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<th>Country</th>
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<tr>
<td>Germany and Austria</td>
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<td>Holy Land</td>
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Call us now at no obligation, for a quote...fund raising suggestions...to make plans.
We explore the issues connected with celebrating with children. The theme for the 1995 NPM National Convention in Cincinnati is “As A Story Handled On . . .” In preparing for this Convention, I have been asking the question: What would you like to have handed on to the next generation—what values, what traditions, what hopes, what dreams?

From musicians and clergy, the answers have come back in four areas. First and foremost, we want to hand on the stories about our people and about Jesus the Christ, how he was baptized, died, and rose from the dead. Many call this “The Great Story.” Second, people want to hand on their values, their way of living . . . with justice and in peace. All the values of one generation never seem to be handed on in the same form, “one-to-one,” to the next generation: just as I have modified the values passed on to me by my parents, so the next generation will modify the values held dear by my generation.

Third, musicians want to hand on the songs that matter: melodies, poetry, and even particular words which have had meaning and have carried powerful messages about their personal stories and lives, like the great ancient “O Come, O Come, Emmanuel” and the acclamatory cry of the Easter “Alleluia.”

And finally, musicians want to hand on what they know about teaching and learning music, a process that has become “new and improved” through computer-enhanced learning, but one that remains nevertheless essential to the experience of music-making and the appreciation of music.

The Great Story, our personal values and stories, our best and most precious songs, and how to make music . . . not a bad list of the gifts we wish to give to the next generation.

In this issue, we explore our present ways of celebrating with children, what we are in fact handing on to our children. David Nastal has adapted the Royal School of Church Music’s technique for children’s choirs to the unique demands of the Catholic liturgy. The DMMD division, in conjunction with the NPM Standing Committee for Choir Directors, is exploring a way to make this material available to those working with children’s choirs. This article is a just a taste. Three publishers (Bastianini for GIA, Hommerding for Paluch/WLP, and Walker for OCP) were asked to present their views on children’s repertoire, i.e., what children should sing, since each of their companies is producing resources for celebrations with children. Comparing the responses of the three writers makes for most interesting reading.

Three additional concerns face us in this issue: teen liturgies, the new Lectionary for Masses with Children, and separate celebrations of the word with children. In several places, I have proposed a thesis that there are five styles of celebration which have emerged in the United States with the advent of the vernacular liturgy. I have called them the monastic, the ritualistic, the communicative, the dramatic, and the small group. The goals of the communicative form are to establish that liturgy is meaningful and that God is a God of immediate meaning; the goals of the dramatic model are to establish that liturgy is engaging and that God is a God of beauty. In working with teens, it seems there comes a time when some liturgical celebrations begin to lose their “meanings” for teens (due to the process of development in which young people separate from the parental world and move into the world of their peer groups). The suggestions offered for teen Masses in this issue, which move from the communicative style toward the dramatic in order to target more precisely the communicative style, are presented with caution. In the hands of a talented person, ministry with teenagers can reveal unseen vistas; but when a person without charisma appeals to a teenager, the results can be embarrassing and detrimental to their liturgical formation.

Kate Dooley provides a summary of her excellent commentary on the introduction to the Lectionary for Masses with Children. I highly recommend her work, available from The Pastoral Press, for anyone working in liturgical ministry with children.

And finally, this issue ends in controversy: Should the Church move in the direction of a separate liturgy of the word for Children or not? The Directory for Masses with Children offered a small suggestion favoring such celebrations. At the 1991 Summer Conference of the Notre Dame Center for Pastoral Liturgy, Linda Giesvin and Mark Searle both stated strong objections to such celebrations when offered on a regular basis. The positions for and against these separate celebrations are summarized by Gordon Truitt, our editor. Each parish community will need to make the decision for the children in its community.

As the summer approaches, I look forward to meeting with each of our members at our four Regional Conventions, as well as at our Hispanic Conference in October. Opportunities for furthering your specialized work in Catholic Church music abound. I encourage each of our members to take advantage of these programs and invite a friend.
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Some photographs in this issue were taken at a Sunday children's liturgy of the word at the Church of the Resurrection, Ellicott City, MD, and at a Sunday first communion celebration at Blessed Sacrament Catholic Community, Alexandria, VA.
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Letters

Better If Used

Thanks to Joan Olson for bringing up the subject of practicing on church pipe organs (Letters, February-March 1994). From a purely technical standpoint, it is generally a very good idea to keep the pipe organ in regular use rather than locking it up to be heard on Sundays only. Making the organ available for a reasonable amount of daily practice will not only help hone the skills of potential church organists, but will keep the pipe organ “limbered up,” particularly if it is one with electric action. Very few pipe organs are available for practice other than in churches. Allowing talented students to use the church pipe organ is a form of public service which will, in the long run, benefit the church.

The best way to decide whether or not it is advisable to use the organ for teaching and practice is to follow the advice of your organ tuner. If he feels the organ will not be harmed, be generous with the use of the organ. Certainly the pennies that it costs to run the blower are well spent in the advancement of church music.

Jack M. Bethards
San Francisco, CA

Mr. Bethards is the president of Schoenstein & Co., Organ Builders, San Francisco.

Reasons Invalid

In response to the letter by Joan Olson on “Pipe Organ Out of Bounds” in the February-March 1994 issue: All of the reasons given by the local priests for not being able to use the pipe organ as a practice instrument are invalid. It is actually better for the leather of the pipes if the organ is played often. Also, just playing the organ does not cause the pipes to go out of tune. And finally, being an old organ does not have anything to do with allowing only the parish organist to play it. What does the parish do when a substitute is needed?

Mary Ann Wiskur
Columbiaville, MI

Copy Enclosed

I am enclosing a copy of my letter in response to the proposed music for the new Sacramentary. I have mailed the original letter to the ICEL Secretariat as encouraged in your “In This Issue” (Feb-Mar. 1994). I am sure that there are many opinions, and I hope that your magazine will receive many copies of these opinions! Perhaps you can use these letters as a forum?

Many thanks for your wonderful

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Pastoral Music • June-July 1994
work. As a musician for a parish in the Old South (I live and work in the mountains of western North Carolina, where the fundamentalist Baptist Church reigns), I really appreciate the connectedness I feel through your magazine with other churches and Catholic musicians.
Rita Pisano
Arden, NC

Here are some excerpts from Ms. Pisano's letter to the ICEL Secretariat:

Over the past thirty years, liturgists, musicians, authors, and artists have learned to provide increasingly beautiful texts and melodies that . . . speak to the people of our church today—a people who are surrounded by music! It is a very exciting time to be a pastoral musician, and so it was with great enthusiasm that I . . . [reviewed] the newly proposed music for the Sacramentary. I was so unbelievably saddened by what I read that I re-sang through all of the music, hoping to find something I had missed . . . What I found was page after page of non-music! No melodies, no harmonies, no change from major to minor key, an entire Mass sung on (at the very most, and using the most range possible) 6 notes! . . .

[A presider who knows enough music to follow these lines . . . could sing something much more beautiful and appealing . . .] Our priests today have learned to sing the way most Catholics have . . . by remembering melodies from the radio or songs others have sung for them.

Or is it that we, as a church, are trying to maintain our connection with chant? Chant, Gregorian and otherwise, is beautiful and effective because it was written for Latin and Greek, languages based on vowel sounds. It is not nearly as effective for English, which is a consonant-based language. The most pleasing and enduring English language airs, those which teach, comfort, and praise, are highly melodic. These melodies are easily simplified for general use by the . . . repetition of patterns, starting on different notes. Ballads, hymns, and folk songs all use this effective and lovely method of en-dearing themselves . . . If we want to maintain our connectedness with chant . . . let's please do so by also maintaining the Latin and Greek words for which these lines were written! . . . In fact, the single most beautiful settings for the proposed Sacramentary are for the Greek Kyrie! These are truly wonderful! They flow and move with both the words and their meaning.

. . . Please give us melodies to love, to hum, and to take home with us, or this Sacramentary's music will go the way of the music in the present Sacramentary . . . These lovely English texts deserve better.
Rita Pisano

Ad Clarification

An ad by Music Mansion in the April-May issue of Pastoral Music stated that arrangements of some copyrighted music of certain publishers was available in standard MIDI files. In addition, the Music Mansion ad may have created the impression that NPM was modifying its support for the 1991 DMMR Resolution on the Use of Pre-recorded Music in the Liturgy. As this letter makes clear, Music Mansion did not have permission to reproduce the copyrighted music, and NPM has not modified its stand on the use of pre-recorded music to replace live musicians.

