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Saint Augustine used the metaphor of an old shoe to describe liturgical music. It must be beautiful, he said, but “it must fit your foot.” Liturgical music must be beautiful, but it must fit both the liturgical rite and the community celebrating that rite. So Augustine’s “shoe” metaphor demands a double fitting when applied to church music.

In this issue, we address both clergy and musician, not in their roles but in their formation. Three reports come from the 1993 Seminary Liturgical Formation Conference, sponsored by the NPM Standing Committee for Seminary Music Educators, which preceded the National Convention in St. Louis; the other report is a talk delivered at last year’s Liturgical Conference in Melbourne, Australia.

From its inception NPM has described itself as “an association of musicians and clergy dedicated to fostering the art of musical liturgy.” This is our vision statement, our purpose, our goal. Central to this statement is the fact that pastoral music-making requires clergy and musicians: the two ministries are interdependent in the act of liturgical celebration.

The three key elements in clergy formation identified by our authors are the role of art (Ed Foley), multicultural experiences (Mark Francis), and a series of recommendations for the future for seminary education (Michael Joncas). Joncas’s five recommendations are worth highlighting, beginning with the first two observations about liturgical education as formation and as academic study:

Liturgical education is first envisioned as spiritual formation in the whole of the seminary life, and within that environment, the academic study of the liturgy is found. Third, liturgy is a practitioner’s art first, and the academic aspects follow. Fourth, while academic training for seminary teachers is, of necessity, individualistic, the experiencing and learning of liturgy is fundamentally communal. And finally, like all subjects, a sound seminary education must prepare students for change, change which includes increased multicultural demands as well as the changing liturgical roles brought about by a church in which clergy numbers are shrinking.

But this issue of Pastoral Music is not only about or for clergy. In my opinion, Kenneth Weakland’s presentation at the Australian conference (reprinted here) represents one of the finest summaries of the elements connected with the state of music today that NPM has published. The songs we sing in our churches are an integral part of our liturgical actions, he says, and are not therefore entertainment, therapy, or a form of human intimacy. Liturgy and the music that accompanies it must be seen in the order of sign and symbol, symbols which are culturally determined, but which must still unite the local group not just with its own cultural heritage, but with the larger, universal Church, and which must also carry the weight of the transcendental dimension. This principle has sometimes been sacrificed to an emphasis on music’s role in forming community.

Archbishop Weakland’s discussion of the role of the aesthetic experience alone deserves a week’s worth of meditation by every musician and clergy in the country. “The aesthetic experience was not seen as a substitute for the divine, but only as symbolically its bearer. Our generations fear that this approach will remove liturgy too much from the general Catholic population and place it only in the domain of the elite . . . I feel that so much of the discontent of our laity with liturgical music today is that music is so often aesthetically very, very weak.”

This article demands more than one reading, and if I may be so bold, it could be spiritual reading for every musician for the fifty days of the Easter celebration. Do yourself a favor: Celebrate your ministry with this wonderful reflection. Even if you don’t fully understand everything with the first reading, take time to meditate on what this reflective pastor has to say about our work.

And speaking of “our work,” the plans are complete for the NPM Conventions, designed for clergy and musicians. Let this issue be a reminder to all musicians once again to invite their clergy to participate actively in our association, and even to join with them in attending our summer Conventions and Schools.

I look forward to gathering with all of you again.
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Cover: Mr. Anthony DiCello, Director of Music at Mt. St. Mary's Seminary, Cincinnati, OH, in rehearsal with the seminary schola.

Additional illustrations courtesy of the Athenaeum of Ohio—Mt. St. Mary’s Seminary, Cincinnati, OH; and St. Mary’s Seminary and University, Baltimore, MD.
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Unlocking the Mysteries

You’ve done it again! Just when I think that PM is fading into mediocrity like most of its neighbors, you publish an article by the music psych guru Edwin Gordon ("Audiation, the Door to Musical Creativity," December-January 1994). His teachings on audiation formed the basis of my master’s thesis for my choral conducting degree in 1991.

The ability to hear the music in your head is the first and foremost musical skill that every pastoral musician must have to make music. How to make that happen is, of course, the difficult part, and some of us “have it” without exactly knowing how or when it happened.

From a musical standpoint, this is the most important article PM has ever published. What separates the “men from the boys” is the ability to hear in advance what the music will sound like: to audiate. Those who can do it, make music. Those who can’t are simply guessing.

Congratulations on publishing an article that gives pastoral musicians the power to unlock the mysteries of music.

Thomas More Scott
Cleveland, OH

Music & the Eucharistic Prayer

The unsigned “Back to Basics” column is certainly a good idea, but I must disagree with some of the suggestions that appeared in the October-November 1993 issue concerning music for the eucharistic prayer.

In my opinion, the intent of [General Instruction of the Roman Missal] 12 is to rule out idle background music during the eucharistic prayer, music that dominates the text and has no relationship to any sung portions of the prayer. I do not believe that it is meant to exclude accompanied versions of the eucharistic prayer, as the “Back to Basics” author asserts. I also think that a case can be made for introducing an acclamation or bridging between two acclamations by playing “underneath” a spoken text such as the conclusion to the preface. Fr. Gene Walsh used to promote this approach in his workshops. Of course, it must be done carefully, but it can be very effective.

Finally, since we are encouraged to use musically related versions of the eucharistic acclamations, I think it is important that the presider sing invitations that are also musically related. This usually means being given a starting pitch, and often [it means] being accompanied—especially for the doxology (cf. Haugen’s Mass of Creation). If the presider is unable to “match” the pitch given, I believe that a spoken invitation or proclamation is preferable. This can work quite well for the doxology, especially if the instrumentalist is able to lead into the sung acclamation by playing skillfully underneath the speaking.

Charles Gardner
Indianapolis, IN

“Musical instruments are to be silent during any part sung by the priest or ministers by reason of their function.

Of course, liturgical development and adaptation have rendered outdated certain suggestions and requirements of earlier documents. Still, the point made in those documents should be considered, at least, at later times. For instance, the continuing development of settings for the eucharistic prayers does suggest the need for accompaniment, at least for certain parts of the presider’s text, but the issues raised by the earlier documents should be raised again when examining these settings: Is this the best way to let the meaning of these texts shine through? Does it help the people hear and enter into the prayer being prayed in their name by the priest?

Letters Welcome

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

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Convention Update

Parish Discounts

NPM is pleased to offer group discounts to member parishes that send five or more people from the parish to one of the NPM Conventions. The schedule below outlines your parish savings for Convention registrations, based on advanced registration. Full information about each of this summer's Regional Conventions may be found in the Convention brochures. Create a parish group now, and save money!

Regular Convention fees:
Member Advance: $110
Non-Member Advance: $130

Parish Discount:
5-9 registrants (5% discount) $105 each
10-19 registrants (10% discount) $99 each
20-29 registrants (20% discount) $88 each
30- registrants (30% discount) $77 each

Stipulations:
1. Parish must have an NPM parish membership. (Check your mailing label. If one of these codes appears after the membership number on the label's first line—RA, Regular, or Group (3 or more)—you have a parish membership.)
2. Parish discount is limited to the members of one parish; no groupings of parishes permitted.
3. Registrations must be postmarked by the cut-off date for the appropriate Convention: Bismarck, April 30; San Jose, May 22; Toledo, June 4; and Philadelphia, June 26.
4. All registration forms and money must be mailed together in one envelope.
5. No additions may be made to the group's registration.
6. Only one discount per registrant

Chapter Discounts

NPM is pleased to offer a special discount to its Chapters that send ten or more members to one NPM Convention. The discount increases with the number of Chapter members who register together. Chapter Directors will soon receive a mailing that includes discount information and an NPM Chapter Convention Discount Form. Note: Discounts are for NPM members only.

Stipulations:
1. A registration form, with complete information filled out, must be enclosed for each and every registrant.
2. Each registrant must be a parish or individual member of NPM.
3. Each registrant must be a member of a permanent or temporary NPM Chapter.
4. Registrations must be postmarked by the cut-off date for the appropriate Convention: Bismarck, April 30; San Jose, May 22; Toledo, June 4; and Philadelphia, June 26.
5. No discount on Single Day, Companion, or Child registrants.
6. Registrations and fees must be submitted in one envelope with the “NPM Chapter Convention Discount Form.” Once this form has been submitted, no additions may be made to the group's registration.
7. Only one discount per registrant (i.e., you cannot combine the parish and Chapter discounts).

NPM Meetings at Conventions

NPM members, new members, and members of the NPM Divisions will have opportunities to gather at each of the Conventions to share experiences, hopes, and plans for the Association's future.

Bismarck. Our general members meeting will take place on the Convention's first afternoon (4:30-5:30). Agenda items include a report on the state of the Association, a brief history of NPM for first-time delegates, information on how to form a Chapter, and updates on the special Divisions for music educators and full-time directors of music ministries.

San Jose. The NPM Members Breakfast on Saturday morning will give us an opportunity to share a meal, listen to the Association President's report, and honor some of our members with special awards.

Toledo. Our Members Meetings in Ohio are scheduled for Wednesday afternoon at 3:00. There will be separate meetings for new members, Chapter Directors, members of the DMMD, and

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members of NPM-ME.
Philadelphia. On Friday afternoon, August 12 (1:15-2:15), members of the DMDM and NPM-ME will hold their divisional meetings. Saturday morning will give us all a chance to gather at the NPM Members Breakfast.

College Credit Available

College credit is available for the two Pre-Convention Institutes (Music Standards and the Catechism), offered before the Conventions in San Jose, Toledo, and Philadelphia; the Advanced Liturgy Institute with Rev. John Foley, S.J. in Toledo; and the DMDM Institute on Children’s Choirs, the Choral Conducting Institute, and the Advanced Studies for Cantors program in Philadelphia. Cost is $110 per unit. Those interested should call Sr. Teresita Espinosa at Mount St. Mary’s in Los Angeles: (213) 476-2237.

Brochure Corrections

Bismarck. Note that the first four workshops of Block A do not repeat identically, as noted in the brochure under Block A. Some are continuations. Please also note, in making your workshop selections, that in Blocks A, D, and E workshops 1-4 and 5-8 do start at different times, as listed in the daily schedule, so that lunch times will be staggered. (The cafeteria has limited seating.)

Toledo. Some times are listed incorrectly in the daily schedule. The Pre-Convention Institutes run from 10:00 a.m. to 4:00 p.m., and the Organ Tour will take place from 1:00 to 5:15. The clinician for the Pre-Convention Institute on Standards for Music Educators is Sr. Teresita Espinosa, not Ms. Donna Kinsey.

Philadelphia. The locations for the Organ Tour have been changed to St. Francis de Sales Church, Philadelphia; St. Joseph University Chapel, Philadelphia; and the Church of the Good Shepherd, Rosemont.

Pre-Convention Programs Are Filling Up

Among the early registrants for the Conventions are people signing up for the Pre-Convention Institutes (20% of the early registrations for one Convention include the fee for the Catechism Institute). While we will try to accommodate all who are interested in these special programs, it would be good to get your Convention registration in early, to guarantee your place for these full-day seminars.

Summer Hispanic Conference

As part of the NPM Regional Convention in San Jose, a special program will be presented for those who work in Hispanic communities. Dolores Martinez will process each ritual demonstration for application to Hispanic concerns. Workshop sessions on liturgy and music with Javier Vargas and Peter Rubalcava will prepare full-Convention delegates for participation in the special Hispanic Day on Saturday, July 9.

The special day for musicians and clergy working in Hispanic or bilingual parishes runs from 9:00 a.m. to 3:30 p.m. at St. Patrick’s Proto-Cathedral in San Jose. The staff includes Alexandra Vera, program coordinator, Peter Rubalcava, Javier Vargas, Dr. Dolores Martinez, and Dr. Lorenzo Florian. Explore the best of parish practice, learn and improve techniques for cantoring, guitar playing, and congregational singing; examine new resources for all the major music pub-

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lishers. A full brochure in Spanish is available from the NPM National Office and the San Jose Office of Worship.

Fall Hispanic Conference

The NPM Hispanic Conference for Music Ministers and Clergy is scheduled for October 13-15 at St. John Vianney College Seminary, Miami, FL. The Conference begins with vespera and a children’s choir festival, followed by a ritual demonstration of the eucharistic prayer with Rev. Juan Sosa and pastoral musician Maria Perez-Rudisill.

On Friday evening Bro. Alfredo Morales of the Dominican Republic presents “An Understanding of the Liturgical Ministries” in the context of the seasons of the liturgical year. This plenum session is followed by workshops to address issues facing liturgical ministers. Friday evening concludes with a Hispanic music festival and compline.

Saturday’s events open with morning prayer and a continuation of Thursday’s ritual demonstration (Sosa and Perez-Rudisill). Three sets of eight workshops include sessions for choir directors, organists, percussionists, clergy, music leaders with no formal training, cantors, choir members, and liturgy preparers. The Conference eucharist will be followed by a dinner/agape.

Advanced Institute. In connection with the Hispanic Conference on Friday there is an all-day (9:00-5:00) Advanced Institute in Liturgical Ministry for experienced musicians and clergy working in Hispanic communities, who wish to share with other ministers their expertise as well as the ongoing challenges they face. The site is St. Louis Church Family Center, and the program is designed to explore current issues in Hispanic liturgy and to provide musical-liturgical training for clergy and liturgy directors for music directors. Clinicians for this one-day program include Rev. Eusebio Gomez, Rev. Carlos Vega, Rev. Juan Sosa, Bro. Alfredo Morales, Ms Maria Perez-Rudisill, and Rev. Jorge Perales.

NPM Schools

All-School Correction

The registration form in the all-schools brochure (NPM Summer Schools) sent to our members contains incorrect dates for one of the Schools. The Guitar School in Los Angeles is scheduled for July 25-29, not June. (The date is correct on the front cover of the brochure, and it is correct on the separate NPM School for Guitarists brochure.) We apologize for the error.

Hispanic Cantor Program

A special program for cantors in Spanish-language parishes will be part of the NPM School for Cantors and Lectors in Chicago, August 1-5. It will take place at North Park College on Monday through Thursday evenings, 6:30-9:00, under the direction of Mr. Joe Gonzales from the Archdiocese of Chicago Office of Divine Worship. The cost of this special program is only $25 per person. For more information, contact Don Momford at the National Office. Phone: (202) 723-5880; fax: (202) 723-2262.

Members Update

Division Boards Meet

DMMD. The Winter Meeting of the Board of Directors for the Association’s Director of Music Ministries Division (DMMD) took place on Monday, February 6, at Blessed Sacrament Catholic Community in Alexandria, VA. Barbara Ryan, the editor of Praxis, has retired from the Board; her term will be completed by Jane Scharding. The Education Committee is completing its work on the children’s choir project, and the Professional Concerns Committee is completing its work on the Code of Ethics. Interest in the impact of technology on pastoral music appeared in the reports of the DMMD’s liaisons to various groups and in the Board’s interest in a presentation on the use of sequencers by Joseph Gaglione, coordinator of MUSIG, NPM’s MIDI Users Support and Information Group. Work is continuing on a statement of qualifications for DMMD membership and on an annotated bibliography. Plans are already underway for the DMMD Institute at the 1995 National Convention in Cincinnati, OH. The Board’s next meeting will be August 8-9, before the Regional Convention in Philadelphia. A social for all DMMD members attending that Convention is being arranged for Wednesday, August 10, and the annual members meeting will be on Friday, August 12.

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Pastoral Music • April-May 1994
NPM-ME. The Board of Directors for the Music Educators Division of NPM gathered at Blessed Sacrament Catholic Community in Alexandria, VA, on February 6. A morning discussion of future directions for the journal Catholic Music Educator included a report on a survey sent to all NPM-ME members. Responses to the survey included a strong vote of support for the work of the Division and suggestions for topics to be treated in future issues. Plans for the NPM-ME Institute at the 1995 National Convention focused on the idea of the musician as educator. Other activities of the Division include an exhibit at the MENC National Meeting and the participation of ten NPM-ME members in this year's NCEA convention. The Board's next meeting will be at the Regional Convention in Philadelphia, on August 9. The members meeting will be on the afternoon of August 12.

Gregorian Chant Study Week

During the week of February 3-10, 1994, a group of forty-four pastoral musicians participated in a Gregorian Chant Study Week in Italy for which the educational program was arranged by NPM. Father Anthony Sorgie, the seminar's director and an NPM member, coordinated and supervised the educational aspects of the week. All international travel and European ground arrangements were coordinated by Peter's Way.

After landing in Milan, the group toured the duomo (cathedral) and then proceeded to Verona, the first of three sites that proved artistically inspiring, historically fascinating and, above all, highly educational. Most of our study sessions in Verona occurred at the Biblioteca capitolare, the chapter library attached to the duomo. The library's history dates back more than 1,500 years, to its beginning as a Roman scriptorium in the fourth century. Here Rev. Alberto Turco, the cathedral musician of Verona and a Gregorian chant scholar of international renown, instructed our group in understanding the neumes, sharing with us aspects of his own studies in paleography and semiology. Father Turco allowed the group to study two ancient manuscripts, one dating from the ninth century. Before departing for Siena, the group took a quick walking tour of the city, which included stops at several paleo-Christian churches.

After a stop in Florence and a visit to the Accademia to view Michelangelo's David, the NPM travelers were welcomed

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in Siena by Rev. Giordano Giustarini, the cathedral organist known for his work with ancient organs. Maestro Giustarini presented the collection of fifteenth-century Gregorian antiphonals known as the "Piccolomini Library," housed in a room connected to the cathedral. Here, huddled around these manuscripts, the group followed Maestro Giustarini's directions in singing three great introits, and we then listened as he shared insights into performance practices informed by the interpretation of the ancient neumes. We also had a chance to sample the sound of each of the four organs housed in the duomo, the oldest of which dates from the fifteenth century, and also that of the 1517 organ in the hospital chapel across the piazza from the cathedral.

