent.

3.3 In cases where the National Professional Concerns Committee, acting in concert with the DMMD Board of Directors, has determined that a position has been made vacant by wrongful termination of a member of the DMMD (see Procedures for Dealing with Complaints about Employment Matters), members shall not seek employment or attempt to place a student or colleague in the position until the Professional Concerns Committee and the Board of Directors have declared that differences between the DMMD and the Institution have been resolved.

3.4 A member may accept a liturgical service or performing engagement only when such an engagement has been approved by the incumbent musician. It is the responsibility of the member to determine whether approval has been granted.

3.5 In cases where such a liturgical service or engagement for a wedding, funeral, or other occasional service has been requested by a third party, it is appropriate for the third party to offer the incumbent the customary fee as a professional courtesy.

Article IV. Members shall respect the legal rights of others.

4.1 Members shall respect the property rights of composers, authors, and publishers by being aware of complying with the Copyright Law and attendant procedures regarding reproduction and performing rights.

4.2 Members shall respect the employment rights of others by being aware of and complying with all laws and procedures pertaining to immigration and work permits.

The Code of Ethics is in three parts: the “Code” itself, the “Commentary,” and the “Discipline.” It refers to other documents, including the DMMD Charter and the Policy Statement on Qualifications. It is envisioned as being an amendment to the Charter, though an option to adopt it apart from the Charter will be given.

The Code is modeled on similar documents from the American Guild of Organists. Permission to use AGO models was sought and given, and our indebtedness to the AGO is considerable. It has been substantively altered from the AGO models, however, and is specific to the needs and concerns of Roman Catholic musicians employed by the Church.

The Code of Ethics ("Code") is a simple statement of each article with a preamble grounded in the DMMD Charter. The "Commentary" restates the "Code" and includes specific, defining subsections which attempt to take general statements and give them particular meaning in the context of our present situation. The "Discipline" has two sections: (1) Procedures for dealing with complaints about member violations and (2) Procedures for dealing with complaints about employment matters.

The "Code" and "Commentary" are pretty straightforward and need little elaboration. (See the boxed text accompanying this article.) However, the "Discipline" is fairly complex and a little "exegesis" might be useful. It is made up of procedures for dealing with violations of the Code of Ethics by members or institutions. It also provides a process whereby a member may ask DMMD to review the circumstances around alleged unjust treatment by an employer.

It stresses dialogue and cooperation; it insists on neutrality by the investigating parties; it has as its main goal the just resolution of conflict. It does, however, require the leadership of DMMD and NPM to point out unjust actions, and it requires that members both support a wronged member or institution and refrain from dealing with a guilty institution until the problem is resolved. It also provides for actions against a guilty member ranging from censure to expulsion, and makes provision for monetary damages in appropriate circumstances.

Finally, it provides a process for member reinstatement, or in the case of an institution or employer, for resolution of the conflict. In all instances, a substantial contribution of time, talent, and resources by DMMD Board members, officers, and the National Association will likely be required.

Consideration and Approval

The DMMD Board of Directors has established a timeline for discussion and
approval of the Code (see below). The mailing of a copy of the documents to all
the members is followed by time for written or verbal comments by the mem-
bers, articles in Pastoral Music and Praxis,
and final revision by the Board. All of this
work will take place through the end of
1993, and the final draft will be sent to the
members next spring for approval.
Implementation is set for the summer of
1994, subject to a positive response by the
members.

The DMMD Board considers this
document so important that they have
directed that it be offered as an amend-
ment to the DMMD Charter. When the
vote is taken, members will be able to
vote on acceptance of the Code, and also
whether or not they want it included as
an amendment to the DMMD Charter.

By the time this article appears, all
DMMD members should have received a
copy of the revised Code. Please take time
to review it carefully and write or call one
of the DMMD Professional Concerns
Committee members, whose addresses
are given on the box at the end of this
column, with any comments or sugges-
tion you may have.

**Timeline**

- June 1993: Presentation and Discus-
sion at the DMMD Members Meet-
ing at NPM National Convention
- July-August: Revision by the Profes-
sional Concerns Committee
- September 1: Draft of Code mailed
to all DMMD members
- Sept-October: Written and/or verbal
  comments taken from the mem-
  bership.
- November-December: Revised edi-
tion based on member input
- January: Newly revised draft sent to
  DMMD Board members in antic-
pation of Winter Board Meeting
- February: Final text revision and
  approval by Board
- Feb-March: Preparation of documents
- April-May: Final draft sent with bal-
  lot to membership
- Summer 1994: Notification of accep-
tance or rejection

If approved, the Code of Ethics will
take effect immediately, and acceptance
of the tenets of the Code will become part
of the renewal procedure for DMMD
members (like that of the AGO).