Virgil C. Funk

Music Mansion Productions would like to apologize to NPM for any misunderstanding caused regarding an ad run in [Pastoral Music], April-May issue. This ad made reference to composers licensed by O.C.P. and G.I.A. These composers' names will no longer appear in this ad. No copyrighted material by the above two publishers has been or will be distributed or advertised by Music Mansion Productions without permission of the publishers.

Music Mansion Productions claims the highest degree of integrity in working with national publishers.

Music Mansion Productions will abide by the norms established by the DMMR Resolution of 1991 regarding the use of pre-recorded music in the liturgy.

Joseph A. DiBase
Providence, RI

Mr. Joseph A. DiBase is the president of Music Mansion Productions, Inc.

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.

Pastoral Music • June-July 1994
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Convention Update

A Change for Bismarck

Because the National Conference of Catholic Bishops has changed the time for its June meeting, Bishop John Kinney will be unable to present his section of the keynote address. Present plans are that someone else will present Bishop Kinney’s address to the Convention.

Youth Meeting in Toledo

Time for a meeting of high school youth and the adults who work with them has been set aside during the Regional Convention in Toledo. The meeting will be hosted by Jim McCormick, and Jim Ryan of St. Louis (chairperson of the NPM Standing Committee of Youth Ministers of Music) plans to attend. The meeting is scheduled for Wednesday afternoon, July 20, 3:00-4:00, in the Tontogony Room at the Radisson Hotel Toledo (the headquarters hotel).

NPM Schools

Hispanic Cantor Program

In conjunction with the NPM School for Cantors and Lectors at North Park College in Chicago (August 1-5), we are offering a special evening program for cantors who work in Hispanic communities. The cost for the four-evening session is just $25, and the master teacher is Mr. Joe Gonzales from the Office for Divine Worship of the Archdiocese of Chicago. Please call the NPM National Office at (202) 723-5800 to request registration forms.

Hytrek Scholarship

Friends of Sr. Theophane Hytrek have established in her memory a full-tuition scholarship to allow an organist to attend an NPM Organ School. If you wish to apply for this scholarship for one of this summer’s Organ Schools (July 18-22, Stockton, CA; Organ/Choir Director School, August 1-5, Worcester, MA), please contact Jon Mumford at the NPM National Office as soon as possible. Note: The deadline for applications is June 15.

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NPM’s highly successful weekend program for cantors and lectors is back for its second year! The weekend is September 9-11, and the site is Mt. Aloysius College in Cresson, PA (in the Diocese of Altoona-Johnstown). The cost for the weekend is $125 for NPM members (including members of NPM-ME who hold an MENC membership instead of an NPM membership) and $150 for nonmembers. For further information and a brochure contact Jon Mumford at (202) 723-5800.

**Members Update**

**Arts Standards Published**

At a ceremony in Washington, DC, on March 11, U.S. Education Secretary Richard Riley accepted the National Standards for Education in the Arts and called for strong steps to be taken toward implementing those standards in states and communities across the United States. This is the first set of standards to appear for any of the core subjects of the Goals 2000 education program.

The Standards are voluntary ways of implementing the aims of the Goals 2000: Educate America Act (signed into law by President Clinton at the end of March). Funding of education and reform initiatives is part of that act: appropriations of $100 million for fiscal 1994 and further appropriations in excess of $500 million for each additional year through 1997. For the first time, funding is available for arts education and for professional development to help retrain teachers to teach in accord with the national standards in their area.

A task force has prepared a blueprint for implementing the standards; the results of its work were made public at the MENC National Biennial In-Service Conference in Cincinnati, OH, April 6-9. Plans include suggestions for addressing seven core constituencies: school boards, state legislatures, school administrators, parents, the local arts community, state and local education agencies, and business. The program also addresses five issues important to the future of the standards in the classroom: advocacy, professional development, assessment, interdisciplinary concerns, and opportunities to learn. The plan will be made available in a book to be published by MENC.

These Standards for Music Education are the basis for the NPM-ME One-Day Pastoral Music • June-July 1994 Institute that precedes three of our Regional Conventions this summer. The Institute addresses a “Catholic perspective” on the standards, but you may want to get a copy of the full set of standards in preparation for that Institute and for your own planning in conjunction with the music educator in your school. (A summary statement about the standards will appear in the September issue of *Catholic Music Educator*, the journal of NPM’s Music Educator Division.)

MENC has the following materials on the National Standards for Arts Education available for purchase. Send orders to: MENC Publications Sales, 1806 Robert Fulton Drive, Reston, VA 22091. To order by credit card, call 1 (800) 828-0229 (8:00 A.M. to 4:00 P.M. Eastern Time).

**National Standards for Arts Education: What Every Young American Should Know and Be Able To Do in the Arts. Stock #1605, 1994. 148 pages, $15.00.** Includes the content and achievement standards for dance, music, theatre, and the visual arts for grades K-12. Additional materials on the benefits of an education in the arts and the context for and issues related to the standards.

**The Vision for Arts Education in the 21st Century. Stock #1617, 1994. 104 pages, $15.00.** The ideas and ideals behind the development of the National Standards for Arts Education. The text derives from a March 1993 symposium on the standards.

**Education, Reform, Standards, and the Arts. Pack of 10, stock #4001, $11.50. Single copy, stock #4001A, $2.00, 1994. 8 pages.** A brief statement that spells out the goals of the standards and describes the context from which they have emerged.

The Pastoral Press (225 Sheridan Street, NW, Washington, DC 20011-1492) has available National Standards for Arts Education: A Catholic Perspective ($3 plus postage and handling). The Press is also distributing the National Standards for Arts Education (MENC stock #1605) for $15. Note: Both the National Standards and the Catholic Perspective will be given to participants in the One-Day Music Educators Institute on the Standards.

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Ad Clarification

An ad by Music Mansion in the April-May issue of Pastoral Music stated that arrangements of music copyrighted by certain publishers were available in standard MIDI files for use with electronic keyboards. This ad may also have created the impression that the National Association of Pastoral Musicians was modifying the 1991 Resolution on Pre-recorded Music approved by the members of the Director of Music Ministries Division (DMMD).

In fact, Music Mansion did not have permission to arrange, adapt, or distribute some of the contemporary musiclisted in its ad, such as Bob Dufford’s “Be Not Afraid,” John Foley’s “The Cry of the Poor,” or Michael Joncas’s “On Eagle’s Wings” (see Letters, page 6).

NPM continues its strong support of the DMMD’s Resolution on the Use of Pre-recorded Music in the Liturgy, which states that “the singing of the liturgical assembly should be led by live musicians, and not by devices that provide pre-recorded accompaniment . . . In the absence of instrumental accompaniment for the song of the congregation, the singing of the liturgy should be led by an unaccompanied cantor or group of singers, using the ‘live’ human voice.”

The statement continues:

We . . . find no use for devices that provide pre-recorded or other instrumental accompaniments via a musical retrieval system (i.e., record player, tape player, compact disc player, etc.). In particular, we deplore the manufacture, advertising, and sale of devices designed explicitly to provide pre-recorded instrumental accompaniment for the singing of the assembly during liturgical celebrations.

Help Shape the Future

Include NPM in your hopes and designs for the future—incorporate a bequest for our programs in your will. A will describes how you want your possessions used after your death, but your intentions will be honored only if you have a properly executed will. For information about NPM Scholarship funds or limited trusts for special programs, please contact the National Office at (202) 723-5800. Fax: (202) 723-2262.

Consortium Brochure

A new brochure is available for the Liturgical Organists Consortium. The Consortium seeks to promote the use and appreciation of the organ and its vast repertoire as a powerful and integral part of contemporary liturgical practice, with a special focus on the musical traditions of the Roman Catholic Church. The current members of the Consortium are Mary Beth Benneut, Robert Gallagher, James Kosnik, Alison Lueddecke, and Lynn Trapp. For a copy of the brochure and further information, contact the Consortium’s management company: Peter’s Way, Inc., 270 Main Street, Port Washington, NY 11050. Toll-free phone (U.S. [outside NY State] and Canada) 1 (800) 225-7662; in NY State: (516) 944-3055. Fax: (516) 767-7094.