When we reached Rome on February 8, Father Virgil Funk joined us at the Basilica of St. John Lateran for Mass, and Father Sorgie preached. Celebrating with us were a group of music directors on a Peter's Way familiarization tour and the choir from the Cathedral of St. Joseph the Workman in LaCrosse, WI, led by Brian Luckner. On the next morning we all attended the regular papal audience, at which the participants in the Chant Institute sang "Ave, Verum Corpus." Pope John Paul II gave us his blessing and stopped to greet some of us on his way out. After lunch, Dom Bonifacio Barofolio, the director of Rome’s Pontifical Institute of Sacred Music, gave a lecture on chant and demonstrated some of his points with a schola composed of students at the Pontifical Institute. The Rev. Pablo Colino, maestro di cappella of St. Peter’s Basilica, then met the group in the Museum of the Teutonic Knights and spoke to us about Gregorian psalmody. In the evening, we attended a performance of Palestrina’s music directed by Ma: gr. Colino at St. Ignatius Church.

One can study chant from books at home, of course, but this Institute offered us the rare opportunity to examine original manuscripts, see the sites which were built for the performance of this music, and hear Gregorian chant performed in these sacred places. The value of this week transcended the study of music and extended to the appreciation of art, education, and culture. — Brian Zaun

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When I was head of the Benedictine Order and would return home from a long trip to visit monasteries, inevitably someone would ask me how, in those times of turbulent change, I could tell a Benedictine community from any other. My reply would always be that you could tell by the things people were fighting about. Our concerns are shown in the things we discuss with passion. Benedictines always argue about the liturgy—from quissimas to icuses. In any question and answer period with a Benedictine community, I found that almost all the inquiries would center on liturgy and liturgical renewal. Whenever I would visit, by chance, a Jesuit community, I can assure you no one asked about such liturgical fineries.

I open with this assertion, namely, that we argue about the things that are dear to us, to show that liturgy and liturgical music are still very much alive these thirty years after the publication of the first document on liturgical renewal of Vatican Council II, because we gather, as you are doing, in such large numbers to discuss and work at that unfinished agenda, so dear to our hearts. A convention such as this is a good and hope-filled sign that we all care about liturgy and liturgical music. That there is discontent among our faithful with regard to liturgical renewal, especially with regard to the music, is a sign of hope. We care about our prayer together as baptized people and want it to be the best. We know that we have not yet arrived at the solutions needed for our time.

What I now say might be disconcerting to some, but I am certain that our generations will not be the ones to arrive at those solutions that will unite all our people and ultimately please all. We live in times of rapidly changing cultures, of juxtaposed cultures, of multiculturalism. We live in a time of global economics and thus of interrelated cultural exchange. One has no choice over the time in history when one is born. Our generations must live with this ambiguity of fluctuating and often antagonistic cultures as we build the future. This period of changing times is especially difficult for religion and for worship.

As we build the future, it is important that we have a clear vision of what we want, what values are important to us, what our liturgical tradition as Catholics is all about.

Because of this situation my reflections today will try to center on some of the basic assumptions that Catholic liturgical rites and music must have regardless of their cultural manifestations. As we face and build the future, it is important that we have a clear vision of what we want, what values are important to us, what our liturgical tradition as Catholics is all about. Not to do so, would be to leave the future to haphazard guesswork or, what would be worse, to the marketplace.

My title has four important nouns: Song, Church, Christ, and World. I want to begin with observations about the Song of the Church. After that I will deal with the Christological aspects of our song and liturgy, and then say something about liturgy and the world.

**Song of the Church**

The songs we sing in our churches are an integral part of our liturgical actions. For that reason they must participate in

Archbishop Rembert Weakland, O.S.B., of the Archdiocese of Milwaukee, gave this address at the National Liturgical Musical Convention in Melbourne, Australia, on April 19, 1993. It is reprinted here with his permission.

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level of faith alone. I do not feel that it is always healthy for people to be constantly seeking a worshiping community where they will feel totally at home with like-minded people. It is often the task of liturgy to challenge us and to force us to look at the darker side of our nature as well. Liturgy is not the same as comfort. At times the comfort level may be low and the liturgy demanding. Our songs do not always have to be full of sweet and comforting words.

Our liturgy and the song that is an essential part of it will rather put the emphasis on that unity which we find through the action of the Spirit in Jesus Christ. We like to use the Latin term “communio” to express the deeper and more ontological level of unity. That unity is given in baptism; it is not something we can create. Liturgy makes us aware of it, strengthens it, and helps us live it out in the world. We are gathered together in liturgy because we are called by God through our baptism to be a holy people, a royal priesthood, a people set apart. Our song in liturgy does not try to be a psychological replacement for the realization of this truth we know through faith. It can only make us aware of that deeper unity that already exists.

Next, liturgy and the music that accompanies it must be seen in the order of sign and symbol. Liturgy is symbolic action; it is not Shakespeare and does not involve dramatic representation in a realistic way. It remains on the level of sacrament and thus of symbol. In this way it can engage all of us at once and at so many levels. But those symbols make no sense without faith. We use many symbolic actions of ordinary life but give them a new meaning when in the liturgy we drink or eat or lay on hands or rub with oil.

These symbols are culturally determined because they are necessary acts in our daily lives. Symbols do not exist outside of culture. Words, too, are symbols—artificial sounds to convey concepts and communicate feelings. Some of these symbols, like those just mentioned, seem to be trans-cultural, that is, they are found in many, many cultures and appear basic to the human condition. Others can be very specific and understood only in one particular culture. To force them on another culture can give a totally wrong message.

Music is also very culturally determined. The Church’s song is never really trans-cultural. On the other hand, in every culture music is symbol. It goes beyond the words themselves and either enhances those words with deeper meaning or, as is sometimes the case, with new meaning and expression. So, for example, there are different ways of singing the same psalm. Some have been made into hymns and are sung as such. A hymn involves the whole congregation that is participating. It is a unity form of music. On the other hand, the psalm may be used in a responsorial style. That style differentiates roles and is always a we/they form of music, whether that “they” be a cantor or the choir. Both are needed but fulfill different functions. For that reason, it is not the same thing to sing a hymn as a response to a reading. It could lose its sense of response. I am not sure that we have thought out carefully how in our culture such a response should be made, but it must help us to say a “yes” to the essence of the reading we have heard and manifest a willingness to make its message our own in our daily lives.

But the symbols in liturgy must unite not just the local group with its own cultural heritage; they must also unite that group with the larger, universal Church. At every liturgy we pray for the Pope to show that unity, we remember the living and the dead, we remember the saints. In other words our local, culturally oriented symbols and songs are not ever inward-looking and self-sufficient. They look out to the larger Church and the world.

Perhaps the most difficult aspect of our song and symbols is the fact that they must carry the weight of the transcendent dimension that is present in all liturgy. Liturgy is very special, a unique symbolic action of ordinary life but give them a new meaning when in the liturgy we drink or eat or lay on hands or rub with oil.

I feel that this aspect of the liturgical renewal has been too much neglected. Often we have been so concerned about forming community that we have lost sight of the very special kind of community that is assembled, namely, one that is one with Christ. We can tend to so humanize our liturgies that we lose sight of the faith dimension that takes them beyond the purely human.

In the past, the Church has relied very heavily on the aesthetic experience to help carry that transcendent element. The aesthetic was not seen as a substitute for the divine, but only as symbolically its
bearer. Our generations fear that this approach will remove liturgy too much from the general Catholic population and place it only in the domain of the elite. That would not have been a concern in the medieval or renaissance periods. Then artists and people seemed closer together in their cultural expressions. If, however, one does not make reference to the aesthetic in Church music and liturgy in general, one can so easily fall into cheapness and vulgarity under the guise that the people want it so. I feel that so much of the discontent of our laity with liturgical music today is that music is so often aesthetically very, very weak.

As an aside, our Church in the U.S.A. these days is full of evangelization programs. They are very activist in nature, borrowing from the Protestant evangelicals and fundamentalists. If any evangelization program had been instituted by the Church in the medieval, renaissance, or even the romantic period of the last century, it would have concentrated on the aesthetic appeal of our worship and how it evokes the transcendent. It was that appeal that attracted so many in the last and this century to the Catholic faith. My Benedictine heritage convinces me of the importance of that aesthetic dimension in liturgical worship.

Next, I would have to say that for liturgical symbols to work, music included, there has to be a collective memory. As members of the Church through baptism, we become part of a whole heritage. It begins with the Gospels but does not exclude the Hebrew Scriptures. It centers in its worship on the Paschal mystery, the death, resurrection, glorification of Jesus Christ and the sending of the Holy Spirit. Our collective memory adds to this the whole history of salvation recent and past.

That collective memory is enhanced by the music the Church uses. Repetition of symbol is a very important part of that collective memory. It seems to go contrary to our Western culture, but repetition of the same symbol is important for liturgy. What a strange world we would be in if every Sunday all the appointments in the Church would be changed. Some may want to do so, but thank God it is financially impossible. My feeling is that we change music too often, almost as if we cannot do so with the buildings and the furnishings, so we take out our need for change in the music. But that is liturgically disastrous. We change music far too often in our liturgy. So frequently I find today that every piece sung at a confirmation or anniversary of a church or whatever has been written within the last five to ten years. There are so many settings of the acclamations and dialogue parts of the Mass, of the Holy, holy, holy, of the Lamb of God, of the Alleluia, that no collective memory is possible.

We all know that “Happy Birthday” cannot be said; even someone who is almost tone deaf will approximate the melody. Word and music in that case really go together. What would happen, however, if there were ten different settings of “Happy Birthday”? Chaos, of course. But that is what is happening to the repeated part of our rites.

I feel that so much of the discontent of our laity with liturgical music today is that music is so often aesthetically very, very weak.

There is also a personal memory and not just a collective one. In fact, the personal memory should become one with the collective. For example, people remember forever what was sung at their wedding, long after they have forgotten the homily. They remember often what was sung at their parents’ funerals. Now I see people remember what was sung during the peak moments of the Rite of Christian Initiation of Adults. Those personal memories tie them in over and over again to the liturgy and bring back important religious and spiritual as well as liturgical moments in their lives. Liturgy should get its comfort level from the people’s familiarity with the basic symbols, including the music, that permeates it. Let the choir and cantor sing all the new things they want; but let the people of God sing what is familiar to them, what is traditional to them, what fills their collective and personal memories.

It is also important that symbols accompany the liturgical year. One should wait with eagerness for the Advent, Christmas, Lenten, and Easter symbols, both in song and in image. Singing Easter Alleluias throughout the year destroys this collective liturgical memory of Easter.

One with Christ

It is impossible to feel at home in the liturgy and have a sense of what is happening without a Trinitarian spirituality. Almost all prayers are offered to the Father; this is especially true of the eucharistic prayer itself. Since the eucharist is the memorial of the sacrifice of the cross, the attitude of Christ to do the will of his Father must also be our own if we are to truly participate in the liturgy. It is into the Father’s hands that we offer our prayer. It is pleasing to the Father and efficacious because we offer it through Jesus Christ in the action of the Holy Spirit.

As I said, the Paschal mystery—the sufferings, death, resurrection and glorification of Jesus Christ and the sending of the Holy Spirit—is the center of all liturgy and certainly of all sacraments. For this reason all liturgy is Christological or Christocentric. The historical Jesus (if I can use that common term to mean the description of the life, words, and works of Jesus as he walked the roads of Galilee and Judea, preached and taught and performed good works) is always present in the liturgy, since the resurrected Christ cannot be separated from the historical Jesus. Nevertheless, it is the resurrected Christ who is present and the agent of the liturgy, if I can go that far in describing the connection between the risen Lord and what he told us to do in memory of him. It is the resurrected Christ who is present in the liturgy and thus also in the eucharist: it is the resurrected Christ present in the memorial of his Paschal mystery.

For these reasons, I do not think it is good for collective memory to fill the liturgy with “sweet Jesus” hymns and texts. Such a tendency may be acceptable for private devotion, but not for liturgy. Our culture today is caught up in the Jesus of history by the movies and plays that have been such a success, but the resurrected Christ often gets forgotten. In this respect the Orthodox and our own Catholic Byzantine Churches are helpful to us in bringing back this dimension of liturgy.

Since all liturgy is preparation in the Paschal mystery of Jesus Christ, we should not let too many conflicting or competing symbols distract us from the essence. I do not know how we will bring that dimension back in the marriage liturgy, but we must try. It is most clear in baptism; that is why the renewed Easter Vigil is so successful. The images of new fire, of water, of the Paschal candle all reinforce the importance of the resurrected Christ in our liturgy and lives.
role of the Holy Spirit. Again, the Orthodox Churches and Byzantine Catholic Churches have always retained an awareness of this dimension of the Holy Spirit in the liturgy. We are grateful to all of them. The reason why this awareness of the action of the Spirit in the liturgy is so important will become more clear as we face the question of the liturgy and song of the Church as it relates to the world.

One with the World

You may have been saying to yourself: "But this attitude will then make the liturgy alien to our world and culture. We cannot create of the liturgy an 'other worldly' experience. Liturgy must relate to life."

There is no doubt about the truth of these assertions. Vatican Council II put it this way: the Church must be a sacrament to the world. Sacraments are signs and symbols. The Church is thus a sign to the world, a sign of the transcendent dignity and destiny of the human person, first of all. Our liturgy would fail us if it did not convey that message to its participants. More is at stake than just creating a good communal feeling of human love and bonding based on fragile human motives. The Church sees itself as having a message for the world, one that gives hope and is uplifting and enabling, one that makes sense out of suffering and joy, one that reinforces relationships of love and self-giving, one that reaches out to others, especially to the poor and those in need.

The message given to all the baptized could be summed up by saying that to be united with Christ in his Paschal mystery is to be united with the whole human race and, thus, with the world. The risen Christ in whom we believe and who is present to us in a very special way in those sacramental and liturgical moments must at the end of time, as St. Paul tells us, hand over to the Father the whole of creation vivified with his Spirit. The mission of the Church is to the world; the liturgy must thus reach out to that world. That does not mean, however, that the liturgy must then become "worldly." It would betray its mission and nature were it to become secular. It has its own specific contribution, and the world would be less without it.

The early liturgical reformers in the 1920s and 1930s knew this truth. They expected that the liturgical renewal would bring about a social consciousness among Catholics that would be seen in their

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attitudes toward this world. We have not yet realized that dimension of the renewal. We are still too much taken by personal piety and devotion during the liturgy to hear its social message.

That social message must begin with the mission of Jesus Christ to the world. He came to save it. Vatican Council II in its emphasis on the role of the laity in the world sees that laity as bringing Christ to the world. By “world” here is meant our daily lives and contacts. It includes home and family, workplace and recreation. It includes the whole of our daily routine. It is the role of the laity to bring the altar and pulpit to the marketplace. Put in other words: if the baptized are full of the Spirit, that Spirit that is received and nurtured by the liturgical life of the Church, then those persons will seek to bring Christ into the world where they live.

There are several other dimensions to this mission. It is the laity who should bring the world to the liturgy to be sanctified. There is that more dangerous proposition and one that has not been totally analyzed. One can say, however, that if the world and the liturgy thus relate, we will indeed have a changed and renewed culture, one in which the spiritual and the Christological will become evident. The Gospel does not always destroy culture but can and must transform it. A third something arises.

This relationship to the world is most evident in such symbols as the washing of the feet on Holy Thursday and the concepts of the eucharist that emphasize the forming of a community that is dedicated to carrying out the evangelizing mission of Jesus Christ. The eucharistic community becomes more sensitive to the broken body of Jesus Christ in the world.

It seems to me also that a liturgically alive community not only is conscious of bringing Christ to the world but also aware of the action of the Holy Spirit in the world. We should not think that the action of the Spirit is somehow confined to the liturgy and our actions. That Spirit blows where it will. It is acting in the world out ahead of us, dragging us on, challenging us as it is about the building of God’s Kingdom. St. Francis de Sales once said that the Spirit that is in us as baptized must recognize the Spirit out there and rejoice. I would say that the liturgy gives the believer out there in that world the basis on which to judge what is of the Spirit and what is not.

Discerning that action of the Spirit is one of the tasks of Church as a body at all times.

That same Spirit, we must remember, unifies and makes us one. That action is true outside the Church walls as within. It is one and the same Spirit that unites the two.

What has this to do with the song of the Church? Very much, I would say. First of all, it means that our texts must keep this dimension of social action and justice, but rooted in Christ and the Spirit, in mind. If there are such texts and if they are texts that stick in our memory, they will be with us in the marketplace. I do not see that we have many new texts of this sort, but one does find them in the psalter and in that older layer of liturgical texts, especially the orations, that comes out of those periods of the Church when the liturgy was seen as communal and not just personal. They do not have to sound like “Onward Christian Soldiers” but they should have the quality of being with us in times of need and stress. “We Shall Overcome” fulfills this bill for our people today, even if it is not of liturgical origin.

I have one other point I would like to add here. Although I seemed to disparage the writing of too much new music for the liturgy, I would rejoice in the writing of much more spiritual and religious music for popular consumption. I am not speaking here of rock and roll or rap music that uses gospel texts. I mean a kind of music that recognizes the spiritual dimension of the human person and writes for the world in a way that helps the world recognize this higher destiny. I think of the religiously inspired works of Bach, of Mozart, of Elgar, of Liszt, of Schumann, of Brahms, of Fauré. Where are their counterparts today? Bernstein’s Mass, Andrew Lloyd Webber’s Requiem, Britten’s War Requiem, or Christopher Willcock’s New Song in an Ancient Land?

In other words, it seems to me that the bringing of Christ to the world means that our liturgical sensitivities about that transcendent dimension of our lives should have its cultural counterpart and be a part of the contribution of our laity to that culture out there. I feel certain that if our composers would take up this task it would facilitate the liturgical renewal in our culture and in the culture that is forming in ways that one could hardly underestimate. There would be the strata of means in our culture that could then help the faithful in their liturgical search for the transcendent. The collective memory would not be in contradiction to the culture of our age but come out of it.