**Regional Choir Festival**

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for choirs and ensembles"

August 9-10, 1994
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On the first day of the 1994 NPM
Regional Convention in Phila-
delphia, pastoral choral en-
sembles will be adjudicated by
category & invited to participate
in a Massed Choir Concert Per-
fomance under the direction of
John Romeri.

- Cathedral/Diocesan Choirs
- Parish Choirs
- Contemporary Ensembles
- Gospel Choirs
- Childrens/Youth Choirs

... are invited to apply

Application packets will be avail-
able after November 15 from the
National Office. Deadline for en-
tries is January 31.

More information will be avail-
able in the December-January is-
ue of Pastoral Music and in the
Convention brochure.
SECOND READING

A reading from the first letter of Peter.

Praised be the God and Father of our Lord Jesus Christ, who gave us new birth; he draws its life from Jesus Christ from the dead;

you inherited; for you

and stands ready;

You Shall Be My People

Verses

1. I will take your hearts of stone and give you hearts of flesh;

2. I will put my spirit within you;

3. I will write my laws in your hearts;

4. You shall be my people;

5. I will make a covenant of lasting peace with you;

6. From your sins will I purify you from the name of Baal;

7. I will bring forth life in the waste places of the wilderness;

8. Then you shall know that I am the Lord;

9. I will dwell for ever among you.


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Dues! It's one of those words that reminds us of commitment. Many of our local NPM Chapters charge dues to cover the costs of mailings, workshops, and the like. Each Chapter decides if and how much dues should be collected. Many Chapters, like Arlington, VA, and Belleville, IL, charge $10 annually. The San Antonio Chapter membership dues are $15 per fiscal year, and the St. Louis Chapter has a special membership rate for parishes with four to six members: $40, with an additional $5 if the parish has more than six members in the Chapter.

The NPM Chapter in Portland, ME, has an annual parish membership of $20 (unlimited members); annual individual membership is $5; and it charges non-Chapter members a $3 fee to attend its meetings. Since permanent Chapters receive an annual dues rebate from the National Office for those who are members of the national organization as well as the local Chapter, the Indianapolis Chapter charges local dues of $10 for those parishes that are national members and $20 for those parishes that aren't.

The Pittsburgh Chapter does not collect local dues. It receives a large dues rebate each year because of the large number of Chapter members who belong to the national organization, and the Chapter is also subsidized by the diocese.

Chapter support is obvious not only in the dues collected, but also in the great amount of time and talent given so freely by Chapter members and officers. Support your local Chapter's efforts!

Rick Gibala
National Chapter Coordinator

Arlington, Virginia

Rick Gibala hosted a “Chew and Chat” luncheon at the Cathedral of St. Thomas More on September 22. Chapter members shared psalm settings.

Patty Pulju
Chapter Director

Belleville, Illinois

On Tuesday, September 14, Morning Pastoral Music • December-January 1994

Star Music presented a music reading session at St. Mary's Church. We also held a wine and cheese party. Diocesan events will be coordinated through the NPM Chapter this year.

Doug Boyer
Chapter Director

Boise, Idaho

We held our annual potluck on Friday, June 18, on the patio at Sacred Heart Church. The local Chapter joined forces with the Diocesan Religious Education Fall Conference on September 17-19 at Bishop Kelly High School. The guest clinician was James Hansen from the Office of Worship in the Archdiocese of Portland, OR. A fee of $35 included NPM dues, a music packet, and meals.

Jody Hosely
Chapter Director

Camden, New Jersey

Members of this reorganizing Chapter met on September 15 at the Church of St. Joseph for a showcase of music for the Advent/Christmas season. presenters were Alice and Steve Obarski and Jon Rania.

Nancy Dean
Chapter Director

Charleston, South Carolina

Two sessions of “Children’s Choir Prime Time” were held in August at St. Andrew Parish and St. John the Beloved Parish. We began on the first day at 9:00 A.M. and ended on the second at 4:00 P.M. The $25 cost included meals and music; the guests brought their own sleeping bags! We held a barbecue for Chapter members on September 25 at St. Thomas Parish, North Charleston. Chapter mem-
members honored Sr. Evelyn Brokish, OSF, who had served as Chapter director since November 1988, and was now moving to Highland, IN.