Meetings & Reports

NCCB Liturgy Committee

The following bishops are serving a three-year term on the Bishops’ Committee on the Liturgy, appointed by the

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Evangelical Music: A Report

The Center for Church Music at Carson-Newman College in Jefferson City, TN, has published a set of essays on the state of church music especially in churches of the evangelical/Baptist tradition.

Contributors to On the State of Church Music, edited by Thomas B. Milligan, point out these influences on music in U.S. churches: the impact of Vatican II, even in evangelical churches, because of its emphasis on the singing role of the whole assembly; the use of the entertainment model and the "Hollywood and Broadway sound," to produce music that is immediate, brief, repetitive, and simply texture; the reduction of theological meaning in sung texts to match the breezy style of such music; the diversity of sources for an applications of music in American worship; and the increased interest in evangelical churches in hiring "worship leaders," musicians trained in all aspects of worship, rather than "music directors."

Hymn Competition

The Archdiocese of New York is sponsoring a competition for a new verse/refrain setting (organ accompaniment plus other instruments) of John 6:51—"I am the living bread." The winning text/tune will receive a prize of $500 and will be used during the archdiocesan youth rally "Young New York '94" (August 11-14). Entries must be postmarked no later than June 10, 1994. For more information, contact the Commission on Church Music, Archdiocese of New York, 1011 First Avenue Room 1511, New York, NY 10022. Phone: (212) 371-1000.

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Pastoral Music • June-July 1994
For Clergy & Musicians

Procession into Mystery: Another Look at the Entrance Song

BY JOSEPH P. METZINGER

In recent years it seems that many liturgical musicians have come to see the function of the entrance song almost entirely in terms of gathering. In studies of and commentary on liturgical music, some prominent periodicals have started to refer to this chant as the “gathering song” instead of using its official name. While gathering is indeed a primary function of this element of the liturgy, we may be forgetting other important functions of the entrance song. In itself, the gathering is rich in its dimensions. In this article I wish to survey the four primary functions of the entrance song and to provide some pastoral suggestions for enlarging its dimensions in pastoral practice.

Dimensions of Gathering

The first and usual view of gathering is as an action that builds a sense of corporate identity among the worshipers; this may be referred to as the “horizontal” dimension. In addition, we need to create a sense of the special nature of the Christian assembly: gathering in the presence of the sacred as a body convoked by the Spirit. We need to be aware of the presence of the risen Christ in the midst of those gathered in his name; this is what Mary Alice Pil refers to as the “vertical” dimension of gathering. A third dimension may be termed “ecclesial”—a concelebration of the whole church, including those who are not physically present. This dimension is made explicit in the introduction to the “Holy Holy” acclamation: “And so, we join the angels and the saints as they sing their unending hymn of praise.”2 Another sense of gathering has to do with the way the eucharist gathers together and brings the events of salvation history and the eschaton into a present experience. On Christmas we sing “Today a child is born to us”; on Easter we sing “This is the day the Lord has made”; the memorial acclamation summarizes this dimension in terms of both past and future. Liturgical texts do not speak objectively of an event as “long ago” or “on a hill far away,” but as a dynamic, living reality.

In our celebrations, we need to invoke as many of these dimensions of gathering as we can, and this invoking is much too complex for a single song or liturgical element to do it alone. It is important to remember that visual, environmental, and textual elements join throughout the celebration to help create such a rich sense of unity. We cannot just sing a song and think, “Well, now we’re gathered, so let’s get on with the rest of the Mass.”

Choosing Texts

According to official documents the images present in the text of the entrance song should “introduce the mystery of the feast or season”3 and “set the tone for the celebration.”4 Since Vatican II it seems that most pastoral musicians make an effort to find in their congregation’s repertoire a song appropriate to the feast, but if they cannot find one they fall back on a “generic” text that speaks of gathering or praise. These modern musicians seem to be solidly in the tradition represented by the Gregorian introits. The compilers of the Gregorian repertoire sought antiphons that evoked images or ideas appropriate to the feasts. However, for the Sundays of Ordinary Time the texts of the Latin introits had nothing to do with the readings; they were drawn from the psalms as they were found in sequence in the Psalter.5 Like contemporary musicians, the compilers of the traditional repertoire seemed to use “generic” texts on these Sundays, but for them the general solution was found in psalmody.

What the Gregorian repertoire used as its “generic” song shows us another important aspect of the entrance song; in the Roman tradition, it is overwhelmingly scriptural. There are examples of introit antiphons that are not scriptural, but these are rare exceptions (in contrast to the Ambrosian Rite which uses non-scriptural texts regularly for feasts of saints). At general celebrations the entrance song was a psalm with the first verse sung as the refrain. On important feasts an appropriate psalm was chosen, but usually the antiphon was taken from another book of Scripture. This underlying principle suggests that in the Roman tradition we should begin our central Christian celebration by singing from its central texts: the books of the Bible. The use of non-scriptural hymnody for the entrance song is a vestige of our “Low Mass” practice rather than an example of any long-standing tradition. Now that composers have provided us with many attractive settings of vernacular translations of the psalms, returning to psalmody as the primary source of the texts for entrance songs is a viable option.

Processing into Mystery

If the celebration of the eucharist is truly an action, then it is fitting that its

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celebration begin with movement, a solemn and joyful procession into mystery. The entrance procession was once an impressive ceremony expressing the pilgrim identity of the Christian assembly; like the Seder, the eucharist is a meal for the journey. Perhaps the most authentic form of the ancient entrance procession is experienced by most parishes only on Palm Sunday, when the whole assembly processes. Even on ordinary Sundays, though, the procession could still be inclusive of all orders of the assembly: readings, eucharistic ministers, acolytes, ministers of hospitality, singers, and just plain folks as well as ordained clergy.

The purpose of the entrance procession, however, is not to spotlight a cast of characters but to provide a festive movement, a dance if you will, to begin the celebration. If cantors or choir members participate in the procession, then the music will be part of the kinetic experience. Sound-in-motion is an impressive effect long exploited by handbell choirs and Leslie speakers. In addition, non-human symbols are important as well: Symbols such as the processional cross, torches, incense, and banners contribute to the visual delight. The most important symbol in this procession is the gospel book: The word passing through the midst of the assembly connects with our belief in the presence of God among us as we prepare to break open the Scriptures. We have only to visit the Divine Liturgy celebrated in a Byzantine Church to see how splendidly the gospel book is carried as the focus of an entrance procession.

Liturgical processions are quite different from military parades, so marching music is not in order; the flowing lines of psalmody create a better atmosphere for the supple, lyrical movement appropriate for liturgical prayer. The most important processional consideration for the entrance song is that it not interfere with the worshiper’s actual or visual participation; thus, any song that requires constant attention to a hymnal effectively prevents good visual contact with the procession and the rest of the assembly.

Preparation

What can be said about the preparatory function of the entrance song goes for the entire set of introductory rites as well: Preparatory elements are of the utmost importance, but they are not climactic. In other words, these elements should not overshadow or compete for attention with the object of their preparation. Have you ever participated in a celebration where the music for the entrance and recession was the loudest, longest, and most complicated of the entire service? Conditioned by countless television shows we expect bouncy theme songs to act as openers, but overscaled opening and closing songs at liturgy suggest that music is peripheral rather than integral to the celebration. Save the climactic music for the gospel and eucharistic prayer acclamations; the only place during the introductory rites where you pull almost all the stops is at the Gloria, certainly not at the entrance song. Let the entrance song lead us somewhere, and not become an end in itself.

By carefully balancing musical elements of the introductory rites, one can create a sense of direction in the flow of ritual. Each element has its own musical form; the chants of the introductory rites should complement rather than compete with each other. One reason hymnody may have been avoided as a traditional form for the entrance song is because it belongs to another element of the intro-
ductory rites, the Gloria. It does not make sense to have two hymns in such proximity. Thus a coherent shape for the introductory chants might be: (1) entrance song, a psalm sung by cantors or schola with a congregational refrain; (2) Kyrie, a litany led by the deacon with the assembly singing a short response; (3) Gloria, a hymn of praise sung straight through by the ministers and assembly together. These elements together create a sense of building intensity, a crescendo culminating in the opening prayer. Responsorial song at the beginning of the introductory rites establishes the dialogic nature of liturgy, listening as well as expressing, and provides a vocal warm-up for a rousing conclusion in the Gloria.