Perhaps the fundamental question about the song of the Church today that must be raised is how it can bring to us in this highly technological and materialistic culture a sense that there is something beyond this approach that corresponds to the deepest longing and hunger of the human person. The agenda for our day is not to lose this dimension but continue to search out ways of making it more real to our people, to strengthen their faith, to make that faith more operative in the world. Sacrament and symbol in liturgy must reach out to the marketplace and sanctify it. The song of the Church must echo the song of the marketplace and give it new meaning.

This agenda is summed up in the document on the liturgy of Vatican Council II Sacrosanctum Concilium (2):

This is because the liturgy, through which, especially in the divine sacrifice of the Eucharist, “the act of our redemption is being carried out,” becomes thereby the chief means through which believers are expressing in their lives and demonstrating to others the mystery which is Christ, and the sort of entity the true church really is. For what marks out the church is that it is at once human and divine, visible and endowed with invisible realities, vigorously active and yet making space in its life for contemplation, present in the world and yet in pilgrimage beyond—all this, moreover, in such a way that the human within it is ordered and subordinated to the divine, and likewise the visible to the invisible, activity to contemplation, and the present to the city of the future which we seek. Thus, since the liturgy is each day building up those who are within into a holy temple in the Lord, into a dwelling place for God in the Spirit, until they reach the stature of the age of Christ’s fulness, it is, by the same token, also strengthening remarkably their capacity to preach Christ. Thus it is displaying the church to those who are outside as an ensign (signum) raised to the nations under which the scattered children of God can be brought together into one until there is one fold and one shepherd.

That our generations will have the wisdom, insight, courage, and daring to begin to bring about this kind of renewal is my hope and fervent prayer for all of us, so that the song of the Church, which is the song of Christ and his Holy Spirit, can ring out in the world today and in all our emerging cultures.
Forming Clergy and Musicians
his presentation has four sections. First, I will identify and comment on five documents dealing with liturgical formation in seminaries that set the stage for the 1979 *Instruction on Liturgical Formation in Seminaries* promulgated by the Sacred Congregation for Catholic Education. Second, I will summarize and comment on the 1979 *Instruction* itself. Third, I will attempt to assess the results achieved in liturgical formation in United States seminaries since 1979. And, finally, I will suggest some future directions for our efforts to form liturgical spirit and practice in candidates for ordained ministry.

Setting the Stage

Concern for liturgical formation in seminaries appeared in the very first document promulgated by the Second Vatican Council, *Sacrosanctum Concilium* (SC), the *Constitution on the Sacred Liturgy*: “It would be futile to entertain any hopes of realizing this [liturgical renewal] unless, in the first place, the pastors themselves become thoroughly imbued with the spirit and power of the liturgy and make themselves its teachers. A prime need, therefore, is that attention be directed, first of all, to the liturgical formation of the clergy” (SC 14).

While not neglecting the liturgical formation of the faithful, the bishops saw an essential key to liturgical reform in the formation of the clergy. On a practical level, the Council Fathers were probably justified in presuming that a deepened liturgical life for the clergy would have positive consequences in the liturgical lives of the people they served. So the legislation proposed in *Sacrosanctum Concilium* for the renewal of the clergy’s liturgical life (SC 15-17) began with restructuring seminary curriculum and practice, though it intended that clerical liturgical formation continue after their seminary years.

First, the bishops decreed that those charged with primary responsibility for liturgical formation be suitably trained “in institutes specializing in this subject” (SC 15). Professors of liturgy should receive the same specialized education in their field that professors in other disciplines, such as Scripture or dogma, would receive. Next, the bishops moved liturgical formation to the heart of the seminary program: “The study of liturgy is to be ranked among the compulsory and major courses in seminaries and religious houses of study; in the theological faculties it is to rank among the principal courses” (SC 16). This requirement challenged the prevailing pattern, in which liturgical studies appeared as a minor segment of moral theology, canon law, or pastoral theology. From this point on, liturgical studies were to be presented as a theological discipline that is the equal of scriptural, moral, dogmatic, and historical theology. The article also recognized the irreducibly pluralistic and interdisciplinary nature of liturgical study, demanding an understanding of its “theological, historical, spiritual, pastoral, and canonical aspects.” In addition, SC 16 presented a vision in which formation for ordained ministry would find its locus of unity in liturgical studies: a deeper intellectual understanding of Scripture, dogma, prayer, and practice must derive from and feed into liturgical activity. Finally, the Council demanded that seminary liturgical formation include not only intellectual information but spiritual engagement: “In seminaries and houses of religious, clerics shall be given a liturgical formation in their spiritual life . . . so that life in seminaries and houses of religious may be thoroughly permeated by the spirit of the liturgy” (SC 17). Those in formation may never be content with simply learning about the symbolic languages employed by the liturgy; they must regularly and systematically engage the rites, so that their personalities will be transformed by the grace operative in the rites.

In summary, *Sacrosanctum Concilium* set the agenda for
liturgical formation on two broad fronts: a proper intellectual instruction of seminarians in liturgical studies as a principal theological discipline, and an extensive spiritual formation of the clergy by means of regular engagement with liturgical ceremonies and popular devotions approved by the church.

The Constitution on the Sacred Liturgy was promulgated on December 4, 1963, at the end of the Council’s second session. During the fourth session (October 28, 1965), the Decree on the Training of Priests (Optatam totius) further specified the will of the Council concerning liturgical formation in seminaries. Although this decree broke new ground by requiring that each nation or rite have its own program of priestly training (OT 1), thus moving away from the centralized control of seminary education characteristic of the post-Tridentine period, the document’s treatment of liturgical formation in seminaries reveals a certain retreat from the vision of Sacrosanctum Concilium. First (OT 8), this decree subsumed the liturgical formation of ordination candidates to the general process of their spiritual formation—“active participation in the sacred mysteries” is only one item in a list that includes meditation on the Word of God, seeking Christ’s presence in the bishop and in the people, and exercises of piety. Second (OT 16), the document treats the revision of properly theological studies in a fascinating order. Beginning with the study of Sacred Scripture as “the soul, as it were, of all theology,” the document moves to dogma (to be taught “at all times in the ceremonies of the liturgy and the whole life of the church”), then moral theology, then canon law, and church history. Liturgical studies are in sixth place, although “sacred liturgy . . . is to be regarded as the first and indispensable source of the true Christian spirit.” Though the study of liturgy is listed among the major theological disciplines, Optatam totius later places liturgical formation among the training programs for various ministerial skills. “Liturgical worship and the administration of the sacraments” (OT 19) are listed among the “matters especially relevant in the sacred ministry” which should be taught with a “pastoral preoccupation.”

While this document acknowledges that students’ spiritual lives must be formed by liturgical practice, it tends to subordinate liturgy to personal prayer, various forms of popular devotion, and works of charity and justice. And it fails to present liturgical studies as in any way foundational for or integrative of other theological disciplines; in fact, it seems to list liturgical studies among the ancillary practical ministerial skills. Given such a move away from the vision of Sacrosanctum Concilium even during the Council, it is no surprise that the documents implementing the conciliar decrees would exhibit the tensions evident in the conciliar documents.

Immediately after the close of Vatican II, the Sacred Congregation for Seminaries and Universities issued an Instruction Concerning Teaching Liturgy to Seminarians (December 25, 1965). Though sections of it were later quoted in the document issued in 1979, this Instruction had almost no practical impact. First, since the Council had just ended, an instruction on liturgical formation in seminaries was not opportune when the very existence of seminaries was under debate. Second, the Consilium’s work of revising the liturgical books, mandated by the Council, had barely begun. Finally, Pope Paul VI’s reor-
ganization of the curia in 1967 made the issuing dicastery a subsection of the renovated Sacred Congregation for Catholic Education, so there could be little curial follow-up on the document.

On January 6, 1970, the Sacred Congregation for Catholic Education stepped into the picture, issuing its *Ratio Fundamentalis Institutionis Sacerdotalis*, the *Basic Plan for Priestly Formation* that was to serve as a pattern to help episcopal conferences develop their own territorial plans for priestly formation. This plan recaptured the vision of seminary liturgical formation enshrined in SC 15-17 that may have been obscured by *Optatum totius*. In minor seminaries, the 1970 plan said (RF 14), “The principal and necessary factor in ... spiritual formation of the students is the life of the liturgy ... and likewise other devotional exercises ...” When it discussed major seminaries, the *Basic Plan* again emphasized the foundational character of religious experience for the spiritual formation of ordination candidates, and it further specified (RF 52-53) their participation in daily eucharist and the liturgy of the hours.

The practice of liturgy “as a ‘mystagogical’ formation, is obtained first and mainly through the very liturgical life of the students ... This careful and practical initiation is the foundation of all further liturgical study ...”

After asserting this call for proper liturgical practice as foundational to liturgical formation in all seminaries, the *Basic Plan* moved liturgical studies up from the sixth place assigned it by *Optatum totius* to second place, immediately after the study of sacred Scripture—a move that seemed to recognize the foundational character of liturgical studies as *theologia prima*. In addition, the 1970 plan repeated the directive (SC 16) that liturgy be studied from a variety of perspectives, and it added an explicit call (RF 79) that seminarians be exposed to the liturgical traditions of both East and West as an illustration of the foundational character of liturgical rites and ceremonies for theological reflection. Perhaps in response to the worldwide tensions in Roman Rite liturgical reform in the late 1960s, the plan also called for training in “liturgical apologetics”: ordination candidates should understand the principles and process by which the postconciliar liturgy had been changed, and they should be able to make critical judgments about central and peripheral issues in the ongoing liturgical renewal.

While the 1970 *Basic Plan* seems to have been strongly influenced by the vision of seminary liturgical formation presented in *Sacer Sanctum Concilium*, a later document from the Sacred Congregation for Catholic Education reversed the field again. The *Instruction on the Theological Formation of Future Priests* (February 22, 1976) attempted to strengthen and enhance the program of theological studies outlined in 1970, but it managed to radically undervalue the role and status of liturgical studies among the theological disciplines. In fact, it did not list liturgical studies among the fundamental theological disciplines, but as one of the “other disciplines of great importance.” At best, this 1976 instruction reveals a woeful lack of attention to the foundational character of liturgical studies.

A Corrective

With such seesawing in official documents, it is reasonable to see the *Instruction on Liturgical Formation in Seminaries* issued by the Sacred Congregation for Catholic Education on June 3, 1979, as a corrective to the impressions generated by the 1976 *Instruction*. In its Introduction (articles 1-7), the 1979 document asserted the importance of liturgy in priestly formation, then noted two factors that made the appearance of this instruction especially opportune. The newly promulgated liturgical library of the Roman Rite (the first wave of revised *editiones typicae* had largely appeared, and the first sets of vernacular translations had also been published) would have to be assimilated by those who would lead public prayer, and the impact of contemporary culture on those who would be leading public prayer needed to be critically examined and, in some cases, combatted. Then the Introduction (art. 7) set the agenda for the rest of the document: “This Instruction ... considers two aspects of liturgical formation: the practical (mystagogical), which pertains to the correct and orderly celebration of the sacred liturgy, and the theoretical (doctrinal), which places in clearer light the science of the liturgy as one of the principal theological disciplines to be taught.”

**Mystagogical Formation.** The main body of the document wisely treats liturgical celebration in the seminary before it examines instruction about the liturgy because the practice of liturgy “as a ‘mystagogical’ formation, is obtained first and mainly through the very liturgical life of the students in which they are daily more deeply initiated through liturgical actions celebrated in common. This careful and practical initiation is the foundation of all further liturgical study ...” (art. 2). Deriving from this practice, the *Instruction* recommends a liturgical mystagogy as part of a first-year “spiritual apprenticeship” that will inculcate a balance between liturgical engagement, community devotions, and personal prayer, and will emphasize the role of Scripture in Christian worship. This mystagogy “should mainly illustrate those fundamentals on which the liturgical life is established, that is to say, the history of salvation, the paschal mystery of Christ, the genuine nature of the Church, the presence of Christ in liturgical actions, the hearing of the Word of God, the spirit of prayer, adoration, and thanksgiving, and the expectation of the coming of the Lord” (art. 9).

The document does not deal with three issues associated
ated with this prescription. First, who among the seminary faculty will assume the role of “mystagogue,” and what models and methods are available to them? Second, while many seminarians may have developed a full and balanced liturgical life before they enter the seminary, what models and methods are available for “remedial” liturgical formation of those whose previous experience has been deficient or even malformed? Finally, how does one assess the outcome of such a liturgical mystagogy and its implications for a candidate’s progress toward ordination?

Seminary Liturgical Life. The liturgical life of the seminary should involve full-community celebrations in which the various installed ministers and ordained deacons and priests assume their proper liturgical offices (art. 13), though small-group liturgies may also be celebrated. All the members of the community should be involved in preparing the services (art. 12). But far from being an enclosed worshiping group, the seminary should be open to the wider church, both in the person of the bishop and in various forms of parish liturgy (art. 15).

Again, the document does not treat some concerns related to these prescriptions. What mechanisms are available for preparing, celebrating, and evaluating liturgy that involves the students, staff, and teachers? Who arranges and coordinates such a program? If the exercise of liturgical leadership is to be limited to those in installed ministries and orders, what liturgical roles are there for other students in the seminary’s programs—lay men and women? If there is no such limitation, then what is the value of installation in a ministry or ordination to the “transitional” diaconate? What is the proper balance between full community worship and the prayer of “special interest groups”? On what basis are such groups established? What is the proper balance between the seminary as a worshiping assembly and the normative character of other assemblies: parish, monastery, diocese? How does the seminary celebrate the liturgical year when seminarians are frequently absent for the high liturgical festivals?

Formation by Celebration. The formative character of liturgical celebrations should help seminarians to recognize them as actions of the church, governed by the church’s laws (art. 16). The variety of texts and ceremonies should be fully exploited (art. 17), but the unchangeable deep structure of the rites should also become the source for spiritual nourishment (art. 18). The exhortation that “the students be familiar with the Latin language and with Gregorian chant” (art. 19) is frequently ignored in practice, even if it would help future priests “penetrate more deeply into the tradition of the praying Church in order to grasp the genuine sense of the texts and to elucidate the vernacular translations by comparing them with the original texts.” Despite the formative role of seminary worship in preparing students for their role as leaders of prayer, the document cautions, preparation for future activity should not control present celebration (art. 20). Students are to worship, not play-act.

Teaching Liturgy. Only after encouraging such mystagogical preparation does the 1979 Instruction turn to the theoretical (doctrinal) concerns about teaching liturgy in seminaries. Almost as if responding directly to the 1976 document, the Instruction quotes SC 16, noting that it “must be understood in its genuine sense and put into effect . . .” (art. 43). The approach to be taken in studying liturgy in light of the “needs of modern times” is an integration of theological, pastoral, and ecumenical perspectives (art. 44). While the Instruction generally takes a “classical” approach to liturgical studies based on studying the texts in their original language and in vernacular translation (arts. 46–49), it also asserts that the findings of modern sciences such as anthropology, sociology, linguistics, and the comparative history of religions should be incorporated into liturgical studies (art. 50), so that the interdisciplinary character of these studies will become evident to the student.

Various practical difficulties plague the implementation of this broad educational task. The first comes in finding professors skilled enough in all these approaches—plus facility as “liturgical mystagogues” (art. 51)—to present a coherent picture of liturgical studies to the students. Happily, the instruction recognizes that collaboration among various professors is absolutely mandatory, so that students will not be subjected to repetitive treatments of the same material or become bystanders in academic wars among their professors.

One can no longer assume that students have a broad outline of world history, Western history, or church history as a foundation for the specialized historical study of liturgy.

The second difficulty comes from the lack of academic preparation by the students to engage the formal study of liturgy from these multiple perspectives. It is difficult, for instance, for the professor of liturgy to introduce students to the careful study of liturgical texts when they cannot read them in the original languages. And one can no longer assume that students have a broad outline of world history, Western history, or church history as a foundation for the specialized historical study of liturgy. The radical plurality of contemporary philosophy colors the student’s engagement with systematic and liturgical theology. Finally, although many students have been exposed to the findings of the human/social sciences as they relate to religious topics, they may not have been trained in the sciences’ critical methods and limits sufficiently, so they may be tempted to a kind of reductionism that views the liturgy solely as a psychological or sociological phenomenon.

Music, Art, and Communication. The Instruction further declares that seminarians should be trained theoreti-
cally and practically in (sacred) music, (sacred) art, and communication skills (art. 56-58). These prescriptions presuppose that there will be members of the faculty trained and competent to teach in each of these areas. And, as we noted above the potential linguistic, historical, and philosophical limitations of the students, so we must also admit that many students arrive at the seminary musically and artistically illiterate. On the other hand, we are also witnessing the phenomenon in which ordination candidates enter the seminary after significant experience as liturgy and/or music directors for worshipping communities. How do we provide “remedial” artistic education for the majority of the candidates, while utilizing but not overburdening those students with demonstrated competence in these areas?

**Apprenticeship.** Finally, the 1979 instruction envisions a “practical pastoral apprenticeship” in liturgical ministry taken on by exercising liturgical ministries in the seminary and, especially toward the end of the candidate’s studies, by leading public prayer in various non-seminary settings (art. 59).