Robin Nazon
Acting Director

Halifax, Nova Scotia

After an initial organizational meeting on February 14, 1993, attended by thirteen interested people, we held the first meeting of the Halifax Diocesan Temporary Chapter of NPM on May 8, with thirty-seven persons from throughout the diocese in attendance. A motion was made to apply for a Temporary Chapter Charter at this meeting. The showcase topic, “Teaching New Music to the Congregation,” led to a lively discussion during the exchange for learning, because many of the pastoral musicians in attendance finally had the opportunity to share the joys and trials of music ministry. The koinonia was a social mix ‘n’ mingle, giving everyone the opportunity to speak to people they had never met before and enjoy the company of those with musical experiences similar to their own.

We held our second meeting on Monday, June 7, at St. John Vianney Church, with forty-two people in attendance. The musical showcase included demonstrations of liturgical timing and the memorial acclamations, and the evening ended beautifully with Michael Joncas’s setting of evening prayer organized by Koinonia Leader Cathy Boner.

Nancy Mailman
Chapter Director

Orange, California

On June 9 over two hundred choir members, directors, organists/pianists, and handbell ringers from St. Columban Church in Garden Grove and Sts. Simon and Jude Church in Huntington Beach joined with the St. John the Baptist parish choir in Costa Mesa to rehearse, pray, and sing for each other in anticipation of the Solemnity of the Body and Blood of Our Lord. The choirfest, titled “3 Churches—1 Ministry of Service,” also included a pastoral/historical presentation on the Solemnity of the Body and Blood by Jan Stanaklis, and it closed with evening prayer and refreshments.

Mark T. Purcell
Director of Music Ministries
St. John the Baptist Parish Community

Rapid City, South Dakota

Three presentations were given at our summer meeting, held on July 17 at St. Isaac Jogues Church. Bishop Charles Chaput spoke on “Inculcation and Liturgy”; Phyllis DeCory talked about “Being a Native American Catholic—Past, Present, and Future”; and Harold Condon led a session on reconciliation. This last presentation was followed by a healing service.

Eleanor Solon, OSB
Chapter Director

St. Louis, Missouri

We held a thank-you barbecue on Monday, September 20, for all those who worked so hard at the NPM National Convention last June. The dinner was followed by evening prayer. Chapter members were invited to participate in the AGM meeting on September 17 at St. Louis Cathedral.

David Kowalczyk
Chapter Director

Scranton, Pennsylvania

Chapter members gathered on Tuesday, September 14, for dinner and a presentation on the liturgy of the hours by Joan Turel and the music personnel of St. Thomas More Church.

Paul Ziegler
Chapter Director

Washington, DC

Chapter members met at Holy Redeemer Church, College Park, on Sunday, October 17. Three “consultants” for the price of one gave advice to harried musicians: Dear Abby, Heloise, and Miss Manners. Chapter members discussed problems and shared one another in a lively discussion.

Mary Ann Evon
Chapter Director

Indianapolis, Indiana

On September 24 the Holy Angels Gospel Choir led an evening of exuber-

Pittsburgh, Pennsylvania

The Pittsburgh Chapter began its twelfth season of providing quality educational programs to diocesan musicians. Members opened the new season on September 20 with Dr. Elaine Rendler as our guest speaker. Doug Staff hosted the program at La Roche College. DMMD members met with Dr. Rendler over lunch at the Grande Concourse Restaurant at Station Square.

John Miller
Chapter Director

Portland, Maine

On July 26 Martha Conroy gave a presentation on the “Official Music Documents,” with solemn sung vespers at the Cathedral of the Immaculate Conception. On September 27 we held an Advent music reading session at Holy Cross Church in South Portland.

William Picher
Chapter Director

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THE PASTORAL PRESS

FALL RELEASES!

WOMEN AND RELIGIOUS RITUAL
Lesley A. Northrup, Editor
This publication will increase awareness and sensitivity of the reader. Fourteen women from a variety of backgrounds—both scholarly and cultural—investigate how religious ritual affects women and how ritual is affected by women. $13.95

TO LISTEN AND TELL
A Commentary on the Introduction to the Lectionary for Masses with Children
Commentary by Kate Dooley
Prepare your catechists and parish liturgy teams for the Fall 1993 publication of the Lectionary for Masses with Children. The full text of the Lectionary's Introduction is reproduced in this publication, together with Kate Dooley's commentary. Learn how to use the Lectionary so that the children of your parish can experience prayerful celebrations of God’s word. $6.95

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