Pastoral Considerations

The use of hymnals for the entrance song encourages each worshiper to focus visually on a private text rather than experience the whole liturgical gesture of the introductory rites. It reinforces the idea that liturgy consists of texts to be read through rather than being a communal act of worship. Responsorial song frees the assembly from dependence on printed music and allows it to become aware of itself and of other liturgical symbols.

For many parishes the shift of focus away from a printed text will be a change in ritual behavior requiring a great deal of pastoral sensitivity: many Catholics feel that one “participates” best by using a private booklet to “follow along” with every word of the readings, prayers, and

The purpose of the entrance procession is... to provide a festive movement, a dance if you will, to begin the celebration.

songs. The transition may be easier if responsorial song is introduced gradually, perhaps at first during specific seasons. At the same time one must take care that the entrance procession flows gracefully and works effectively as a sign of prayerful festivity, so that it is indeed a visual feast worth our attention. By taking advantage of the various functions of the entrance song and an enriched sense of gathering, the assembly may be swept up into the movement of the opening procession and enter into the mystery of the eucharistic celebration.

Notes

2. Preface for Sundays in Ordinary Time IV.
5. [Editor’s Note.] For instance, the introit texts for the Fifth through Tenth Sundays “after Pentecost” in the preconciliar Missale Romanum were drawn from Psalms 26, 27, 46, 47, 53, and 54 (using the numbering of the Vulgate Bible).
6. [Editor’s Note.] Leslie speaks were large, separate speakers that were attached to older electronic organs to provide a rolling tremolo or vibrato sound. They were very popular in support of Gospel choirs. (This sound has since been incorporated into some modern electronic organs.)

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How We Do It in Hagerstown, Maryland

Teen Mass Twice a Month

BY JAMES D. PROFFITT

St. Ann Catholic Church is a parish community of some 1,250 families; it has held full parish status since 1966. Located in the northern part of Maryland's Washington County, Hagerstown is rapidly becoming a "bedroom community" for people who commute to work down the interstates that connect this once-rural town to the expanding Baltimore-Washington megalopolis. This area is especially attractive to younger families, and it continues to experience rapid growth as it combines pleasant features of both a rural and an urban world. A small percentage of the parishioners are native to the area; many St. Ann families have moved here from Baltimore and Washington, however, and some have come to the parish as a result of their employment being relocated to Washington County. The typical parishioner is upper-middle class and generally well-educated. There is a history in the parish of lay involvement and, in its character and disposition, St. Ann is fully a product of Vatican II.

Real Needs

But time and growth either cause or uncover real needs. A very real need at St. Ann by the summer of 1993 was attention to our youth ministry program. Youth ministry had been identified as a crucial area needing attention both in the parish and in our own archdiocese. The approach elected at St. Ann to fill this need had its roots in the Life Teen Program, an approach to youth ministry founded by Fr. Dale Fushek at St. Timothy's in Mesa, Arizona. The basic approach of the Life Teen Program rests on drawing teenagers to the church by connecting all youth activity to the celebration of Mass. Our first challenge was to adapt the Life Teen Program to the realities of our parish situation. While a very active parish, St. Ann was not in a position to employ full-time professionals in youth ministry. We had to work with what we had.

We adapted the Life Teen Program as follows: We celebrate the "teen Mass" on two Sunday evenings a month at six o'clock. The celebration is followed by "Life Night," the youth ministry outreach, with either an educational, social, or teen issues-related emphasis on any given evening. The eucharist is the center of Catholic spirituality, so it follows that teenagers fulfill most ministerial roles. The Life Teen Band of fourteen teen members fulfills the role of music ministers. The band is under the direction of a parishioner who is employed as the band director at a public high school. The music selected is liturgical, yet the group is encouraged to "stretch the limits" as well in providing music produced by some contemporary Christian artists. A hefty selection of music composed by Tom Booth, the music minister for Life Teen at St. Timothy's, is used as well. Contemporary music selections from NALR and GIA are also used. Instrumentally, the band is composed of a pianist, keyboardist, guitarist, flutist, drummer, and other percussionists. The balance of the group fills the role of cantor(s).

Teens exercise the ministries of reader, altar server, usher-greeter, and they take part in the procession of the gifts. Members of our core group (made up primarily of young adults who themselves are not parents of teens) coordinate these ministries. It is hoped that this coordina-

Participants gathered at the altar for a "Life Teen Mass" at St. Ann Parish, Hagerstown
tion can be taken over by the teens themselves in the near future, thus increasing their ownership of the program. Additionally, liturgical dance is incorporated occasionally, usually every six to eight weeks.

**Structure of the Mass**

We hold to the belief that the liturgy begins as the assembly gathers. Participants in the liturgy are welcomed as they receive a music program for the evening. Minutes before the procession of ministers begins, the presider comes out to welcome all who are gathered and to aid in rehearsing any unfamiliar music. With the introduction of much of the original music from the Life Teen program, rehearsing has been a necessary effort this year. It is important that the assembly at least be comfortable with the refrains in order to participate well. The reader will then formally welcome the assembly gathered in prayer and give any brief announcements concerning the liturgy. On occasion the teens may present a skit as a way of focusing on the message of the readings or the theme of the homily. This must be planned well in advance and well-rehearsed in order to have any bearing on the assembly’s prayer. Otherwise, it will appear to be simply an unnecessary extra inserted for some nebulous purpose.

The entrance procession includes the servers (bearing cross and candles, with incense occasionally), the readers carrying the lectionary, and the presider. Some creativity may be exercised regarding the introductory rites. A special procession may be held (although we have yet to do this). In general, we try to sing the *Gloria*, at least during the Christmas and Easter seasons. After the opening prayer we often repeat the refrain of the opening song (or even the final verse of the song) in a sort of “sandwich style” to highlight a particular emphasis for that liturgy.

We have found that the use of body motions in conjunction with the psalm response or the gospel acclamation is especially effective in our liturgies. One of the young people in the music ministry helps teach the motions before Mass so that everyone is familiar with what is happening. The gestures are simple and reverent, directed toward the person of Jesus Christ.

The proclamation of the gospel provides another opportunity for teen involvement. Drama might occasionally be appropriate in “acting out” the gospel as it is read, or the gospel might be presented in theater style with three or more readers.

The homily is, subjectively, the most important element in teen Masses. Done well, the homily can be engaging; done poorly, it will be a total turnoff to teens. When I preach, I attempt to incorporate issues that are of particular interest to teens. At the beginning I often ask questions about the gospel or about particular issues in their lives—with varying degrees of success. A primary message that I believe bears repeating to teens is that God is a loving God who cares for them even when they find it difficult to love themselves. In the same breath I can say, however, that I strive not to present a “watered down” gospel lest they be left with the impression that “God loves me so it doesn’t matter if I sin.” Teens can handle the truth if it is presented in a way that they can grasp and not sound “preachy.” I strive to talk to the teens and not to preach at them. Incorporating real life experiences seasoned with small doses of humor is a particularly effective technique.

As we recite the profession of faith the assembly is encouraged to pray this creed. Instilling some sense of pride in and conviction about their faith is a particular thrust. Teens are looking for something to believe in, something to stand up for! What better thing than Christ and his church?

The general intercessions are usually prayed in the traditional manner, read by the lector with the assembly responding. Sometimes we sing our response. At other times I will give a teen the opportunity to lead the prayer. We might even offer the opportunity for teens to present their own needs aloud, so that they are not afraid of praying openly. The essential catechesis here is that we are all called to pray for one another and those who are aware of community needs should not be intimidated by those around them. Rather we are all joined in our prayer and desire to be supportive of one another. Increasingly, we have achieved an environment conducive to supportive prayer.