Appended to the document is a detailed list of liturgical topics to be treated in the course of seminary education. While not intended for implementation without adaptation to local circumstances, this appendix provides a checklist of what students should learn during their formation. In an article summarizing the practical implications for seminaries of the 1979 *Instruction*, Balthasar Fischer presented fifteen propositions as a checklist of the kind of liturgical knowledge any seminary graduate should possess as a priest who will be a good and expert pastor. I think Fischer’s propositions may serve as a fine examination of conscience for those who are engaged in seminary liturgical formation. As a consequence of his seminary education, the young priest ought to:

1. Know the true and genuine nature of the sacred liturgy and how to distinguish it from its mere external aspects;
2. Understand well the meaning of individual liturgical texts and ceremonies;
3. Attend to the good and wise use of sacred Scripture in preaching;
4. Know the other liturgies of the church and esteem them highly;
5. Preserve the law of prayer and the law of belief religiously, understand properly the changes occurring in the law of prayer, and illustrate them appropriately for the faithful;
6. Employ properly the freedom offered to the priest in the liturgy;
7. Undertake an ongoing formation for himself in sacred chant and the art of music;
8. Understand well the authentic laws of sacred art;
9. Exercise the art of proper speaking (rhetoric);
10. So understand each rite of the Mass that he would explain them appropriately to the faithful in catechesis and preaching;
11. Consider attentively the administration of the sacraments from a teaching perspective;
12. Understand the spiritual and theological importance of the Lord’s Day and the liturgical year;
13. Render himself familiar with the historical, spiritual, and pastoral importance of the liturgy of the hours;
14. Evaluate properly the exercises of popular piety approved by the church and translate them into his own personal use;
15. Acquire a genuine liturgical spirituality for himself, so that he may share it with the faithful.

**U.S. Implementation**

In 1980 Nathan Mitchell assessed the state of liturgical formation in U.S. seminaries on the basis of two CARA studies conducted in 1974 and 1979. His three general conclusions bear repeating as we evaluate the state of liturgical formation in our seminaries more than a decade later:

1. The quality of liturgical instruction in seminaries seems to be steadily improving . . . and there is increasing opportunity for students to learn the arts of leadership in prayer through required and elective “practica” in Christian worship. Integrating liturgy with other major theological disciplines continues, however, to be a problem.
2. During the past couple of years, seminary enrollments have declined rather sharply . . . Today’s seminarians show signs of conservatism (caution) in matters of piety and doctrine; they rely rather heavily on structure and system; they are timid about experimenting with new ideas; and they are somewhat disinterested in the Church’s larger “social mission.”
3 Psychological, cultural and “environmental” factors appear to affect the contemporary student’s ability to engage fully in liturgical worship. The structure of seminary life itself promotes a kind of “alienation” from the liturgy. In addition, the small world of the “seminary community” tends to isolate students from the rhythm of worship associated with parish life.  

I have not found any recent research projects as directly focused on liturgical studies in seminaries as those used by Mitchell, but I have turned to Katarina Schuth’s summary of a variety of research projects on the condition of U.S. seminaries during the 1980s in her book Reason for the Hope: The Futures of Roman Catholic Theologates. I have organized my assessment of the current scene around five headings: the students, the faculty, liturgical mystagogy, liturgical instruction, and liturgical apprenticeship.

**Students.** First, Schuth’s research notes the inclusion of non-ordination candidates as students in many seminary programs in the United States ("currently . . . about 60-percent seminarians and 40-percent women religious and lay students"). How are these students to be integrated into the worship life of the seminary? Are they expected to be part of liturgical mystagogy and, if so, what is its intended outcome? Are they—and do they experience themselves as—equal members of liturgical preparation and evaluation teams? Do they exercise leadership roles in liturgical worship and, if so, what impact does their presence have on the seminarians?

I would also call attention to changes in the linguistic, ethnic, and cultural characteristics of seminary students. While English speaking, middle-class students from Irish, German, Slavic, and Italian ancestries continue to form the majority of ordination candidates in the United States, we have witnessed a surge of candidates in many seminaries from a variety of Spanish cultural backgrounds (Cuban, Puerto Rican, Mexican-American), African-American heritage, as well as Asian heritages (Vietnamese, Korean, Hmong). The problems and possibilities of multicultural worship in U.S. parishes impact upon many seminaries as well.

If Schuth’s research is accurate, then seminary liturgical formation must grapple with the fundamentalist, individualist, utilitarian, consumerist, and therapeutic “cover stories” that many students have derived from this country’s culture, even as the students prove less malleable to radical self-critique because of their age (about five years older than theology students were twenty years ago). On the other hand, older students may have gained more liturgical knowledge and thus be more appreciative of liturgy’s depth and complexity, rather than seeking from it aesthetic titillation, ideological support, or emotional release. Perhaps most difficult for seminary formation programs, we can no longer presume that ordination candidates have been “churching.”

Schuth’s research also questions the capacity of many students for sustained formal graduate study preparatory to ordination. Many faculty claim, she says, that “the same proportion of ‘excellent students’ no longer enters the seminaries as did fifteen or twenty years ago . . . .” Seminary liturgical instruction may perforce become less graduate level initiation into liturgical studies as an academic discipline, and more a simple instruction in foundational documents and their practical implementation. Seminary professors of liturgy may need to adjust their expectations from developing colleagues in the field to remedial catechesis and adult education.

Finally, there seems to be an unspoken assumption among students that, because they have attended worship from the time of their baptism or reception into the Catholic Church, they have a certain expertise in the field of liturgical studies. Direct challenges to their worship practices and appeals to articulate the theoretical foundations for those practices are rarely appreciated.

**Faculty.** If the composition of the student body is changing in seminaries in the United States, so is the composition of the faculty. From a faculty composed almost entirely of priests, Schuth notes, today’s more diverse faculties include “women religious, laymen and laywomen comprising about one-fourth of those now teaching . . . .” But it is “becoming increasingly difficult to recruit the kind of faculty needed by the schools, that is, individuals with preparation in personal and spiritual formation and with an academic degree in theology.” Are these women religious and lay women and men accorded status commensurate to that of priest faculty members, not only on paper, but in the minds of the faculty and students? Further, in those seminaries that have programmatically divided liturgical formation into mystagogy, instruction, and apprenticeship, if they are fortunate enough to have several faculty members working with liturgical studies, are there tensions among the instructors responsible for these various components? Are those who teach liturgical music or presidential style considered “mere practitioners,” as opposed to the “genuine scholars” who teach liturgical history and theology?

Not only has the composition of the faculty changed, so have the responsibilities of individual faculty members. In addition to teaching and “some aspect of spiritual or ministerial formation,” Schuth notes that they now must assume “responsibility for administrative tasks and curriculum development, including multiple committee assignments and program administration.” In liturgical formation, though the curriculum may distinguish among

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mystagogy, instruction, and apprenticeship, frequently the professor of liturgy is the "Jack- (or Jill-) of-all-trades," responsible not only for classroom instruction in liturgical history and theology, but also serving as director of chapel worship, music, and environment, the organizer of preparation and evaluation teams, and an instructor in liturgical practice. When this single faculty member is also expected to serve on faculty committees as well as take on spiritual directorates, the burdens of the position may become overwhelming.

In addition, the capacity of overburdened faculty members to continue their own intellectual growth is hampered by a number of factors, among them fears of future "retrenchment, outside control, and diminishment of academic freedom..." The explosive transformation of liturgical studies from a purely historical or theological discipline to a genuine interdisciplinary field in dialogue with contemporary hermeneutics, semiotics, linguistics, anthropology, sociology, and social psychology has also made it difficult for most seminary professors of liturgy just to stay current in their own field, let alone make significant contributions to its ongoing development. Further, since ideological and personal issues are frequently expressed in seminary worship, faithful adherence to reformed liturgical documents conjoined to thoughtful critique of the reform projects themselves may bring the liturgy professor under attack from both ultramontane restorationists and the new crypto-gnostics.

**Mystagogy.** The 1979 call for liturgical mystagogy seems to have been implemented in most U.S. seminaries by subsuming it into programs of "spiritual formation," rather than treating it as a separate entity in the seminary curriculum. Such a response raises a number of issues. First, Schuth's research indicates that those directing spiritual formation programs may not be professionally qualified in their own area of expertise, let alone have the training needed to assume the role of liturgical mystagogue. Second, when liturgical mystagogy becomes one part of a wider formation program, Schuth suggests, then "spiritual direction is regarded by students as the single most important aspect of their personal and spiritual formation." Rather than challenging the individualism and consumerism of late-twentieth-century U.S. society, such an emphasis on individual spiritual direction may emphasize the "triumph of the therapeutic" in contemporary religious discourse. By presenting "common prayer" as one element alongside class programs, special events and opportunities, and larger community events, such formation programs reduce liturgical participation to one element in a spiritual smorgasbord, and it does not assume its proper role as foundational for Catholic Christian spirituality.

**Instruction.** The demand that liturgical studies be accorded the status of a major theological discipline, enunciated in Sacrosanctum Concilium and repeated in 1970 and 1979, is not clearly reflected in contemporary seminary academic programs in the United States. Although the U.S. bishops' Program of Priestly Formation (chapter 3) names "sacred liturgy" as one of the five required areas of study, Schuth notes, most schools "incorporate sacred liturgy into systematic theology when the course is theoretical or into pastoral studies when it concerns application..." By positioning liturgical studies within systematic theology, one runs the danger of pre-
senting the texts and ceremonies of worship as imprecise illustrations of dogmatic positions, rather than as foundational experiences that make any theology possible. The notions that liturgy is theologia prima, that the law of worship founds (statuat) the law of belief, that liturgy enables theology, and not vice-versa, are not reflected in such a structuring of the seminary academic program. And lest we assume that the foundational character of liturgical instruction will soon be acknowledged programmatically, Schuth also notes that “in virtually every interview with faculty and academic deans, the conclusion emerged that the M.Div. curriculum will not change substantially over the next five years or so, until the roles of priests and the roles of other professional ministers are clarified and differentiated.”

A second issue stems from the limited length of time devoted to liturgical instruction in the seminary curricula, whether the M.Div. formation program lasts three years (as at fourteen of the schools Schuth examined) or four years. If one takes seriously the list of topics in the appendix to the 1979 Instruction, it is difficult to see how they could be treated in either three or four years, considering the other legitimate demands made on the students’ time.

Perhaps the most problematic issue is that the programmatic divorce of liturgical instruction from liturgical mystagogy may lead to situations in which the principles learned in the classroom are not only not reinforced in seminary worship, but are actually contradicted in practice.

Apprenticeship. Schuth describes contemporary U.S. programs of liturgical apprenticeship in general as a significant part of the pastoral studies curriculum:

At most of the schools liturgical courses oriented toward practice, such as presiding at Eucharist, leading prayer services, and administering the sacraments, are included in the pastoral section . . . In liturgical practice, sixteen schools require one course, and twenty-nine schools require two or more courses. These courses are distinguished from courses in sacramental and liturgical theology . . . They prepare seminarians to celebrate the Eucharist and the sacraments; other students are instructed in leading groups in prayer and presiding at communion services and other liturgical functions. Occasionally the study of music and art is specifically required under this section, but on the whole little attention is given to the fine arts.

While we might rejoice that apprenticeship in liturgical presidency forms a strong component of the pastoral studies curriculum, its programmatic divorce from liturgical instruction may prove problematic. Just as being part of a “Toastmasters” program is not sufficient training for preaching, so courses in vocal production and modern dance, while useful, are not sufficient preparation for liturgical presidency.

In addition, Schuth notes, “the strongest disagreement about curriculum occurs around the issue of how important and central pastoral studies courses are.” Liturgical practica, then, share the same tenuous status accorded other pastoral studies courses in many seminaries, in which a “significant minority” of the faculty believe that ministerial skills “can be learned on the job or perhaps through a deacon internship.” With liturgical mystagogy reduced to one component of a spiritual direction program and liturgical instruction often relegated to a subsidiary status within systematic theology, liturgical apprenticeship is viewed by that “significant minority” (which still, presumably, influences student attitudes) as “application-of-content skill building,” a pleasant diversion for those so inclined, but certainly not essential to professional ministerial formation.

Future Prospects

If these assessments are all accurate, what might our future agenda be, as liturgical mystagogues, educators, and practitioners working in a seminary environment?

First, we need to work with the spiritual formation faculty to guarantee that a genuine liturgical mystagogy forms part of every student’s initiation into seminary life. Recent experiments with year-long pre-theological “in-

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introductions to priestly ministry” or quasi-novitiates seem to offer a perfect opportunity. Until now, admittedly, many of these programs have been treated as remedial programs for those candidates without the requisite background in religion, philosophy, or languages, but perhaps they should become the norm for most candidates, so that only those who prove themselves well-grounded in the church’s traditions of public prayer and devotion would be exempt. (Of course, this proposal flies in the face of the increasing pressure that ordinaries, under financial and personnel constraints, are putting on seminaries to streamline their programs.)

Second, we need to claim the core status of liturgical studies in the theological curriculum as proclaimed by Sacrosanctum Concilium 16, Ratio fundamentalis 79, and the 1979 Instruction. Such a status will not be conferred simply by conciliar or curial fiat; liturgical scholars must convince their academic colleagues, as biblical scholars had to do in decades past, of the essential importance of their discipline in the seminary academic curriculum and the scholarly credentials of its teachers. The most fruitful approach, it seems to me, is at the level of hermeneutics, since all theological disciplines are about the retrieval, interpretation, and generation of religious meaning.

Third, we need to work with pastoral studies directors, so that the goals of liturgical practica are clarified.
and widely valued by both faculty and students. From my perspective, an M.Div. (the usual professional degree required of candidates for ordination) is closer to an M.F.A. in choral conducting than it is to an M.A. in musicology. While an M.F.A. candidate must know something about the history and theory of music, acoustics, the physiology of vocal production, and so on, all these disciplines are oriented toward producing someone with demonstrated skills in conducting. Likewise, the M.Div. student must know the general history of liturgy, the principles of liturgical theology, the process by which the liturgical library has been produced, and the ritual expressions of human prayer, but these disciplines are oriented toward enabling the student to lead public prayer with demonstrated skills.

Fourth, we need to become collaborative learners and teachers. The process of academic credentialing often initiates us into a way of learning that is competitive and individualistic, but if liturgical studies are irrevocably pluralistic and interdisciplinary, then we must train ourselves to engage perspectives diverse from our own specialty. Perhaps this could be done through team teaching or cooperative classroom projects. At the least, we should share syllabi, review texts, and give each other updates of our research. We might also identify leaders of public prayer in our own areas of the country who could serve as practitioner resources and mentors for our students.

Fifth, we need to prepare our students for changes in the make-up and expectations of our worshiping assemblies. Important arenas for future ministry will be in culturally Spanish, African-American, and/or Asian communities. Target populations will include the elderly and college-educated single people. The future needs of the church may call for leadership and administrative skills in working with groups, rather than in the one-to-one forms of ministerial activity currently favored by seminary students. How are we preparing all our students, whether candidates for ordination or not, to be responsible for the ongoing public prayer of Catholic communities served by ever fewer numbers of presbyters?

The words of Pope John Paul II in Pastores Dabo Vobis, the post-Synodal Apostolic Exhortation of March 15, 1992, reminding us of the seriousness of the task of liturgical formation in seminaries, form a fitting conclusion to this presentation:

A totally necessary aspect of the formation of every Christian, and in particular of every priest, is liturgical formation, in the full sense of becoming inserted in a living way in the Paschal Mystery of Jesus Christ who died and rose again, and is present and active in the Church's sacraments. Communion with God, which is the hinge on which the whole of the spiritual life turns, is the gift and fruit of the sacraments. At the same time it is a task and responsibility which the sacraments entrust to the freedom of the believer, [to] live this same communion, in the decisions, choices, attitudes and actions of… daily existence [article 48].

Notes

1. The Latin text of the 1965 Instruction may be found in Seminarium 6 (1966) 37-63.


7. According to the author, her conclusions are based on these works: Eugene F. Hemrick and Dean R. Hoge, Seminariums in Theology: A National Profile (Washington, DC: United States Catholic Conference, 1986); Eugene F. Hemrick and Dean R. Hoge, Seminary Life and Visions of the Priesthood (1987); Raymond H. Potvin, Seminariums and the Eighties: A National Survey (Washington, DC: National Catholic Educational Association, 1985); Bernard J. Rosinski, An Academic Profile of Catholic Seminariums (1987). In addition, Schutl draws on her own formal interviews with 100 students, informal interaction with hundreds of other students, formal interviews with 300 faculty and administration members about their students, and 299 vocation directors’ responses to a questionnaire.

8. For instance, the third edition of the National Conference of Catholic Bishops’ Program of Priestly Formation (Washington, DC: United States Catholic Conference, 1981) treats such mystagogy under the heading of “personal and spiritual development of the seminarian” as part of “professional formation for the priesthood.” Note: The latest edition of the U.S. Program of Priestly Formation had not been officially approved at the time of this presentation.

9. Approaching the issue through hermeneutics may mean that we have to write works that survey and justify contemporary developments in liturgical studies that accomplish what Sandra Schneider’s The Revelatory Text does for biblical studies or the works of Avery Dulles and David Tracy do for systematics. Then we need to invite our colleagues to converse with us about what we can learn from each other’s specializations.
Learning the Song of the Frogs: The Arts and Theology

BY EDWARD FOLEY, CAPUCHIN

Addressing the question of the role and importance of the arts in ministerial training at a conference on seminary liturgical formation seems like preaching to the choir. I presume that the audience is receptive to the arts and is convinced of their value in society and religion. Further, one might presume that the audience is firmly persuaded that the arts should have an important, even essential, place in the training of ministers and theologians. Given these presumptions it may seem a waste of time to reflect on the significance or place of the arts in pastoral theology and that one should move with dispatch to a discussion of the appropriate strategies for convincing those who do not share our assumptions.

However, sometimes preaching to the choir is more challenging than we admit. Frequently, for example, the choir only wants to sing a particular kind of music, a certain type of arrangement, or employ a single form of accompaniment. Seldom is there unanimity within the choral ranks on such matters. Within a choir will be found constituencies with particular biases about what should be sung, how it should be sung, and who should sing it. Given this fact, it might just be useful on occasion to preach to the choir.

My thoughts are not offered simply as ammunition for artistic cannons used to thwart any potential foes in your home institutions and thereby create a secure place for the arts in your curriculums and budgets. Rather, my thoughts on the relationship among theology, ministerial training, and beauty are presented for reflection and for, if necessary, the experience of a conversion to the power, the danger, and the evolving definitions of art that may be beyond our taste, experience, or control—an experience of art that just might reveal a similarly powerful, dangerous, and uncontrollable God.