The procession of the gifts includes the collection, the bread, and the wine presented by the teens. After the prayer over the gifts, the teens and members of the core group are invited into the sanctuary to gather around the altar. I have found this practice to be particularly effective as the teens are better able to see what is happening. I have done this at our teen Masses with about sixty teens gathered round as well as having done it

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in our adjoining high school with almost 200 teens gathered around the altar. It works with any number since it encourages them to be “where the action is,” rather than participating from a distance.

The eucharistic acclamations are always sung. We have used the same setting for the entire year in order to encourage familiarity. In the future, we plan to introduce other settings, but for the moment we feel that we should stick to one setting for the sake of better participation.

At communion time, the teens are invited to the altar to receive communion.

A primary message that I believe bears repeating to teens is that God is a loving God who cares for them even when they find it difficult to love themselves.

(under both forms). Members of the core group serve as eucharistic ministers. After all teens have received and returned to their seats, communion is offered to the rest of the assembly. A generous meditation time is allotted to provide opportunity for personal reflection. Following the prayer after communion, announcements about Life Teen activities are given, including encouraging and inviting the teens to gather in our Parish Center for the Life Night as well as notices for any forthcoming retreats or service projects.

The concluding rite is also important in our teen Masses. After the Trinitarian blessing, the whole assembly recites together: The Mass never ends. It must be lived! So let us go forth in peace to love and serve the Lord. Thanks be to God! Alleluia! We do this to reinforce the idea that what we do in church is not self-contained, not isolated; rather, it is meant to be carried into our community through the way we live. It is a kind of commissioning rite to live out what we profess in our prayer.

Although our opening song is somewhat meditative and reflective, our closing song is normally upbeat. This is where something from the genre of contemporary Christian music may be used. The assembly is encouraged to participate through hand-clapping as well as singing. The thinking is that we should strive to leave on a “high” with a sense that God has really touched us and we are really thankful.

Some Criticisms and Responses

The biggest criticism of this approach to regular and customary teen Masses is that it tends to separate teens from the rest of the parish. It seems that there are two valid responses to this. First, the teen Mass is a parish liturgy, open to anyone. Second, we only celebrate this liturgy twice a month so that teens have the opportunity to celebrate on Sunday morning the other weeks. Today, the reality is that most parishes have several Masses and that teens in general do not feel connected to their parish communities. This parish-based approach provides the connection they need. In a church that tends to emphasize either adult spirituality (that teens need to grow into) or children’s needs (which teens have grown out of) there usually isn’t a place for average teens to call their own in church. Even in our parish, the fact is that many teens only come to church when there is a teen Mass. Getting teens there is half of the struggle. If teen Mass encourages their attendance and conscious, active participation, then it should be done.

Another objection concerns the music selection for the teen Mass. As a rule we do not use the organ, not that there is anything wrong with the organ. It has a long and venerable tradition, and there is still a prominent place for the organ in our parish churches. However, organ music does not generally call the typical teenager to prayer. Most teens associate organ music with a church that does not understand their needs. Not that the organ could never be used at a teen Mass but, if it is, it should be used sparingly.

The word liturgy means “the work of the people.” Consideration must be given to the people we are working with. Teens have special needs that cannot be thrown in with the needs of everyone else in the sort of “melting pot” approach. They need something distinct, something they can call their own. That is what we are striving to provide and to allow them eventually to offer to the parish as they take increasing ownership.

Evaluation So Far

At our first teen Mass we had almost a hundred young people attend and we were excited! Since then attendance has levelled off some. We average fifty teens at Mass consistently with upwards of forty in attendance at the Life Nights. The skill of the Life Teen Band has increased, and many teens have commented that they are now “getting something out of Mass.” I would add that this is because they have been encouraged to put something into the Mass. Numbers are not the only measurement of a successful and quality youth ministry. However, without numbers there is no youth ministry. If eucharist is the apex of our life as Catholics, as Vatican II affirmed it to be, then it certainly follows that this belief and experience must be instilled in the lives of young Catholics striving to develop their relationships with Jesus Christ and his church.

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The Future of the Singing Church Is in the Voices of Children

BY DAVID T. NASTAL

Children's music ministry is not an addendum, but an integral part of the community's music ministry. Children's choirs build the singing church of the future. Children's voices are volatile and their musical vocabulary is limited. In planning rehearsals and selecting repertoire for the children's choir at Our Lady of Mt. Carmel, I have concentrated on three areas: breath support, vowel tone, and pitch memory.

Three Basics

Building an awareness of breath support and tone production is one of the first steps in developing a child's voice. Better breath support alone often improves an average voice. Just as a building cannot stand without a firm foundation, so a sung tone quickly falters without breath support. This is even more true for a child's voice.

Vocal tone works in conjunction with breath support. There are five vowels in the English alphabet, a simplification somewhat complicated by diphthongs and the numerous varieties of American regional speech. My preference is for an open throat and a round vowel tone, and I give children the visual image of "a plum in your mouth." In order to modify tone production successfully, a director must have a keen ear and readily accessible techniques. You will know very quickly if you're getting through to them.

A female child has two types of tones: chest voice—the one that a child will naturally use to sing—and head voice. Boys, at least in most cases, can make the high pitches until puberty knocks at the vocal chords. When that happens, it is best not to push a boy's voice in either direction.

Much success in many American children's choirs is found in using the chest voice and, therefore, no or little work is done to develop head voice. But only head voice provides the free-floating high tones for descants or melodies with large tessituras. If a child's voice sounds strained or constricted on high notes, this is a strong indication that the child has not been able to make the bridge from chest voice to head voice. Hooting exercises help. Should I see a tense throat or hear a constricted tone, I stop what I am doing and use relaxation or yawning exercises to open the throat.

Pitch and intonation are a bit more volatile in the child. Many timid adult singers have difficulty finding or keeping pitch. The children's choir process can facilitate pitch memory, avoiding embarrassment in singing later in life.

In the area of pitch and intonation, I categorize children in three groups: "pitchers," "seekers," and "lost sheep." To have a "pitcher" in your group is a blessing. This is the child with the tonal memory to catch the tone at first hearing. Many children have a natural ability to match a pitch. Listen to a child sing, a cappella, any of the recent pop chart melodies, or listen to a youngster who can manage playground or rap chants. I generally have these children assist the "lost sheep" of the choir. This helps prevent boredom for the pitchers and prevents discipline problems for me.

The "lost sheep" is my greatest challenge. The "seeker" leans on the pitcher, and may require three or four repetitions of a melody before feeling strong and comfortable with the work. I try to work with seekers to encourage confidence with the correct tones. Sometimes placing a seeker near a pitcher for first-term rehearsals solves the problem.

The "lost sheep" is my greatest challenge. This is the child who often has the strongest desire to sing in the choir, but has the most difficulty in finding a pitch, let alone singing a melody. I do not single this child out at rehearsals. Rather, I set up a brief rehearsal time with a small group where I use a variety of techniques to help the child find pitch. One of the easiest and earliest learned intervals is that of the descending third. You can hear this sung in music such as playground chants by five-year-olds and a two-phase melody sung by eleven-year-olds. I use this interval to help the lost sheep with pitch identification. Sometimes it is not easy, but it is even more
difficult to help inhibited, self-conscious adults who want to cantor! Much harm can be done by not correcting this problem at an early age.

Fruitful Rehearsals

Fruitful rehearsals don’t just happen. They must be planned. As a children’s choir director, I am constantly on the lookout for new methods and varied approaches to help children with breath support, tone production, and pitch. Children are individuals and learn differently, so different approaches are needed to enlighten and engage them. In addition, children’s limited attention span may make it a bit difficult to keep everything—breath support, vowel tone, pitch—under control.

A successful rehearsal rests upon attention to the following three practical concerns: well-thought-out steps to create a tone pleasing to the ear; a quick pace to meet the children’s needs; and avoidance of too many technical terms. Vocal warmups for children’s choirs should be engaging and less complex than those for adult groups, but they are no less necessary to the development of melodic singing. They should not be a burden, but should engage the child and produce a result: good breath support, solid pitch, shading, and phrasing. Good vocal warmups build solid musicianship in your singers. Watch out for overkill, or you’ll lose your singers!

I often base warmup exercises on melodic segments from the music repertoire. To improve breath support I have them sing ho-ha on 1-5-1 or do-sol-do pitches. A good Santa laugh on different pitches, dog panting, and fire engine sounds make the learning fun. Throughout my warmup rehearsals I use numbers for the pitches, rather than solfege. The numbers translate readily from the child’s ear to the page of music, and facilitate the learning of music-reading skills.

A good yawn or stretch will help with the challenges of tone or pitch. A “hoot owl” exercise, or tooting like a train whistle, starts to open up the head voice. After a minute or two of relaxation and warmup, I then work on the head voice using a descending fifth pattern (5-4-3-2-1), starting at treble line B flat and ascending to treble G.

Remember to keep it relaxed. At any sign of strain or stress, STOP!

Rehearsals must be well-paced and rhythmically alive. Listen to the energy of popular music on the radio—children have energy. Tap into it, give it direction, and watch your musicians soar.

Before a children’s choir ventures into harmony, there must be an ability to sing unison strongly. One of the steps toward harmony is round or canon singing. A number of fine hymn tunes can be sung in canon, such as ST. COLUMBA or NEW BRITAIN. The index of hymnals (for instance, *Worship*) or accompaniment books can provide a selection of tunes familiar to your choir. A little creative ingenuity can make a stunning choir presentation. For example, sing verse one of such a tune in unison with regular hymn harmonization; verse two in unison with a solo instrument or descant; verse three a cappella in a round or canon; and verse four in unison with a freestyle keyboard improvisation or harmonization.

Another easy and successful step toward harmony singing is the use of partner songs, independent unison songs that can be sung simultaneously to create harmony.
Two fine examples for use with children’s choirs are John Foley’s “I Will Play Before the Lord” and Daniel Kantor’s “Night of Silence” partnered with the familiar Christmas carol “Silent Night.”

Descants are the next step forward after partner songs. These may prove a bit challenging for children’s choir, especially if the high register of the voice has not been worked on. Descants can be rhythmically and melodically challenging for a child’s voice. I usually write countermelodies tailored to the talent and needs of my own group, e.g., using the alto or tenor line sung up an octave.

An additional step in developing harmony singing is the use of lower third harmonies. During vocal warmup sessions I use various exercises to sharpen the group’s ears. This can be initially frustrating, but the results are well worth a consistent effort.

Warmups and anthem singing should draw the child into reading music rather than rote singing. Music theory is necessary to understanding the performance and interpretation of a composition, but it does not have to be boring! It’s amazing what well-motivated children can learn.

Resources

Among the varieties of resources I use for rehearsal, or even for one piece of music, are Group Vocal Techniques by Frauke Haasemann and James Jordan, and Children Sing His Praise, edited by Donald Rotermund. A good children’s choir director needs to become acquainted with the numerous music educational methodologies in use today, such as Creative Beginnings and Beyond, Kindermusik, Kodaly, and Orff. Although these programs use secular repertoire, the techniques can be applied creatively to the church music repertoire. Many colleges and universities offer one-week summer seminars that are a valuable resource for directors.

Discipline is a factor that cannot be ignored. I find the group I work with has its own sense of discipline; the children have taken ownership of the standards we have set over several years. Each child works through a series of award levels; each award level includes achieving standards for proper discipline during rehearsals and liturgies. Though rehearsals are relaxed, and different from school classes, children need to know what the limits are—from the very first rehearsal!

My children’s choir rehearses standing up in a large room, with each child an arm’s length away from any neighbor. It is amazing how this has cut down on discipline problems! A second benefit of this arrangement is that individual children become stronger individual singers. At liturgy, in normal proximity, they produce a stronger choral sound.

These are children of average ability and energetic spirit. The task is to tap that energy, channel it, and nurture it. Counterbalance the heavy-duty concentration required for rehearsals with social-playtime activities that build community spirit, such as an Epiphany party, a field trip to a local amusement park, or an organized picnic with games. I also plan events where both adult and children’s choirs sing together. This can be a shot in the arm for both groups. The adults see hope for the future of church music; the children see and hear an adult group they may aspire to join.

Parental involvement is essential. One of my colleagues, a director also, told me: “A children’s choir is as strong as the parents’ commitment.” To get a program off the ground, one needs to make parents aware that choir is not a baby sitting service or a part-time commitment. Consistency, including parental support, is key to the success of a choir program. Parents can be involved in all aspects: planning of the choral ministry schedule; keeping order at rehearsals-celebrations; filing music; preparing choir folders; planning details for field trips; and follow-up phone calls on absent children. All these details can be delegated. A music director has only two eyes, two ears, and two hands. One time-consuming responsibility, though, cannot be delegated: the personal interaction. Did I remember a special birthday, a new baby in the family? Why was Johnny absent last rehearsal? Make notes and follow up; the payoff is the child’s increased interest and commitment.

The Choir and Prayer

Try to prevent the choir from being exploited: Their responsibility is limited to contributing to the corporate prayer of the community at Sunday worship. Just because the members go to the parish school, they should not be pulled out of class to sing at funerals. Children must be actively involved, contributing members of the worshiping assembly. As director, you can increase their appreciation and understanding of liturgical signs and symbols, the meaning of table, ambo, and chair, and the progression of the liturgical year from Advent through Pentecost and Ordinary Time.

Prayer is a part of this learning. As a group they can pray a formalized “choir prayer” before rehearsals or performances. You may be comfortable with facilitating intercessory prayer. Children are not at a loss for things to pray for. As director, you need to assist and encourage their relationship with the Lord. Their spiritual development is not separate from their musical development.

In short, get out there and do it. Train them well so that all their lives they find joy in lifting up their voice in praise of God. The future of the singing church is in the voices of children.
What Should the Children Sing?

Children Should Sing the Liturgy

BY ROBERT J. BATASTINI

Ezra the priest brought the law before the assembly, which consisted of men, women, and those children old enough to understand (Nehemiah 8:2).

While walking on my treadmill the other morning and watching one of the network news-talk shows, I saw an interview with a child psychologist who spoke about various stages in the sex education of children. For the four-year-old, she recommended discussions about the differences in male and female anatomy. By the time a child was eight, that is a third-grader, she concluded that you should pretty much have covered, in general terms at least, mechanics, including the method of conception, the nature of gestation, and childbirth.

We may agree or disagree with the timetable of this particular expert, but we cannot deny that the adults responsible for nurturing children today—parents, educators, pastoral ministers—feel compelled to delve into the topics of drugs, alcohol, tobacco, sex, and sexually transmitted diseases with adolescents. Our society has found it necessary to educate rather young children in the behaviors and roles associated with responsible adulthood. It’s rather amazing that some of these same parents, educators, and pastoral ministers treat the religious education of children with a sort of Sesame Street style—the message is rather substantive, but the approach to the medium (the liturgical experience) is playful.

We know that children can’t wait until they are old enough to experience the things of adulthood which seem so glamorous to them: earning money, dating, wearing makeup, driving the car, drinking a beer, extending their curfew. Yet this same anticipation does not extend to adult roles in the liturgical experience. Could it be that young people see nothing “glamorous” about the Sunday community at worship? Could it be that their experience of the Sunday community is one of assemblies filled with too many faces which appear to be disengaged from the action? Do they see an assembly filled with a significant number of adult daydreamers—people who are there but who seem to remain uninvolved? And what does the child experience, either consciously or unconsciously, when someone announces a song and all around him or her are adults, often including parents, who appear to ignore the announcement and neither pick up a book nor attempt to sing?

An Entertaining Approach

Is it possible that the liturgical experience we give children in those Masses celebrated especially for their

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benefit conveys the subliminal message that in this liturgy we're trying to do it right in contrast to that which is experienced in regular parish worship? Do we suggest to our children a principle which says that in order to be "meaningful" a liturgy has to be entertaining? Even fun?

I believe that we sometimes yield to the temptation to invent actions and create symbols that do nothing to help unfold the sacred mysteries, even though these actions and symbols may help the children to focus on themselves, each other, and their own playful creativity. The third graders become excited about the special project or activity they are taking on for the next school liturgy while the junior high kids find it all to be boring, and perhaps even embarrassing—especially if any of their friends from outside the parish school community were to witness this event. The older kids can't wait until they graduate and don't have to endure this kind of activity any longer. After graduation, they no longer have to experience school liturgies, and a majority no longer attend Sunday parish worship at all. The drop-out rate in church attendance is probably greater at age thirteen or fourteen than at any other age. Somehow, what we do in liturgies with children seems to have no carryover to regular Sunday worship in the parish, and it seems to play little part in preparing children for the role of an adult member of the parish community, or in creating in them even the slightest desire to grow into such a role.