What Is Art?

For the purpose of organizing many related ideas, I will address my topic through two themes and four axioms. My first theme will address a simply stated but exceedingly complex query, “What is art?” I would suggest that our instinctive definition of art is influenced by our formal education and might be characterized by such words as “fine,” “Western,” “classical,” “traditional” and “old.” It is something created before we were. By “instinctive definition,” I mean the examples we would give if we were given ten seconds and forced to name three pieces of “art” worthy of appreciation by our students and colleagues. Should we even want to think in terms of non-Western, cross-cultural, folk, avant garde, and contemporary art, still most of the experiences supporting our basic definitions of art will not fall into these categories.

Nonetheless, I am absolutely convinced of the critical role of the arts in our religious life, in the life of the church and, therefore, in the lives of those who reflect upon the nature of faith and who minister in the church. I am equally convinced of the need for sufficiently broad and flexible definitions of art so that our affirmations of artistic merit are not seen as simply classicist and lacking in cultural sensitivity.

Thus, the teaching of the Constitution on the Sacred Liturgy (123) is quite succinct and instructive when it notes:

The Church has not adopted any particular style of art as her very own: she has admitted styles from every period according to the natural talents and circumstances of peoples, and the needs of various rites... The art of our own days, coming from every race and region, shall also be given free scope in the church... thereby it is enabled to contribute its own voice to that wonderful chorus of praise in honor of the Catholic faith sung by great [people] in times gone by.

What, then, is art? If we turn to the Oxford English Dictionary (Oxford: Clarendon Press, 1978 [1933]) we will find fourteen definitions of art, many of which focus on skill, taste, application, and other such formulations. If we peruse these definitions, inevitable questions arise about “whose tastes?” or “whose principles?” or “whose standards?” Cross-cultural studies in the arts, such as

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ethnomusicology, are teaching us that all taste, principles, and standards are culturally conditioned, and that none is, a priori, superior to another. The only people who can actually pass a judgment about an art form in a culture are the people of that culture. Therefore, to affirm the importance of art in people’s religious experience, for the life of the church, and for those who minister in the church is to affirm our need to become students of religious experiences in the church and the world; it is to let us be instructed in the diversity and wonder of the art that moves us to experience, contemplate, and embrace (however it be named and experienced) the Divine.

A Wider Audience

As to my second theme, I wish to emphasize the need for an expanded audience as we consider the importance of the arts in our religious life. Aware as I am that many in my audience teach in seminaries, I yet do not wish to direct, limit, or even define my remarks by a “seminary” audience. As a teacher preparing both women and men, lay, religious, ordinandi, and the ordained through a variety of academic and professional degree programs, I am forced to think broadly.

In a broad context, then, I do not believe that the arts have a role in the training of seminarians that differs from their role in the training of other ministers for the church, nor ultimately do the arts have a particular role in the training of any ministers that differs from their role in the whole of the church. Further, I do not believe that the arts have a particular value for the training of pastoral ministers (for example, candidates for the Master of Divinity Degree) that is different from their value in the training of academic theologians (for example in the Master of Arts Degree in Theology).

The image of the church provided for us by the documents of Vatican II, particularly the Dogmatic Constitution on the Church, Lumen Gentium—indeed the vision of the emerging church provided in the writings of Paul which are foundational for Lumen Gentium—is that the church is a single body consisting of many members, each with particular gifts, but constituted by the one and singular Spirit. The Church therefore is the whole people of God and is realized at the local as well as the universal level. As Richard McBrien summarizes: “This principle supplants the common pre-Vatican II notion that the Church is, for all practical purposes, always understood as the Church universal, centralized in the Vatican under the supreme authority of the Pope, with each diocese considered only as an administrative division of the Church universal, and each parish in turn an administrative subdivision of the diocese.”

This image of the church as a collective, a community, a koinonia suggests that we need to train all ministers to recognize and affirm their gifts in conjunction with the gifts of others. This goal, which we might call “collaborative ministry,” therefore seems to require “collaborative pedagogies.” Even if seminarians are the only students being trained in a particular program, we still need a pedagogical approach which will orient them for ministerial collaboration. Concern about the arts in the training of seminarians arises not because the arts have something particular to say to seminarians, but because the arts have something to say to all ministers and, indeed, to the whole church.

Further, I believe that we need to avoid any conviction about the importance of the arts in ministerial training that does not affirm a central place for the arts in the whole of our theological discourse. The end of all theology, be it practical or speculative, is the service of faith. All theologians, therefore, need to be attentive to those aspects of religious experience and ecclesial expression which mediate and shape the faith. Therefore, the arts must be taken seriously in the theological enterprise, be it practical, pastoral, or speculative.

The only people who can actually pass a judgment about an art form in a culture are the people of that culture.
Four Axioms: For the Life of the Church

In the context of an expanded consciousness about the nature of art and in a broader definition of the scope of a theological audience we can now consider why the arts are important for the faith life of the church, for the theological reflection upon it, and for the ministries which serve it. In doing so, I consider four axioms to be particularly relevant.

**Axiom One: Art as an experience of the beautiful reflects something of the nature of God.** Art is often understood in terms of the beautiful. Again in the *Oxford English Dictionary* art is “a pursuit or occupation in which skill is directed toward the gratification of taste or production of what is beautiful.” From the death of Plato (c. 347 B.C.E.), a consistent theme in Western thought has been the association of the beautiful with the divine.Beauty for Plato was one of the timeless essences, one of the universal ideas [cf. *Phaedo*]. In the *Symposium*, Plato outlined his belief that the soul achieves a vision of the Good through the Beautiful. This for Plato was the supreme idea and the end of the religious question. Thus for Plato, the Beautiful was the chief propaedeutic to what we might call the divine.

This theme found an important Christian proponent in Augustine (d. 430) who saw that the created order and love of God were closely related. Thus, for Augustine, the human arts when attentive to divine direction may reflect and participate in the art of the Divine through things such as proportion, rhythm, and harmony (*De musica* and *De ordine* 11-16).

There are many philosophers and theologians who have asserted that the beautiful, and art as an expression of the beautiful, engages one with the divine. One of the more fervent voices on this topic is that of Paul Tillich who has argued that the quest for ultimate reality is not only an indispensable aspect of religion, but also the aim of all true art. This elision between beauty, art, and the divine has found its way into numerous magisterial documents in this century. *De arte sacra* (1952) an instruction of the Holy Office, for example, notes that “the function and duty of sacred art...is to enhance the beauty of God and to foster the faith and piety of those who gather in the church to assist at divine services and to implore heavenly favors.” The *Constitution on the Sacred Liturgy* echoes this perspective when it notes:

The fine arts are deservedly ranked among the noblest activities of human genius and this applies especially to religious art and to its highest achievement, sacred art. These arts, by their very nature are oriented toward the infinite beauty of God which they attempt in some way to portray by the work of human hands. They are dedicated to advancing God’s praise and glory to the degree that they center on the single aim of turning the human spirit devoutly toward God.

To the extent that art is a reflection of the beautiful, art has an important place in the faith life of the community, in the practice of ministry to sustain that faith life, and in the theological reflection on that faith life, because of art’s capacity to reveal something of the divine, analogously identified as the source of all beauty and even of Ultimate Beauty. Or as the 1977 document of the U.S. Bishops’ Committee on the Liturgy *Environment and Art in Catholic Worship* (42) notes: “While our words and art forms cannot contain or confine God, they can, like the world itself, be icons, avenues of approach, Numerous presences, ways of touching, without totally grasping or seizing.”

**Axiom Two: Art as a symbolic activity rehearses something of the dynamism of the God-experience.** Closely related to art’s value as a mirror or image of the Divine is its power to reflect something of the dynamic relationship that God initiates with us. In Western thought and philosophy, there has been an awareness of the sometimes dangerous power of the arts to engage. Thus Plato was acutely aware of the power of the arts to draw the admirer away from the Good. In the *Republic* he vehemently against the poets because he believed that poetry was so engaging an experience that listeners were unable to distinguish or detach themselves from the poetic act, and were, therefore, in danger of being captivated by the poet and his poetry, and could easily be lead astray through the process.

Augustine also knew of this power and potential danger in the arts, particularly in music. His most famous expression of this dilemma came in the *Confessions* (Book 10) when he wrote:

> When I recall the tears which I shed at the song of the Church in the first days of my recovered faith, and even now as I am moved not by the song but by the things that are sung...I acknowledge again the great benefit of this practice...Yet when it happens to me that the song moves me more than the thing which is sung, I confess that I have sinned blamefully and then prefer not to hear the singer.

Is this not always the struggle for the effective pastoral musician—to sing the engagement of faith and not to elevate the song itself above the thing that is sung? This dynamic engagement is often noted as a particular characteristic of music, but philosophers like Susanne Langer have noted its presence in the other arts as well. Each art, according to Langer’s *Feeling and Form* (New York: Charles Scribner’s Sons, 1953), is a symbolic activity which engages the individual and elicits a response.

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Art not only serves analogously as an image of the Divine as ultimate beauty, but also exists as an invitation to engagement, rehearsing or symbolizing the interaction between us and the Divine, which the Divine initiates. The Christian life is not simply reflection upon God, it is an engagement with God. Art invites us to that engagement through its varying forms. As a particular example, singing does not simply provide information about a beautiful God, but engages us with the God of beauty. Thus singing, according to Augustine, is considered “praying twice.”

I think this is what the documents mean when they talk about the arts not only having an intellectual effect on people, but also having an ability to move them to a response to the divine. Thus, for example, the 1952 instruction of the Holy Office De arte sacra notes: “The function and duty of sacred art...is to enhance the beauty of God and to foster the faith and piety of those who gather in the church to assist at divine services and implore heavenly favors.”

Maybe more attuned to our own sensibilities is the assertion of John XXIII in his 1961 “Allocution on Sacred Art” about the “sacramental character of art”:

Christian art has a character that we would almost like to call sacramental: not of course, in the strict sense of the term, but as a vehicle and instrument which the Lord uses to dispose souls for the wonders of grace. In it, spiritual values become in a sense visible, and come closer to the human mentality that wants to see and to touch: the harmony of the structures, the plastic forms, the magic of colors are all just so many ways of trying to bring the visible closer to the invisible, the sensible to the supernatural.11

Axiom Three: Art as an experience of the world, engages us with the world as a place of revelation, salvation, and mission. This axiom is based on two presuppositions: one based on the work of cultural anthropologist Clifford Geertz, the other based on the insight of Karl Rahner.

Geertz defines culture as “an historically transmitted pattern of meanings embodied in symbols, a system of inherited conceptions expressed in symbolic forms by means of which people communicate, perpetuate and develop their knowledge about and attitude toward life.”12 As is clear from his definition, Geertz believes that culture can basically be understood as a symbol system.13 Key to the existence of culture, according to Geertz, is the presence of what he calls “systems of significant symbols (language, art, myth) for orientation, communication, and self control.”14 While human culture is not synonymous with art, it is nonetheless true from Geertz’s per-

Our attentiveness to art in and of the world as a potential mediator of God’s self-communication engages us with the world as a place of revelation, redemption, and mission.
spective that art is one of those significant symbols which helps us communicate, perpetuate, and develop knowledge about and attitudes toward life.

Rahner’s important insight undergirding this axiom is that an utterly transcendent God communicates Godself to us. And this gift of God’s self-communication “is always and everywhere present in the world and in human experience at least as an offer. The whole world has been permeated by the grace of God.”16 Rahner explains, “The world is constantly and ceaselessly possessed by grace from its innermost roots, from the innermost personal center of the spiritual subject. It is constantly and ceaselessly sustained and moved by God’s self-bestowal even prior to the question...of how creaturely freedom reacts to this ‘engracing’ of the world.”16 While it may be that many, even most people experience God’s absence from the world, there are times when we do experience God’s presence in the world. The arts, according to Rahner, are one of those potential means or moments of God’s self-communication.

If tradition as outlined by Vatican II is “the faith of the Church in action,” then that tradition, by necessity, will be complex, diverse, sometimes contradictory, always pluriform.

He writes, “One could take the position that what comes to expression in a Rembrandt painting or a Bruckner symphony is so inspired and borne by divine revelation, by grace and by God’s self-communication, that they communicate something about what the human really is in the eyes of God which cannot be completely translated into verbal theology.”17 Rahner contends that “theology cannot be complete until it appropriates these arts as an integral moment of itself and its own life, until the arts become an intrinsic moment of theology itself.”18

What is important about this assertion is that our attentiveness to art in and of the world as a potential mediator of God’s self-communication engages us with the world as a place of revelation, redemption, and mission. Art, not only as a revelation of God’s “beauty,” and not only as a symbol of our engagement with God, but precisely as a revelation of our engagement with God in the world, presses us to affirm God’s love and our commitment to the world and the peoples of the world.

Axiom Four: Art as an historically and culturally conditioned expression leads us into the complexity and richness of Christian belief as reflected across cultures through time. We have already employed Clifford Geertz’s definition of culture as an historically transmitted pattern of meanings embodied in symbols, a system of inherited conceptions expressed as symbolic forms by means of which people communicate, perpetuate, and develop their knowledge about and attitudes toward life.19 This is, in actuality, not a bad definition for religion. In fact, Geertz makes a very convincing case that religion should be understood as a cultural system.20 And, if this is a valid way to think about religion, then like every other cultural system, religion is a fundamentally symbolic enterprise.

To those of us who work in liturgy, this is not shocking or unusual. We continuously affirm the fundamentally symbolic nature of religion whenever we invoke the axiom lex orandi, lex credendi, whenever we admit worship as the church’s first theology, and when we recognize worship as essentially a symbolic activity.21

While there are many types of symbols employed in our religious-cultural systems, as Geertz has demonstrated, art is one of those key systems, or what he calls “significant symbols,” which help us to communicate, perpetuate, and develop our knowledge about and attitudes toward life. From the viewpoint of Christianity, the arts, therefore, are not only a reflection of our knowledge and attitudes toward life, what we might call beliefs, but
the arts have also been key for the development of our beliefs. It is from this perspective that I assert my forth axiom, but I would restate it more simply: The arts in Christianity are a key way for us to grasp something of the complexity and richness of our tradition.

Sometimes it is possible to get the impression that the Christian tradition is a singular, relatively well defined, fixed datum of information about beliefs, doctrines, and teachings. If, however, tradition as outlined by the documents of Vatican II is "the faith of the Church in action," then that tradition, by necessity, will be complex, diverse, sometimes contradictory, always pluriuniform. Often the manual, textbook, or dictionary presentations of our tradition do not admit, much less explore, this complexity and richness. Furthermore, our ordinary sources for communicating about the tradition seldom admit to the great cultural diversity which marks this tradition, a tradition which, in its origins and in its primary expressions today, is not Western or Northern European. Art is one of the primary symbolic vehicles for engaging us in this complex tradition.

A Rabbi’s Tale

Perhaps a story from the rabbinic tradition sums up some of my points. The story is told that, after the maggid’s death, his disciples came together to ask about and tell of the things he had done. When it was Rabbi Schneur Zalman’s turn, he asked the others, “Do you know why our master went to the pond every day at dawn and stayed there for a little while before coming home again?” The disciples did not know why.

It takes a very long time to learn that song.

Zalman continued, “He was learning the song with which the frogs praise God. It takes a very long time to learn that song.”

The world has been learning to sing the song, shape the clay, construct the dwelling, perfect the dance longer than we know or remember. The Church as well has sung, shaped, built, and danced . . . the major difference being that the song, the pot, the building, and the dance are now called Christ. The arts both in the church and in the world sing us of Ultimate Beauty, and the possibility of engagement with that ultimate beauty, of the world as a place of revelation of such beauty, and how much beauty has been revealed and revelatory for our forebears. It is not a song we can afford to ignore. Like the song of the frogs however it takes a very long time to learn. Let us embrace the song, the clay, the building, the dance, and let them lead us and our students to the place where every art is perfected, and all beauty revealed. Through Christ our Lord. Amen.

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Notes


3. Karl Rahner writes, “Theology is the science of faith inasmuch as the Christian faith is the basis, norm, and goal of this science. It is concerned with the faith as act and content (fides qua et quae) and presupposes it in the Church and in the student of theology.” See his Sacramentum Mundi, 6 vols. (New York: Herder & Herder, 1970), 6:235.


7. See also the Constitution on the Sacred Liturgy no. 34.


13. Ibid. 5.


16. Karl Rahner, “Considerations on the Active Role of the Person in the Sacramental Event,” Theological Investigations 14, trans. David Bourke (New York: Seabury Press, 1976), 166-67. It is not only Rahner who acknowledges that the world’s art reveals God in the world. See the Constitution on the Sacred Liturgy (#122), and also Paul VI “Address to the Pontifical Commission for Sacred Art in Italy on the Conciliar Spring and Sacred Art” (17 December, 1969).


18. Ibid.

19. Geertz, Interpretation, 89.

20. Geertz, discussed in “Religion as a Cultural System,” 87-125.


Liturical Formation for a Multicultural Church

BY MARK R. FRANCIS, CSV

An increasingly multicultural Catholic Church in our country is posing new challenges for liturgical formation in seminaries and other centers of theological education. These challenges are not obvious everywhere since seminary populations still do not reflect the cultural diversity of the U.S. Catholic population as a whole (although there have been some indications that this is improving). Because the cultural makeup of our citizenry has changed dramatically in the last decades many of us have not had time to reflect sufficiently on how this change requires more nuanced approaches in providing the range of ministerial skills necessary for effective pastoral leadership, especially in the realm of liturgical formation. In addition to these obvious demographic changes, it is also important to note that the Church, too, has dramatically rethought its relationship to culture since the Second Vatican Council and that our bishops in particular have offered some leadership in this area.

In this article I will discuss the dramatic cultural changes that have altered the face of the United States as we near the end of the twentieth century and move away from emphasizing assimilation to emphasizing cultural accommodation and “multiculturalism.” In light of this new reality, the Church’s changed understanding of the role that culture plays in living and celebrating faith in Jesus Christ will also be discussed. This new environment demands that we take another look at not only what we teach, that is, the content of our various courses on the liturgy, but also at how we teach liturgy, our pedagogical methods.

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Our Changed and Changing Nation

The cultural mix of people in the United States at the end of the twentieth century is very different from the mix that many of us grew up with as children. This is not necessarily a bad thing, but part of the natural evolution of a country that is, after all, a nation of immigrants. But we must acknowledge that a dramatic cultural shift has taken place, and that in all likelihood it will continue in our lifetime and into the next millennium. This change was brought home by a Time magazine article three years ago that analyzed incoming current census figures. The article noted that "by the year 2056... the 'average' U.S. resident, as defined by the census statistics, will trace descent to Africa, Asia, the Hispanic world, the Pacific

Think about the radical change of self-identity for a nation that has traditionally identified itself as Judeo-Christian when it confronts the fact that there are more Muslims in the United States than there are Episcopalians or Presbyterians.

Islands, Arabia—almost anywhere but white Europe." This immigration not only affects the ethnic makeup of the country, but also its religious identity. Think for a moment about the radical change of self-identity for a nation that has traditionally identified itself as Judeo-Christian when it confronts the fact that today there are more Muslims in the United States than there are Episcopalians or Presbyterians. Today more than twenty-five percent of the population categorizes itself as belonging to a minority group. All of us, even those from the most "isolated" parts of the country, live in a multicultural community.

Attitudes in the United States toward "foreign" cultures have drastically altered in the past quarter-century. In the latter part of the nineteenth century and in the early twentieth, the principal way the nation dealt with the great influx of immigrants from Southern and Eastern Europe was to encourage them to assimilate into the larger culture. A recent lead article on immigration in Newsweek magazine began with a quote from an popular melodrama written by the dramatist Israel Zangwill. In this play, the main character proclaims: "America is God's Crucible, the great Melting-Pot where all the races of Europe are melting and re-forming... Germans and Frenchmen, Irishmen and Englishmen, Jews and Russians—into the Crucible with you all! God is making the American!"

The popularity of Zangwill's play probably owes much to the fact that it expressed so well the American Zeitgeist, or spirit of the age. The United States was perceived by generations of European immigrants as the promised land where everyone would have a chance for political and economic equality. Working hard guaranteed to all a shot at the "American Dream." Horatio Alger, the young boy in popular dime novels of the period, who, because of his enterprising spirit and hard work, rose from rags to riches, became a kind of secular patron saint for many of our immigrant forbears who saw in him a model for themselves and their children.

The only thing one had to do, then, was leap into the crucible and assimilate—learn English, embrace democracy, and forget one's foreign ways in order to enter into the society. This, too, many of our ancestors did; some more easily than others. Interestingly, it was the Catholic Church, through its ministry in parochial schools and its support of organized labor and other social movements, that aided the European immigrants in their process of assimilation. Sensitive to criticism of its foreignness in this "Protestant country" the Church attempted to dispel the notion that it was less patriotic than other Christians by emphasizing the learning of English, the daily recitation of the pledge of allegiance to start the parochial school day, and placing the flag in the sanctuaries of its churches throughout the country in imitation of Protestant practice. While national parishes were established to minister to the particular linguistic and cultural needs of ethnic groups like the Italians, Germans, and Poles (predictably enough, the American parish was usually the "Irish" parish because the Irish already knew the language), the urge to "be American" experienced by the second generation made the need for these parishes less and less crucial, especially after widespread Catholic entrance into the middle class and the exodus to the suburbs in the 1950s.

Thus, for many of our ancestors, the "American Dream" was fulfilled despite the tendency toward nativism among some Protestants during the nineteenth century. Yet, it must be acknowledged that for a sizable number of people, the American dream was more of a nightmare. Native Americans and African-Americans in particular quickly realized that the noble words of the Declaration of Independence regarding the equality of all people were observed more in the breach than in practice, especially when it came to them. These people of color were denied access to the Dream because of the sad heritage of racism present from the beginning of the Republic. Even after the Civil War they realized that this "Horatio-Alger-pull-yourself-up-by-the-bootstraps-and-assimilate" ideology worked for some people, but not for them. The crucible, the melting pot, amalgamated some, but found others impossible to join to the dominant culture, even those who had sacrificed or were forced to sacrifice themselves and their cultural values in order to become "Americans."

Tragically, this racism was also present in the Church. Both here in the United States and in Latin America it was a common practice to discourage priestly vocations among people of color. For centuries "mestizos" (people of mixed European, Indian, and African heritage) in New Spain were regularly barred from the sacrament of orders
as were African-Americans in this country up to mid-century. This unhappy legacy must be acknowledged as one of the reasons for the relatively few church leaders in the nation from minority groups. The good will of today in recruiting and encouraging ministerial vocations among Hispanics and African-Americans cannot immediately erase centuries of discrimination.

From Melting Pot to Salad Bowl

It was the civil rights movement of the 1960s that led to a re-appraisal of our social self-identity and the dynamic interaction of the various cultures that make up the country. It also gave birth to what James Banks, a well-known multicultural theorist, calls the “ethnic revitalization movements” among Hispanic-Americans and other ethnic groups. Many people in these groups, reflecting on the fact that hard work and education did not in themselves open doors for social and economic advancement, now advocate separate entitlement programs, bi-lingual and bi-cultural education, and other ways in which society ought to respect their culture. Pluralism rather than uniformity has become the order of the day. The dominant image is no longer the assimilationist melting pot, but the multicultural salad bowl. Like the different parts of a salad that maintain their identity in order to complement the whole, so should the various ethnic groups interact in the United States. Cultural differences are respected and seen not as a threat to the country but as an enrichment of the whole society.

The same shift in attitude toward culture was happening in the Church as a result of Vatican II. The change was from what Bernard Lonergan called the Church’s classicist view of culture (advocating the notion that it is the European achievement in the arts, religion, philosophy, and science that should be normative for the whole world) to a more realistic relativizing of these achievements in light of the equally valuable accomplishments of non-Western cultures. The Council roundly declared in Gaudium et spes (58) that “the Church, sent to all peoples of every time and place, is not bound exclusively and indissolubly to any race or nation, nor to any particular way of life or any customary pattern of living, ancient or recent. Faithful to her own tradition and at the same time conscious of her universal mission, she can enter into communion with various cultural modes, to her enrichment, and theirs too.”

It is in light of this dramatic re-thinking of the relationship of culture and faith that the American Bishops issued a challenge in their statement Cultural Pluralism in the United States (1980):

We therefore summon our Catholic people, and all others as well, to welcome wholeheartedly the new expression of ethnic diversity, not as a sign of division, but one of recognition of the richness of the American heritage. This means the encouragement of scholars to new studies in this area, the patronage of the ethnic arts, the apprecia-

tion of proper liturgical expressions, the recognition of pluralism as a fact of American life, and the educational effort to make the new generation aware of its total heritage.

What effect should a statement like this have on liturgical formation in seminaries and graduate schools of theology? Can we really continue teaching liturgy or any other theological discipline in the same way in the light of the radical change in the cultural background of the Church and of our students? How will courses in liturgy look once multiculturalism is taken seriously?

What We Teach

One of the wonderful recoveries that resulted from the liturgical reforms of Vatican II was the rediscovery of liturgy as a discipline. No longer was it possible to design a theological curriculum in such a way as to divide
“sacramental theology” from its ritual enactment in the celebration of the liturgy and still remain faithful to the teachings of the Church. No longer was it possible to give over the entire pastoral training of future presiders to canon lawyers who would ensure that rubrics were followed to the letter according to a timeless ritual completely independent of the culture of those celebrating it. Given the newfound emphasis on the enacted rites, the Constitution on the Liturgy (#11) states quite emphatically that “pastors must . . . realize that when the liturgy is celebrated something more is required than the mere observance of the laws governing valid and lawful celebration.” It was the drawing together of the theological, historical, spiritual, pastoral, and canonical approaches to liturgical study promoted by the Council (CSL 16) that both offered a more holistic approach to liturgical study and a vision of worship that went beyond the narrow rubricism of a previous age.

Approaching the liturgy as the Church’s prayer, as an enacted ecclesiology, as a mirror reflecting the Church’s image of itself as it moves through new eras and cultures, is part of liturgical education. The history of the liturgy, apart from the anomalous period of four hundred years after the Council of Trent, is itself a history of the Church adapting its life and worship to the genius of various cultures and peoples. This adaptation took place in order more faithfully and effectively to proclaim the good news of Jesus Christ. Thus, an appreciation of the sweep of liturgical history and the rich traditions of the Churches of the East serves as a perfect illustration of the “unity in diversity” that was the context for the patristic understanding of “Catholic.” The study of this history and of the diverse traditions of worship alive today in the Church Catholic is itself a study that is multicultural.

It is with this historical and theological background that students reflect on the need to be sensitive to how the liturgy communicates. It also helps them see the inadvertent messages that are sent when the liturgy is poorly enacted or when it takes place in an environment unsuitable to the ecclesiology of Vatican II. For example, a church building in a multicultural setting adorned exclusively with European saints and angels makes a statement about who is holy and who is not. The same is true of other ways we model holiness in our celebrations: Who are lectors, who are servers, who are the other liturgical ministers for the assembly? If they are all members of one particular racial or ethnic group (or gender), we are modeling a scandalous exclusivity. As the Black Catholic bishops said so well, “All people should be able to recognize themselves when Christ is presented, and should be able to experience their own fulfillment when the [liturgical] mysteries are celebrated.” Attention to inclusion, when possible, is thus a very important part of liturgical education in a multicultural setting.

How Do We Teach?

Of an equal importance is the need to reflect on pedagogy for those involved in teaching liturgy. This is especially critical in teaching worship since, by its very nature, liturgy involves the whole gamut of human languages and their cultural by-products: movement, music, art, and architecture. In an educational setting with people from different cultural backgrounds, it is imperative to allow them to share both their own backgrounds and their ways of worship. This sharing needs to be done in a climate of acceptance before entering into a discussion of the liturgical norms. The meaning of certain worship practices, especially of non-European Americans, needs to be openly discussed and not written-off immediately as not being commensurate with Euro-American experience.

One of the best examples of such a worship practice is that of Our Lady of Guadalupe. It would be a mistake to interpret the Guadalupe event as neatly corresponding to a Marian apparition like that of Lourdes or Fatima. Guadalupe strikes deeply felt chords of cultural identity in Mexican-Americans that simply cannot be overlooked in understanding the place she plays in their religious world view. Questions and discussion on popular religious practice and the special ways a given culture interprets the official liturgical books are important to a multicultural approach to liturgical study, since it is through these discussions that students are provided with the analytical tools necessary for future ministry in multicultural situations. Far from being a foray into exoticism, this kind of discussion perhaps will help students uncover many hidden presumptions about their own culture and their usual way of interpreting the Roman Rite.

It is also important that one component in a multicultural approach include an experience of worshipping in a “non-mainstream” manner. This experience not only provides a “human face” for the cultural differences treated in class, but also affords the students an opportunity to reflect on their own culture in a new light. As M. Pusch has noted:

Multicultural education refers first to building an awareness of one’s own cultural heritage, and understanding that no one culture is intrinsically superior to another; secondly, to acquiring those skills in analysis and communication that help one function effectively in multicultural environments. Stress is placed on experiencing cultural differences in the classroom and society, rather than simply studying about them. Multicultural education is not just a set of ethnic or other area study programs, but an effort to demonstrate the significance

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of similarities and differences among cultural groups and between individuals within those groups.\(^8\)

I have found that providing opportunities for “mainstream” students to worship in an African-American idiom, or in an Hispanic parish—with African Americans or Hispanics—and then debrief the experience, offers a valuable way of helping many students overcome the fear of the “other” and see the richness and vitality of other ways of interpreting the liturgy. They are also able to see and appreciate new aspects of their own culturally influenced styles of celebration. This kind of experience, of course, usually cannot be done effectively in the confines of the seminary itself. Having a eucharistic celebration in Spanish once a week, for example, is worthwhile, but cannot substitute for worshipping with Hispanics in their own ambiente.

Finally, in addition to programming experiential components into liturgical instruction, it is also important to be attentive to culturally influenced preferred styles of learning. Often, our academic system uncritically favors the individualism and competitiveness that are part of the U.S. culture, and most of our students from mainstream backgrounds respond well in such an environment. However, it needs to be recognized that this is not the only nor perhaps the most effective way of preparing liturgical ministers. Beyond individual assignments such as research papers, group work in preparing liturgies emphasizing cooperation and compromise are valuable ways of helping people learn the human skills necessary for effective liturgical ministry. Addressing a concrete pastoral situation in a group using the liturgy documents often affords the students valuable insights into their own ministerial styles. Hispanics, for example, usually find these group-centered activities congenial to their own way of learning and excel in a way they would not if all of the modes of accountability were individual.\(^8\)

How has Christ been incarnated in cultures different from my own, and how do those cultures express this presence of Christ in the liturgy?

A Matter of Justice

A multicultural perspective in teaching liturgy is not so much about ceremonial fine-tuning or the ability to throw out folkloric examples of how “they” do things differently. Rather it is a matter of justice that challenges our deeply held belief in the reality of Christ’s incarnation. How has Christ been incarnated in cultures different from my own, and how do those cultures express this presence of Christ in the liturgy? A multicultural perspective invites future ministers to be bridge-builders between people of various groups, and to become men and women capable of moving with ease in more than one culture in order to proclaim the Gospel effectively.

Notes

3. As quoted in Tom Morganthau “America: Still a Melting Pot?” Newsweek, August 9, 1993, 16.

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The Body at Worship

From the Waist, at Least

BY JOSEPH GELINEAU, S.J.

"Stand upright before the Lord," say the psalms. To be "in the presence of God," as they continually admonish us, is to be about the essentiality of prayer: to enter into a relationship with God. In the Latin liturgical tradition, the word statio designates a liturgical celebration in a specified place at which the people assemble to perform the required rites and prayers. To be there, assembled before God, is to complete one's "office," the service of the living God.

"Bow before the Lord with respect," the psalms tell us. There is a real dignity to a person standing upright and there is a real humility to a person bent before someone who is greater. "O come, let us worship and bow down, let us kneel before the Lord, our Maker!" (Ps 95:6). There are many other things in the psalms that we recite in the liturgy, and many that we sing, but there's a lot that we don't do, from "prostrating ourselves" to "everybody drank." What a shame.

Adoration is a religious feeling coming before either petition or praise: the recognition that God is God and that I am only God's creature. Before the Most High, I shrink, I bow, and I prostrate myself. There is no word in Hebrew for "adoration"; rather, the Bible gives us the image of a person bowing toward the earth.

No other act will ever replace prostration as an expression of adoration which is also an expression of relationship. People will say to me: "You are dreaming!" and that "we haven't done anything like that for a long time! And besides, it's impossible to prostrate oneself in our churches now, with our pews and seats." Yet many still do; for instance, our sisters and brothers the Muslims prostrate themselves. And the practice of pros-

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Father Joseph Gelineau, S.J., author, composer, is pastor of Écuelles, Seine-et-Marne, France. This is the second article in a series drawn from the French original which appeared in Célébrer #227 (January 1993). Célébrer is the monthly journal of the Centre National de Pastoral Liturgique in Paris, published by Les Editions du Cerf.
And Genuflection?

From ancient times until very recently, genuflections were a practice of the faithful in the liturgy, but genuflection is seldom practiced anymore. What explains it?

First, we have to distinguish between praying on our knees and making a genuflection.

Prayer on one’s knees is an intense form of supplication, like the prayer of the debtor before his creditor in the parable: “Pay me what you owe!” This intense form still exists in private prayer. It still retains its meaning in the great penitential moments of public prayer: on Ash Wednesday, at penitential celebrations, times of forgiveness, pilgrimages, and the like, even though the physical arrangement of some place may not permit ease in making this gesture. It still exists as well as part of the contemplative prayer of eucharistic adoration.

Genuflection, on the other hand, consists of a bending of one knee (or two) out of respect before someone, followed by the person standing up again. It is said that this gesture was brought into the liturgy of the West from the court ceremonial of the Holy Roman (Roman-Germanic) Emperor, from genuflection before the bishop to genuflection before the Blessed Sacrament.

The bare vestige of this gesture remaining in current practice and used by people ranging in age from members of the children’s choir to college students, as seen when a person enters or leaves a church, is a rather acrobatic but rarely an aesthetically pleasing operation. It is most certainly not the same gesture of respect that is seen in those admirable donors whose images appear at the bottom of certain Flemish paintings! But those images retain for us the feelings of an imposed conformity in another age. So isn’t it a good time to begin teaching children how to make a respectful bow, the modified form of prostration? And wouldn’t it be a practically effortless thing to propose to the faithful, a gesture that would free us from rigid conformity, the awkwardness of our vestigial practice, but which would retain for us a sense of awe and respect.

tration in prayer groups and in private prayer has been rediscovered by many people. Why should we not, then, hope for its return one day in the liturgy?

If we cannot hope for its return in its fullest form, at least we may rediscover the profound bow from the waist, which is a modified form of prostration and possesses the same meaning of adoration. It’s a simple non-ostentatious gesture, accessible to almost everyone and of no difficulty to most of us.

Picture it: the liturgy begins. The priest and ministers arrive before the cross or the altar. They bow. There’s nothing like a profound bow made in silence, held for a little while, to mark the entrance of the whole assembly. It brings the entrance song to a close with silence and prayer. Everyone straightens up: “In the name of the Father . . .” If such things are done in a significant and rich way, children will begin to imitate them, and even the adults will begin to bow in the same way.

One might wax ironic about non-participatory liturgy for “couch potatoes” and grieve over those who do participate, but who are as “stiff as boards.” But judgment and condemnation are not the goal sought in these reflections. After all, the collective rites of worship allow for a measure of freedom. Rather, the goal of these reflections is to help us understand what has been lost in depriving ourselves of these great and eternal gestures of human prayer, gestures which are also the marks of a civilized social life: the little courtesies of greetings, bows, and so on.