**Earnest Answers**

There are as many sides to this tale as there are earnest adults coping with the problem. One group focuses on sorrow over what is seen as their lack of development as a biblical people, a major deficiency in the adult community. Would that this deficiency were being remedied today with our children. Another side looks at their understanding of the nature and purpose of liturgical worship, and may even desire earnestly to deepen this understanding. Why does the community gather and do these things? Yet this also does not seem to transfer. One twenty-year old I know says it is "the same old thing I've experienced over and over for eighteen years, and I'm tired of it and see no purpose in it."

These concerns and others affect the music selected for the liturgical experiences of our children. And they usually result in an approach which says "sing." We must sing something. Sing anything (as long as it has something to do with God, or with being a good person). Sing
the songs that children like. Sing the same old song to the Lord over and over again. Just sing. What doesn’t seem to happen is experiences that lead to singing the liturgy. We don’t sing songs that relate to the liturgy we are celebrating on this particular day. We don’t sing the psalms because, well... just because.

If the liturgy is mostly for children we follow the first reading with a song... a song the children like. But we rarely ever sing something that will carry over to what the whole assembly sings on Sunday, unless the Sunday assembly’s repertoire is based upon the songs the children like to sing—and that happens too. (Perhaps “like to sing” is a misinterpretation of the situation. Perhaps it is more a case of the songs being those songs which a person of limited musical ability can most easily get children to sing. Perhaps?)

As Serious As Sex

Imagine a parish in which the liturgical education of the parish children is treated with the same seriousness as sex education, that is, as a preparation for adult life (and I’m sure such parishes exist, though I fear they are more an exception than the rule). Everyone involved in liturgical education in this imagined parish is guided by the principle that liturgical involvement is adult business and children at various stages of their development can only comprehend so much of the subject. Of course, as they mature, the children grow in understanding, appreciation, and involvement. All treatment of their liturgical education is not intended to reduce its practice and purpose to the level of the child, but rather its treatment is intended to prepare the child for the fullest understanding and eventual healthy adult participation in the liturgical rites of the community.

This liturgical education would produce adults who would understand the way the church prays: adults who would have a knowledge of the rites of the church from having experienced them over and over again. They would know the biblical stories of our history as a people of faith. These maturing Catholics would reach adulthood filled with a memorized repertoire of prayers, scripture passages and songs. Yes, songs! The adult Christians who are products of this kind of childhood religious education would know hundreds of hymns, psalms, songs, and liturgical settings. They would sing it all, from chant hymns (and there is a chant album rapidly climbing the sales charts), to a contemporary worship song written and recorded this year.

We’ve heard of the learning power of children expressed by the metaphor that children are like sponges. They have an incredible ability to absorb information much more rapidly than adults. A competent musician could teach children one new song per week.

In so many situations, however, children do not learn the repertoire of the church, but rather they learn only those songs which are part of the small repertoire of the catechist who happens to be responsible for selecting the music. In this day of teacher accountability no teacher would be allowed into the classroom without appropriate credentials to teach the scheduled subjects. In liturgy and liturgical music, however, we tend to limit children by our own musical limitations, taste preferences, and meager knowledge of the church’s rites.

The questions remain: Are we going to limit the children in our care to an experience of just those worship songs which we know and like? Are we going to impose just our particular taste on these charges of ours? Are we going to lead children in celebrating only that rite of the church with which we are pretty familiar, the Mass? Or, are we going to be responsible educators who recognize that the life of the church cycles around the liturgical year and the Lectionary for Mass? Are we going to be responsible educators who recognize that the church sings many a song? Are we going to be responsible educators who heed the example of the priest Ezra and accept the call to help children mature in faith, knowledge, and understanding of all these things?

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What Should the Children Sing?

Children Should Sing Now, So the Church Will Sing Always

BY ALAN J. HOMMERDING

In order to form children in an understanding of the liturgy, we need to give them experiences of what the liturgy is and how the church prays. Crucial to this process is communicating to them that the liturgy is a sung, not a recited activity. The liturgy is something we do, not something we watch. Sad to say, we are not yet at a point in our liturgical formation where this is a given. Moreover, music provides an informative as well as a formative purpose in liturgy. The words of Scripture and the beliefs of faith are communicated effectively and retained with great efficiency by children when they are presented musically. Singing the seasons and feasts of the church is the best way for children to grow in appreciation of the liturgical year and the richness of the paschal mystery.

We must also enable and focus on the song of the domestic church. The church’s public liturgy presumes a life of faith, prayer, and formation occurring in the home. If music and song are not a part of the life of the domestic church, we cannot and should not have great expectations of our children for their efforts in the music of the public church.

In and with the Sunday Assembly

We frequently underestimate children’s ability and durability. As a child, I thought that “which, Wert, and art” in the hymn “Holy, Holy, Holy” were the names of three angels. Encountering these archaisms did not scar me for life. What did have a shaping and positive effect on me was having my father and mother sing (and not sing all that well) on either side of me Sunday after Sunday, with a singing community all around me.

The parish musical repertoire for Sundays and seasons has to be the very heart of its children’s repertoire as well. The late Jan Vermulst’s People’s Mass and his setting of Psalm 150 (with its sturdy “Alleluia” refrain) have served a generation of singing assemblies well. I am amazed at how many refrains from “new” children’s music sound like the “old” standby “All the Earth, Proclaim the Lord” by Lucien Deiss. There is no reason that another generation of God’s people cannot and will not be served and inspired by these older, sturdy compositions, if they are part of our children’s ongoing life of prayer within a singing community. The revised edition of the We Celebrate hymnal will be valuable in this regard, since it will include a significant children’s section, with ritual music, psalmody, and hymns for children. More important, however, is the fact that children will be able to use the same resource that their community uses all the time, and a separatist mentality will be avoided.

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Sing the Rites

Cute and funny camp songs are great for a number of occasions, but the eucharist is seldom such an occasion. We need to spend a lot more time, for example, forming children in psalmody as one of the liturgical proclamations of Scripture. This was the origin of the forthcoming Sing Out!, a psalter for children based on the new Lectionary for Masses with Children. Through the psalms we can also introduce children to the church’s liturgy of the hours, which is aimed at consecrating the whole day to prayer and praise. The psalms help children explore the full range of emotions that the life of faith brings with it—joy, praise, exultation, lamentation, despair, anger, gratitude. Acclamations for the Gospel, including the (really old) standby Tone VII, which accompany a well-planned gospel procession will enhance children’s understanding of the real presence of Christ in the Good News. Acclamations for the eucharistic prayers for Masses with children (such as the settings by Msgr. Donald Reagan, Sr. Theophane Hytrek, and James Marchionda, O.P., in the Peoples Mass Book) help the children understand that the eucharistic prayer is our prayer, not exclusively the prayer of the priest at the altar.

Heritage and Diversity

I would offer, as a matter of importance, that the church’s musical heritage is both historically and currently diverse. We tend to be very narrow and restrictive about what music we present to children. How music is presented tends to be more important than what music is presented. One Advent at our parish, for instance, all the children in our various parish programs learned the Western chant “Creator of the Stars of Night,” then they

I discovered that children who learned “Maria está en la concina” on Sesame Street had no problem grasping the diversity of the church’s heritage or using languages other than English to sing to God.

took turns carrying candles in procession (always a big hit), using the chant in different ways at eucharist, reconciliation, an all-school holiday prayer service, the Christmas musicale, and vespers for Epiphany. We used it and enjoyed that ancient music for three weeks before a parent gave me to understand that chant wasn’t relevant! For Lent we learned a Byzantine Kyrie, eleison.

I discovered that children who learned “Maria está en la concina” on Sesame Street had no problem grasping the diversity of the church’s heritage or using languages other than English to sing to God. Nor will they have trouble singing Jim Marchionda’s Mass for the Children of God (WLP 7664) in its Spanish version La Misa para los Niños de Dios (WLP 7725). In Six Songs for Sacred Seasons (WLP 7103) standard hymns for the seasons and feasts of the church year are given both choral and instrumental descants. The sources of the hymns are a French carol, an African-American spiritual, a Renaissance dance tune, an early American hymn tune, a hymn by Handel, and a chant.