Certain moments in the liturgy call for bowing: before the first sign of the cross, after each elevation, and especially at the moment of receiving the Body and Blood of Christ. The absence of such a gesture of respect, at the sacramental moment par excellence for all those who participate in the eucharist, seems especially regrettable. Our Eastern brothers and sisters bow at the moment when the “holy gifts” are carried through the assembly, and they bow again at the epiclesis (the invocation of the Holy Spirit in the eucharistic prayer).

The bottom line in these reflections is this: My spirit has more of an opportunity to be in prayer when my body in its attitude and motions signifies the inward action of my prayer.

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Back to Basics

On the Way Out

Americans love to stand in the doorway and talk for a while, even after they've said good-bye. That may be why we're uncomfortable with the very brief "wrap-it-up-and-let's-get-out-of-here" model for the dismissal rite of the Order of Mass. According to the General Instruction (§57) the rite consists of only two actions (though two more may be added, according to other rubrics, and a third addition is optional in the "American Usage" of the Order of Mass).

In its simplest and clearest form, the concluding rite consists of the priest's greeting and blessing (which on certain occasions "is expanded and expressed in the prayer over the people or another more solemn formulary") and the dismissal of the assembly "which sends each member back to doing good works, while praising and blessing the Lord."

This seems kind of abrupt to us, so a lot of communities use the options in the GIRM to extend the rite. First they add the announcements before the blessing (§124)—note that these are supposed to be brief. Next (action four), the priest "as a rule... he will have the assembly turn around and kiss the altar, makes the proper reverence with the ministers, and leaves" (§125). Later rubrics (§141) add the detail that the ministers "leave in the manner followed for the entrance procession." If the ministers are going to process out, it is nice that the rest of the assembly (or a large portion of it) wait politely as they make their way down the middle aisle to the front door.

What do the people do while they're waiting? Sing, perhaps, though rarely have we followed the directions of the General Instruction on music in the dismissal rites. The greeting and blessing by the priest and the responses by the rest of the assembly should normally be treated as one of those parts of the Mass "to be sung by the priest or ministers with the people responding or by the priest and people together" (GIRM §19), and the Sacramentary provides music for the simple blessing as well as for the solemn blessings and the prayers over the people. Like the blessing, however, the dismissal is usually sung except in Easter Week, perhaps, though this

Still, parishes righteously cling to the practice of singing a hymn as the final action of the Mass, and priests and musicians routinely criticize those who seem to take seriously the deacon's announcement (whether spoken or sung): "The Mass is ended, go in peace." Musicians vainly try to get the procession of ministers not to move until at least a couple of verses of this hymn have been sung, and priests who don't move until the final verse face martyrdom by trampling when they do leave. Yet, surprisingly, in at least some parishes that have tried to cut out this final hymn or replace it occasionally with instrumental music, people have complained that things don't feel "finished" unless they are allowed to sing.

The recessional song has never been an official part of the rite; hence musicians are free to plan music which provides an appropriate closing to the liturgy. A song is one possible choice. However, if the people have sung a song after communion, it may be advisable to use only an instrumental or choir recessional.

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Best wishes to the Galveston-Houston Chapter, which met in September to reorganize and set goals as the Chapter proceeds in a new direction.

If your Chapter has been inactive, perhaps now is the time to get it going again. Call the National Office for assistance.

Rick Gibala
National Chapter Coordinator

Altoona-Johnstown, Pennsylvania

Rev. James Chepponis facilitated a day of reflection for ministers of music on October 23 at Mt. Aloysius College in Cresson.

Rosalie Beatty
Chapter Director

Belleville, Illinois

Father Roger Karban gave a presentation on the psalms for Cycle B at St. Bernard Parish, Albers, on October 12. On November 9, we held a roundtable on liturgy with children at St. Bruno Parish, Pinckneyville. And an Advent program was offered at St. Francis College Church, St. Louis.

Doug Boyer
Chapter Director

Charleston, South Carolina

On October 22-23, with Sr. Suzanne, RSM, as leader, A Taste of Taizé was presented at St. Peter Church, Columbia. Sr. Suzanne has initiated the spirit of prayer and musical richness of Taizé at the Mercy Center in Burlingame, CA.

Robin Nazor
Acting Director

Cleveland, Ohio

Kevin Keil led members in a music showcase of Advent-Christmas music at St. Noel’s Parish, Willoughby, on November 7.

Joe Lascio
Chapter Director

Dubuque, Iowa

Musicians from Iowa attended the second annual Day of Renewal on November 14. The theme was “Silent Music of the Hearts: Refreshing God’s Presence.

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Scranton, Pennsylvania

Chapter members met for supper at 6:00 p.m. on November 16. Our after-dinner meeting was followed by a presentation on music for liturgies with children. Doreen Ignatovich was the presenter for the Eastern Meeting, held at St. Theresa Church in Shavertown, and Sr. Esther Falzone was the presenter for the Western Meeting, held at St. Boniface Church in Williamsport.

Paul Ziegler
Chapter Director

Indianapolis, Indiana

On November 12, Valerie Phelps led a workshop titled “The Care and Feeding of the Human Voice.” She worked on breathing, warm-ups, and general preventive maintenance for the voice. This workshop followed a dinner, and both took place at St. Jude Church.

Paul Slinger
Chapter Director

Pittsburgh, Pennsylvania

In October, Chapter members addressed various ministries in four simultaneous “breakout” discussions at St. Louise de Marillac Church, Upper St. Clare. Leading the discussions were Rev. Daniel Valentine, Sr. Cynthia Serjak, RSM, Ms. Pat Morgan, and Rev. Eric Diskin. On November 22, we held our annual liturgy and dinner at Holy Trinity Church, Moon Run. Richard Moser was the host; Msgr. Daniel Dinardo presided at the liturgy; and the new Chapter officers were installed.

John Miller
Chapter Director

Rapid City, South Dakota

Members of the Chapter met on October 9 at St. Patrick Parish, Wall. Margaret Thompson gave a presentation on unaccompanied ritual music. Myron Volk led the singing, and five persons reported on their participation in the National Convention in St. Louis. Jackie Schnitgrund and Eleanor Solon, OSB, presented the essentials involved in preparing the Sunday celebration of the eucharist.

Eleanor Solon, OSB
Chapter Director

St. Louis, Missouri

Jeanne Cotter and David Haas were featured in a concert at St. Clement Church on November 29.

David Kowalczyk
Chapter Director

Sioux Falls, South Dakota

Chapter members gathered in November for workshops on the theme of unity in variety, presented by Jean Klein in both Waterloo and Yankton. Resources and planning for Lent were also topics for discussion.

Jane Rokuske
Chapter Director

Washington, DC

The October meeting, held at Holy Redeemer, College Park, MD, was a stimulating session of mutual advice. Questions on liturgy, interpersonal concerns, and practical dilemmas were all thrown open for discussion.

Mary Ann Evon
Chapter Director

Trenton, New Jersey

Musicians gathered for evening prayer at St. David the King Church, West Windsor, on October 3. Sr. Linda Gaupin, associate director of the NCCB Secretariat on the Liturgy, was the keynote speaker for our Liturgical Ministries Conference on October 9 at Rider College, Lawrenceville. We held a workshop on vocal techniques on October 24 at St. Francis of Assisi, Long Beach Island, and three workshops for instrumentalists on November 7 at Our Lady of Sorrows Church, Mercerville.

Donna Marie Clancy
Chapter Director

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Workshop featuring Barbara Marian at St. Patrick Church. Contact Jon at the NPM National Office, (202) 753-5800.

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HARTFORD
July 8-15
Thirteenth Annual Lifespan Impact Course: Lifespan Voice Education in the Real World. Faculty: John Cooksey, Patricia Felt, Elizabeth Grefsgaard, Alice Fyvri, Axel Theimer, and Leon Thurman. Sponsored by the VoiceCare Network. Place: Hart School of Music, Hartford. Contact: The VoiceCare Network, Dept. of Music, St. John's University, Collegeville, MN 56521. Phone: (612) 363-3374; fax: (612) 363-2504.

D I S T R I C T  O F  C O L U M B I A

WASHINGTON
June 26-30

F L O R I D A

ORLANDO
April 27-29
Workshop featuring Paul Alexander at the Clarion Hotel. Contact John Ryan at (516) 683-3194.

ORLANDO
June 27-July 1

G E O R G I A

CONYERS
June 13-17

I N D I A N A

NOTRE DAME
April 17-21
Workshop: Preaching the Word. Place: Fatima Retreat Center. Contact: Notre Dame Center for Pastoral Liturgy, PO Box 81, Notre Dame, IN 46556. (219) 631-5435.

K A N S A S

LAWRENCE
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COVINGTON
June 27-July 1

MASSACHUSETTS

IPSWICH
May 20-21
Concert and workshop featuring Marty Haugen. Sponsored by the La Salette Shrine Community. Place: National Shrine of Our Lady of La Salette, Ipswich. Overnight housing available. Contact: Mary Sepich at (508) 468-2841 or Gail Cole at (508) 468-2956.

LEXINGTON/BOSTON
April 15-16
Concert featuring David Haas at St. Brigid Church, Lexington, on April 15. Workshop on April 16 at Boston College, Newton Campus. Theme of workshop: Celebrating the Sacraments: Our Encounter with Christ. Sponsor: Georgetown Center for Liturgy, Spirituality and the Arts. Contact: Georgetown Center, 3513 N Street, NW, Washington, DC 20007, or call Barbara Conley Waldmiller at (202) 687-4420.

WORCESTER
May 13
Eccumenical Hymn Festival with Dr. Paul Manz. Sponsored by The Liturgical Conference. Place: Trinity Lutheran Church, Worcester. Contact: Trinity Lutheran Church, 73 Lancaster, Worcester, MA. (508) 753-2989.

MINNESOTA

COLLEGEVILLE
July 22-29
Thirteenth Annual Lifespan Impact Course: Lifespan Voice Education in the Real World. Faculty: John Cooksey, Patricia Felt, Elizabeth Grefsheim, Alice Fryor, Axel Theimer, and Leon Thurman. Sponsored by the VoiceCare Network. Place: St. John's University. Contact: The VoiceCare Network, Dept. of Music, St. John's University, Collegeville, MN 56321. Phone: (612) 363-3374; fax: (612) 363-2504.

MISSOURI

KANSAS CITY
May 3-5

NEW HAMPSHIRE

EXETER
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Workshop featuring Gregory Norbert at St. Michael Church. Contact Julie Hayes at (603) 772-3916.

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NEW YORK

NEW YORK CITY
April 28-30

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June 20-24

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MONTREAT
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BISMARCK
June 15-17

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April 23
Workshop featuring Bernice Marie Hatch at the Catholic Pastoral Center. Contact the Liturgy Commission Office at (403) 469-7672.

OREGON

ROSEBURG
April 16
Workshop featuring Jim Hansen at St. Joseph Church. Contact Jim Hansen at (503) 233-8342.

Pennsylvania

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ments: Our Encounter with Christ. Place: St. Joseph University. Sponsor: Georgetown Center for Liturgy, Spirituality and the Arts. Contact: Georgetown Center, 3513 N Street, NW, Washington, DC 20007, or call Barbara Conley Waldmiller at (202) 687-4420.

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HAMPTON ROADS
June 13-17


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LACEY
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Workshop featuring Roc O’Connor at Priory Spirituality Center. Contact Lucy Winkoop, OSB, at (206) 438-2595.

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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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Until the advent of digital audio, the normal way to record and replay sound waves was through analog systems. Sound waves picked up by a microphone were transformed into an uninterrupted sequence of electrical oscillations, which could be recorded on an analog storage medium, such as a vinyl record or a magnetic tape. Ideally the grooves cut into the vinyl by a vibrating stylus or the oscillations in the magnetic field recorded on the tape would match, on playback, the electrical oscillations produced from the sound waves picked up by the microphone. Analog recording had several drawbacks, however. Each time a copy is made from the original "master," there are certain losses in quality that occur. Each time the recording is played, background noise and distortion increase.

How Big's Your Converter?

Digital audio technology operates in a different way than analog recording. It uses computer technology to store sound waves by transforming them into enormous columns of numbers, and it is able to reproduce and process these digitally stored memories without loss. In general, however, digital technology still relies on some aspects of the old analog system, such as microphones to pick up the sound and transform it into electrical signals. The necessary link between the analog and digital worlds is provided by "analog-to-digital" or "AD" converters.

They are to be found in every piece of digital equipment that is able to record or process sound in any form. Their task is to check regularly on the strength of the electrical current in the sound channel and to give it an appropriate number. To do this, they take a "sample" of the current; the regularity at which this happens is determined by the "sampling frequency." For a compact disk (CD), this frequency is 44.1 kHz, or 44,100 numbers per second in one channel.

Just how high these numbers may be at a maximum or, in other words, how fine the gradations are between samples, is determined by the "bit-length" that the converter can handle. As all digital computations are processed on the binary system (as a combination of ones and zeroes), an eight-bit-long number can only have a value between 0 and 255. (In the binary system, the highest eight-bit-long number is 11111111. This number translates into "base ten" as 128+64+32+16+8+4+2+1 = 255.) A piece of equipment or the soundcard of a computer that uses eight-bit converters will always sound worse than a unit with sixteen-bit converters, which represent the same analog sample as a number with 65,536 values. In other words, the sixteen-bit converter achieves finer gra-
Sequencing and Mixing

After being transformed from sound waves into bits, the recorded sound has to be stored. In a digital studio this is carried out either on a digital multitrack recorder or on suitably large hard disks in a computer equipped with the necessary software. It is immaterial to a hard disk what is being recorded or what it is asked to reproduce at a certain time, so a programmer using the appropriate software can order a disk to make it appear as if certain passages of music, recorded separately, are actually connected. It does this by informing the hard disk, now and then, at what point it should continue playing. (The “now and then” is determined by the person using the program.) This makes it possible for the computer operator to impose a desired sequential order on the transformed sound waves. If a musician made a mistake during the recording, for instance, this error can be removed and replaced by another sequence that was recorded and stored later.

Disk systems have another advantage over tape storage systems. Computer disks can handle the separate tracks of a multitrack recording (various voices, instruments, and so on) completely independently of one another, and they can “correct” separate tracks so that they accord better with each other. Many programs, for example, offer the possibility of transposing the pitch of separate passages, or of keeping the pitch the same, but altering the length of one or another passage.

Once the sound data have been put into the correct sequence, they usually have to be mixed from several tracks onto a stereo track. During this process various effects may be added, such as reverberation, echo, delay, choir, and so on. Editing arrangements like these, however, usually require a great deal of calculating capacity and therefore usually have to be performed by external sound effects devices, which are actually only special computers with specific operating programs and controls. Quite a few multitrack editing systems offer a mixing console simulated by the program, which can be used to adjust sound filters (EQs), volumes, and signal channels.

Synthesizers and Samplers

The term “digital audio” encompasses not only the way sound is recorded, but also the way it is produced and reproduced. Nowadays sound emerges not only from acoustical musical instruments but also from digital sources like synthesizers and samplers. Unlike their analog counterparts, digital synthesizers combine columns of numbers according to various mathematical formulae that describe the ways the sounds are constructed. Although this technology makes possible the production of sounds, or “noises,” created without any natural source, it turns out that sounds are more interesting to the ear if they are created by a synthesizer that uses tiny but characteristic fragments of natural “noises” stored in its memory as its point of departure.

MIDI at last

The commands for playing the sounds and for changing the programs and the parameters of the musical and sound effects equipment are nowhere near as extensive as the digital audio data, and they can be transmitted between the equipment and the computer programs (such as sequencers, for example) using the simple MIDI command language. Primarily, then, MIDI has nothing to do with digital audio but, secondarily, it is an indispensable medium in most studios for controlling audio equipment. The partly automatic operations of a mixing console are often performed via MIDI.

Once the sound waves reach the end of their electronic journey, they are usually stored on digital tape. Copies can be made from this tape without distortion or increasing background noise. Then, in order for the listener to actually hear the recorded sound, the transformed sound waves must revert to music, a task performed by the “digital-to-analog” (or DA) converters. They turn the numbers back into sound.
Hotline is a membership service listing members seeking employment, churches seeking staff, and occasionally church music supplies or products for sale. A listing is printed twice (once each, usually, in Pastoral Music and Notebook) for a fee of $15 to members, $25 to nonmembers. Ads are limited to fifty words each; we encourage institutions offering salaried positions to include the salary range in the ad. Please allow two months from the time copy is received until it is published. (Information will be available by phone as soon as it is received.)

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

Position Available

**Director of Music Ministry.** Preparing and planning music for weekend liturgies including choirs and cantors. Keyboard skills and background in liturgy are preferred. Starting date July 1, 1994. Résumé to: Fr. Donald Przybylski, St. Stanislaus Parish, 838 Fremont Street, Stevens Point, WI 54481. (715) 344-9117. HLP-4344.

**Organist/Pianist.** Solid music ministry in existence. 3-4 weekend liturgies; 4 choirs and rehearsals; extras as needed. Organ and piano skills required. Salary negotiable. Contact Dan Mahoney, St. Matthew the Apostle Church, 81 Seymour Avenue, Edison, NJ 08817, or phone (908) 985-5063. HLP-4345.

**Director, Office of Worship.** Masters Degree in Liturgical Studies or related field. Three years leadership in parish liturgies. Starting salary range: $26,100-$33,500; medical, retirement benefits. Begin July 1, 1994 or sooner. Interim position available immediately. Qualifications and benefits as above. Can lead to permanent position. Send résumé and references to: Moderator of the Curia, Box 1248, St. Cloud, MN 56302. HLP-4346.

**Director of Liturgy and Music.** Oversee all liturgical planning and music for church and school. Full competence required in organ, choir direction, cantor training, volunteer management skills, thorough understanding of the liturgical documents and the use of music in the liturgy. Résumé to: St. Gabriel Church, 9925 Johnnycake Ridge Road, Concord Township, OH 44060. (216) 352-8282. Position available July 1st, 1994. HLP-4347.

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Catholic Graduate Student. Assistant organist position at St. Lawrence Center in conjunction with organ/church music degree study at University of Kansas. Available Fall 1994. Organ study with Dr. James Higdon, Dr. Michael Bauer. Scholarship offered through St. Lawrence Center and University of Kansas. Résumé: St. Lawrence Catholic Campus Center, Mr. Lynn Trapp, Director of Chapel Music/Organist, 1631 Crescent Road, Lawrence, KS 66044. (913) 843-0357. HLP-4353.

Director of Liturgy. Vatican II community; 1,200-family parish. Position available July 1, 1994. Work with Director of Music Ministries and other staff members. Qualifications: Masters degree or equivalent. Salary commensurate with degree and experience. Send résumé and transcript to: James W. O’Neill, OSFS; St. Paul the Apostle Parish; 2715 Horse Pen Creek Road; Greensboro, NC 27410. HLP-4354.

Organist/Cantor Director. Organist/Cantor Director position for Saturday and Sunday liturgies. Knowledge in contemporary Catholic liturgy and music is required. Salary negotiable. Position begins June 1, 1994. Please send résumé and references to: Msgr. Peter Armstrong, St. Pius X Church, 1100 Woodside Road, Redwood City, CA 94061. HLP-4355.

Music Director. Large Catholic parish seeking creative, enthusiastic, and collaborative professional. Requires proficiency in keyboard, leading assembly and various music groups (youth, children and adults), working with Worship Commission and staff. Send résumé, salary requirements, and references to: Search Committee, St. Michael Church, 315 W. Illinois Street, Wheaton, IL 60187. HLP-4356.

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Music Director. Choral music and organ priorities, prefer degree in keyboard performance. Send résumé, references, and audio tape demonstrating facility with different musical styles, choral, and organ abilities to: Fr. Joseph Waters, Cathedral of St. Jude, 5815 Fifth Avenue N., St. Petersburg, FL 33710. Deadline 4/5/94, to begin work 7/1/94. Salary and benefits begin at $35,000 but are negotiable. HLP-4358.

Minister of Liturgical Music. Full-time. Proficiency in keyboard, vocal, and Roman Catholic liturgical principles. BA in music or related field, three years experience. Salary, benefits follow diocesan policy. Apply by 4/15/94. Résumé to Search Committee, St. Bede Parish, 10 Harrison Avenue, Williamsburg, VA 23185. Fax: (804) 253-1193. HLP-4359.


Director of Music/Liturgy. Parish of 4,500 families with liturgy as central focus. Strong background of liturgy necessary. Minimum—Bachelor’s degree in music. Must be an accomplished organist and pianist and experienced in working with cantor, choir, and assembly. Job description available upon request. Send résumé to: Reverend Joel Porter, Saint Isidore Parish, 427 West Army Trail Road, Bloomingdale, IL 60108. (708) 529-3045. HLP-4363.

Director of Music. Full-Time. 2,600-family parish. Looking for progressive, dynamic, and innovative musician to direct...
choirs and contemporary groups. Proficient in keyboard and choral skills. Required: strong liturgical, musical, and interpersonal skills. Send tape and résumé to St. Jerome Pastoral Council/Search Committee, 10815 N. 35th Avenue, Phoenix, AZ 85029. HLP-4364.

Liturgist/Director of Music. 650-family progressive, Vaticana II parish using Worship III/Gather seeks full-time liturgist/musician to be part of collaborative ministry team. Minimum Bachelor's degree in music; solid organ, piano, choral proficiency; thorough knowledge of Catholic liturgy required. Salary: mid to upper 20s. Résumé and three references to: Rev. John A. Long, Sacred Heart Catholic Church, 1115 Locust Street, Columbia, MO 65201. HLP-4366.

Director of Music/Liturgy Coordinator. 2,300-family Chicago suburban parish. 3 choirs, 3-octave Schulerich handbells, new 2-manual Rodgers organ, rebuilt baby grand in loft, rebuilt Chickering grand piano on main floor. 3 accompanists on staff. Keyboard/conducting/vocal skills a must. Position available July 1st. Résumé to Stephen Palanca/St. Joseph Church, 17591 Dixie Highway, Homewood, IL 60430. (708) 798-8412. HLP-4367.

Director of Music. Catholic parish seeks professional to direct adult choir, develop youth/handbell choir, train cantors, teach middle school music. Salary (30K+) commensurate with experience. Send inquiries to: Search Committee, Holy Rosary Church, 4851 Park Avenue, Memphis, TN 38117. Deadline 5/31. HLP-4368.

Music Director. Church with a view seeks full-time music director for 1,700-family beach parish. Children's choir, adult choir; coordinate music for weddings, funerals, baptism. Music degree, cantoring, keyboard skills preferred. Creative, energetic, personable spirit required. Bilingual (English/Spanish) helpful. Contact: Rev. Francis Moran, Our Lady of Fatima Church, 105 La Esperanza, San Clementi, CA 92672. (714) 492-4101. HLP-4369.


Director of Parish and School Music Program. Full-time; 2,200-family parish. Requires a creative, dynamic person, good interpersonal skills and knowledge of liturgy, organ, and vocal. Responsible for church and school music programs. Competitive salary; diocesan benefits. Contact John Wombough, Snelling Personnel, 10199 Southside Boulevard, Suite 100, Jacksonville, FL 32256. Phone: (904) 464-0233; fax: (904) 464-0324. NO FEE. HLP-4371.

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O Be Joyful. Cynthia Dobrinski. No. 1603. $2.95. Written for 3-5 octaves of handbells, this work as suggested by the title is joyful and fast-paced. It is one which your ringers will enjoy playing. The excellent writing skills of Ms Dobrinski are once more exemplified in this selection which is subtitled “Psalm 16:11.”

Five Easy Celebrations. Michael R. Keller. No. 1615. $5.95. The composer’s notes to these five original settings describe the works as follows:

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Trumpet Tune Fanfare. Henry Purcell. Arr. Arnold B. Sherman. No. 1635. $1.95. This work which is written for 2-3 octaves of bells and optional trumpet would be within the playing capabilities of most choirs and would work well for weddings, graduations, and for any occasion for which an instrumental processional or recessional is desired.

Make a Joyful Sound. Barbara Kenyon. No. 1577; No. 1599. $2.50 each. This work has two separate arrangements. No. 1577 is for 2-3 octaves and No. 1599 is for 4-5 octaves of handbells. This bright sounding, quick-paced composition would be a wonderful exercise for choirs who want to practice in table damping.

Bell Canto Jubilo. Rudy Shaw Hollis. No. 1572. $2.50. This composition is a fast-paced work consisting primarily of eighth note patterns with an occasional dotted eighth-sixteenth note pattern. A few thumb dampers and shakes are included for good measure! This selection would be a good choice for a prelude or for use during the preparation of gifts.

The following selections are published by Choristers Guild.

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A German Christmas. Arr. by Margaret Tucker. No. CGB134 (handbell score); $2.50. No. CGB 135 (chimes and flutes); $2.50. This work is a medley of five traditional German carols: Still, Still, Still; Ihr Kinderlein Kommet; Zu Bethlehem Geboren; Kling, Glockchen; and O du frohliche. Performance options are as follows: handbells (3-5 octaves) and SATB; handbells and 1 or 2 flutes; handbells and chimes (2-3 octaves); handbells and string quartet; handbells and organ (playing vocal part). A bell choir must be capable of executing thumb damps, shakes, and sixteenth note patterns to perform this medley.

Three for Christmas. Arr. by Michael Bedford. No. CGB 138. $2.50. The tunes arranged in this collection are God Rest Ye Merry, Gentlemen; Greensleeves; and Carol of the Bells. These three selections range in difficulty from easy to medium and incorporate many of the special techniques that ringers enjoy, including tower swings, thumb damps, and plucks.

Jean McLaughlin

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Choral Recitative

Rorate Caeli. Richard Proulx. SATB, Soprano solo. Paraclete Press, PPM-09215. $1.60. This Advent plainchant is beautifully arranged in a variety of textures with harmonies that enhance theunch of the chant melody. The text is in Latin and English.

Matin Responsory for Advent. Larry Palmer. SAB, cantor. Randall M. Egan, EC-241. $1.10. Written in a style influenced by plainchant, this prayerful work feels both ancient and modern.

In Dulci Jubilo. Arr. Martin Dicke. SATB, opt. handbells. Augsburg Fortress, 11-10137. $1.30. An extremely effective arrangement and an opportunity for the handbells (18-21 bells) to accompany the choir. The a cappella portions may be accompanied by piano, but handbells should be preferred to a keyboard accompaniment.

Silent Night. Franz Gruber. Arr. Wolfgang Linzner. SATB. Randall M. Egan, EC-304. $1.10. This arrangement uses a slightly updated harmonie treatment that is pleasing and comfortable. The text is in German and English. It is possible for a congregation to sing along.

Shepherds, Shake Off Your Drowsy Sleep. Gordon Lawson. SATB, organ. Randall M. Egan, EC-305. $1.25. A wonderful new Christmas carol that can be used as a prelude. There are a variety of textures and pleasant undulating shapes.

Come Ride with Kings. Arr. Austin Lovelace. SATB, organ. Randall M. Egan, EC-218. $1.10. An Epiphany processional based on a Sussex carol. It can be performed without the accompaniment. A wonderful processional with an ending that truly arrives.

Strengthen for Service, Lord. Austin Lovelace. Unison, keyboard accompaniment. Randall M. Egan, EC-227. $1.10. This easy-to-learn communion anthem with a text from the Liturgy of Marabar can be varied by assigning various sections of the choir to certain phrases. The accompaniment is easy but artful.


O Sing unto the Lord. Ruth Watson Henderson. SATB, Soprano solo, flute, horn, organ. Oxford University Press, 94-236. $1.50. Although written in triple meter, the measures frequently alternate between 3/4 and 6/8. This work makes good use of the flute, horn, and soprano solo. Any choir will enjoy rehearsing and singing it.

Whom Should I Fear? Noël Goemanne. SATB, organ. Harold Flammer Music, A-6738. $1.10. A gentle work with organ as the preferred accompanying instrument. The text is based on Psalms 27 and 31. There is a passage that can be assigned to a soloist and one in which the choir can sing a cappella.

James Callahan

Books

Celebration of the Word


The revision of the Lectionary may certainly be hailed as one of the great triumphs of the Second Vatican Council. Not only have "the treasures of the Bible [been] opened up more lavishly," as the Constitution on the Sacred Liturgy (#51) instructed, but the Roman Lectionary has become the prototype for lectionaries in

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several other Christian churches. The proclamation of Scripture at liturgy has also come a long way in the last twenty years: Women have joined men in the ranks of lectors, and more and more parishes are giving serious attention to the formation of lectors for a strong and effective proclamation of God's Word.

While celebrating and giving thanks for these positive developments, we must still acknowledge that the liturgy of the word in many parishes is far from the powerful experience of God's presence envisioned in church documents. With more than twenty years of experience with a reformed liturgy of the word under our collective belts, it may be time to step back now and reflect on our pastoral practice. Lucien Deiss's recent book is a helpful guide to such reflection.

Reading *Celebration of the Word* is akin to sitting at table with a wise grandfather. Father Deiss, a pioneer in biblical and liturgical renewal, reminds the reader of the liturgy constitution's original vision and intent in ordering the reform of the liturgy of the word. Rather than getting lost in numerous practical details, Deiss emphasizes the spirit of the reform, the "why" behind the "how." In poetic phrases reminiscent of early postconciliar writings on liturgical renewal, he draws on Scripture, early Christian sources, church documents, and the practice of the Eastern Churches to elaborate his points.

Most of the book's seven chapters address separate elements of the liturgy of the word: readings, psalm, homily, prayer of the faithful. Pastoral musicians will appreciate Deiss's treatment of the music for the responsorial psalm in chapter three. Among other points, he argues that the musical psalm tone must reflect the character of the particular psalm: "An anemic psalm tone must not level all into a pious droning" (page 49). Given his enthusiasm for singing the psalm, it is odd that Deiss does not include comments on the ministry of psalmist or cantor in his chapter on the "actors in the celebration." (That same chapter, however, does speak eloquently of the assembly's role as celebrant of the liturgy.)

There are a few other shortcomings in the book. For example, the term "general intercessions" is never used in Deiss's otherwise comprehensive treatment of the "prayer of the faithful" (or "universal prayer," as he alternately names it). Since this translation was aimed at an American audience, it would have made sense to use the terminology found in the American editions of the ritual books. Still, it is encouraging to hear words of affirmation and hope for the ongoing work of liturgical renewal from one who has labored in the field so long and so faithfully. Participants at this summer's NPM Convention on "Word and Sacrament" in Philadelphia will find this book an excellent preparation for the work of the Convention.

Liturgy in a Multicultural Community


For the last decade the name Anscar Chupungco has been synonymous with excellent research and sound advice on the task of liturgical inculturation. Chupungco's two books on the subject, *Cultural Adaptation of the Liturgy* (1983) and *Liturgy of the Future* (1989; both Paulist Press) have been favorably re-
viewed in this column (see Pastoral Music 7:3 [February-March 1983] 66 and 15:2 [December-January 1991]51-3). Now, one of Chupungco's former students has published a little book that helps to move the discussion of liturgy and culture in the United States a step forward.

Mark Francis joined the Word and Worship faculty of the Catholic Theological Union in Chicago after serving for several years in Latin America and earning a doctorate in liturgy at Rome's Liturgical Institute of St. Anselm, where he studied with Chupungco. His book, Liturgy in a Multicultural Community, part of the "American Essays in Liturgy" series, addresses a pastoral reality faced by more and more American parishes, that is, corporate worship in a community made up of several distinct cultural groups.

Francis begins with the relation of culture, faith, and liturgy in the contemporary U.S. church. He argues against an isolationist approach that would "so respect the different cultures within the parish as to think that the various people who are a part of them all live in a vacuum and are unaffected by the other cultures which make up the community and the larger society" (page 16). Rather, he suggests, authentic multicultural sensitivity involves acknowledging that people "speak and act out of a particular cultural vision and yet are open to having this vision altered by honest dialogue . . ." (page 18).

In the second and third chapters, Francis discusses multicultural worship among the early Christians and the interplay between liturgy and culture in subsequent centuries. This type of historical overview helps to liberate the reader from the assumption that things have always been a certain way, while illustrating how our ancestors in the faith dealt with similar situations. Francis shows how culturally diverse the early church was, and how this caused divisions among the first followers of Christ. He goes on to note that culturally framed devotions flourished during the period of liturgical uniformity following the Council of Trent. Reviewing the phenomenon of ethnic parishes in the United States, Francis recalls the diverse styles of celebration among the different Catholic immigrant groups.

Today, as he explains, the church in the United States faces a rather new concern: Instead of comprising a single cultural group, today's parishes often count at least two, and often three to five, cultures among the backgrounds of the worshippers. The challenge now is "multicultural worship," that is, "a conscious attempt at helping all members of the assembly, regardless of their culture and language, feel 'at home' at worship" (pages 49-50). This effort involves much more than translating the texts of the liturgy into the various languages spoken by members of the assembly. Francis cites the Guidelines for Multi-Lingual Masses from the Federation of Diocesan Liturgical Commissions (FDLC) as a good first step in addressing multicultural worship. (The complete text of this brief document is reprinted as an appendix in the book.) He then makes several specific suggestions for pastoral practice.

As does the FDLC document, Francis asserts that "different cultural groups of the parish have a right to worship regularly in their own language and in their own cultural idiom" (page 52). Multicultural celebrations would, then, be extraordinary occasions for bringing the parish together as one community. A parish with separate weekend Masses in Spanish, Haitian, and English, for example, would have a single multicultural
celebration for occasions such as the Triduum, Christmas Midnight Mass, and Thanksgiving, as well as for communal celebrations of reconciliation, baptism, and the anointing of the sick.

Francis rounds out the book with questions and suggestions for such multicultural celebrations. Since he is exploring relatively new territory, he is careful to avoid making blanket statements.

For a small book, Liturgy in a Multicultural Community has more than its share of typographical errors. Nevertheless, it is an important book for those in pastoral ministry as well as for liturgical scholars in the academic community. Mark Francis has moved the discussion of liturgy and culture to a new level: may this healthy and much needed discussion continue.

Paul Covino

Plainsong in the Age of Polyphony


This informative and fascinating book is a collection of eight in-depth essays that make it easier to trace Gregorian chant through the polyphonic web that later eclosed it. Although the book's focus is on the enigmatic concept of performance practice, the authors also deal with the important topic of the music itself.

Each of the eight essayists has something provocative to say. John Caldwell's article, for instance, opens the book with a survey of plainchant history and practice, ending with polyphony from 1250 to 1550. The essays by Rebecca Baltzer and Margot Fassler are exceptionally readable and positively entertaining. Baltzer's essay uses the apt title "The Geography of the Liturgy at Notre Dame of Paris," for the shape of the building does indeed create the shape of the liturgy and its sound.

Other articles round out the book with comments on Machaut's Mass of Notre Dame (again, a study of liturgical and musical space, this time at Reims); the music of Okegh; performance and patronage at Mantua; Parisian chant manuscripts; and the performance of chant in the Renaissance and its interaction with polyphony. Taken together, the essays show that "the study of the chant is not a single discipline," but involves the daunting task of integrating liturgics, architecture, art, history, and other disciplines.

All the articles are well documented with musical examples, footnotes, and bibliographical data, and they are decorated with some nice art work. This excellent book is part of an ongoing first-rate series called "Cambridge Studies in Performance Practice." It should be read by all serious church musicians.

William Tortolano

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Publishers

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The Liturgical Press, St. John's Abbey, Box 7500, Collegeville, MN 56321-7500

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