We get stuck very easily in the rut of believing that children’s music always has to be new, always happy and upbeat, or written by this or that fashionable composer. This mindset and the practices it encourages will impoverish, undernourish, and diminish our children’s musical and liturgical lives. Faith in Jesus Christ has produced a vast and varied body of music, and the modes of prayer and the wealth of human emotions which the life of faith inspires will find their best expression therein. If it is presented well, children can and will sing the church’s rich heritage and diversity.

Part of a Total Ministry

Liturgy is more than music, and music ministry is more than singing. It would be nearly impossible to involve children too early in a process which teaches them that music is one of a number of ministries, and that the people involved with those ministries need to plan and work cooperatively. If a child is trained as a cantor or psalmist, attentive respect for the lector and minister of the Gospel is an essential component of that training, as is an understanding of the way in which the psalm proclaims Scripture and our “Alleluia” acclaims Christ present in the Good News.

Within music ministry itself, we must reinforce mutuality of ministries and appreciation of diverse gifts. Assembly, cantors, accompanists, choirs, and instrumentalists work together in leading the song of God’s people. In Dolores Hruby’s Seasonal Psalms for Children (WLP 7102) provision is made for very simple ostinato accompaniments on Orff instruments, another way for children to be involved musically through instruments, though their musical skills are only very basic.

Our encouragement of children to join the church’s song now will guarantee that the church will continue singing in years to come. This is a very basic and practical concern. If we are not forming children now in the ways of sung prayer and music ministry, the church might not have sung prayer or music ministers in the future. Our responsibility is not only to this generation or the next, but also to the one living Body which stretches before us through the ages to come. As the church—the community of the baptized—has done in the past, so we must now and always “Sing ‘til the Power of the Lord Comes Down!”

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What Should the Children Sing?

Children Should Sing Words and Music That Work

BY CHRISTOPHER WALKER

Five-year-old Timothy was listening to his teddy bear singing “Glory, glory to God!” Of course, it was Timothy’s voice doing the singing. But the transference of the sound to the beloved stuffed animal is not an uncommon occurrence in the imaginative and spiritual life of children.

Children sing naturally and spontaneously at play. What songs did you sing as a child that you can still remember today? Can you sing all the verses? Do you still sing today?

Many parents are reluctant to sing in church or at home. Many will say that their reluctance comes from a negative experience with singing in childhood. By our choice of songs for our children and the way we do them, are we in danger of providing our children with negative experiences and having them become the reluctant singing parents of future decades?

Under Assault

Today, live music-making opportunities are an increasingly rare experience outside the church setting. Now, more than ever, we are assaulted by music on television and from dozens of other sources. However, it is nearly impossible to imitate any of this music because it comes to us so electronically doctored. We feel helpless confronted with this music’s beguiling sexual (and often violent) sentiments. How can we react to this with our liturgical song? Many celebrations with children include spineless melodies for singing—melodies that take away the power of the message of the Gospel—or else the celebrations include wimpy waltzes or cutesy lyrics that promote an unreal world where no rain ever falls, and butterflies positively bounce from flower to flower in the sunshine. All of this has little relevance to the reality of God’s love in its conquering of sin (“O God, NOTHING can take us from your love”), nor do these lyrics have much to do with the very real needs, feelings, fears, and joys of children.

The Directory of Masses with Children (#2) states: “We may fear spiritual harm if . . . children repeatedly experience in the Church things that are barely comprehensible” to them, and to this I would add, if I might, things that do not help them connect their faith with their feelings, to the objects of their love, and to what they experience. In liturgy we often program children’s responses, putting words into their mouths that they did not say, or would not say, thus programming them out of spontaneously praying the prayer of their hearts. We then turn children, musically, into little performers so that parents can “ooh” and “aah.” We may even make the musical performance the end in itself as something to be applauded rather than as music that accompanies and is a part of a liturgical moment.

Ask children what they enjoy about liturgy and around the world the message is the same: MASS IS BORING! Some children judge how long the Mass is by how many songs are left (this at least may be a hint of their willingness to sing!)

The Same As for Adults

The principles for liturgical song with children are the same as for adults. Above all, what we sing should connect what we do in church with who we are and to our experiences of trying to live the Gospel . . . connect the what and who through song to what we believe and feel. And the song is sung by invitation, not by coercion.

Many of us still plan music by how many songs we can fit in, rather than looking at what kind of music might be best for a particular moment. Gathering, for example, is a moment when one could sing a litany of praise with a refrain so that children will not have their heads buried in books (e.g., “God of Abraham, Lead Us?”). Likewise, children receive communion as adults do, so songs have to be found that all can sing unencumbered by song sheets, or else we get “pretend” singing where in fact, although the intent is for everyone to sing, the choir does the singing for us.

The Directory for Masses with Children attaches particular importance to the liturgy of the word with children, and to the music that goes with it, especially “singing in

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the form of psalmody or the alleluia with a simple verse" (#46). “The children should always have a part in this singing,” it states. What form should this part take? Since active participation is encouraged we need to focus on the response that is sung and perhaps minimize the length and number of verses that are not sung by the assembly; sometimes the response sung many times will be enough. Gospel acclamations can incorporate the key phrase of the Gospel which may be repeated during the homily and may be sung as the children leave. Children love repetition, especially if the music has engaging rhythm and hand actions or special sounds.

Today we are fortunate because publishers are at last taking great care about the music they provide for children. We now have resources that are true liturgical books of music (e.g., *Rise up and Sing*) which provide a wide range of musical styles appropriate to the needs of celebrations with children. But we still need to be aware of the capabilities of our own group of children, what comes naturally to them, and what they obviously find difficult. We need to be wary of songs that have rhythmic or melodic traps which take our attention away from what the song is saying.

**Words that Work**

I was raised with a children’s hymn called “There’s a Friend for Little Children above the Bright Blue Sky.” This song has haunted me all my life and still it makes it difficult for me to picture Jesus near me. I always wondered, “How tall must I grow before I can get close to Jesus?” Our songs must not mislead children or make it difficult for them to relate to Jesus, and they must be theologically sound. An old “lectionary” (actually, a paraphrase of lectionary texts) for use with children actually contains a responsorial psalm with the words “Anyone who does bad things, he [God] does not like.” Needless to say, much harm can be done by false images of God.

Our song texts must also be in a language readily understood by children, although the sentiments therein may hint at mystery or wonder. Just go for a walk with children and see their natural sense of wonder at God’s creation. Our words should also address things that children can easily relate to: feeling alone, sorry, trusting, excited, frightened (“Jesus always helps us when we feel afraid . . . all we have to do is say, ‘Jesus, help me every day’.”)

We need not be fearful of singing about the things that hurt us as well as about the things that make us happy. We are helping children to express the relationship they already have with God (giving them armor against the darkness), not teaching them about a future relationship or how to be good adult Christians when they grow up.

How should God be addressed? There’s been such an argument in the church about how we should refer to God and whether God can be referred to as “she” as well as “he.” Let’s change all that. Why not choose songs that address God as “you” so that in celebrations, children can become accustomed to responding to and praising God directly?

There are many songs today that allow us to add our own words or extra verses to the composed text, giving us flexibility to adapt the song for a particular occasion; for example, “Take the WORD/LOVE/PEACE/JOY of
God with you as you go; "Walk on brothers and sisters ... FEED THE HUNGRY/HELP THE SICK ... walk on, walk"; "Stand, O stand firm ... with THE POOR/WITH MY SISTERS/WITH THE BAPTIZED ... stand, O stand firm."7

Music That Works

Whatever style of music we sing, the same principles apply: Is the melody strong enough to stand by itself without need of harmony to bolster it? Are the phrases short enough so that breathing spaces come in good time and also come in the right places to make sense of the text? Does the melody go with the words, bringing out their meaning, or does it fight them (like "Jesus IS Lord, Jesus is Lord")? The Bible says Jesus is Lord and at his name every knee should bend. Is the rhythm engaging and not banal? How syncopated is it? Remember that a solo voice can cope with much syncopation or double-dotted rhythms, but hundreds of voices together cannot cope. Just try singing "Be Not Afraid" exactly as the composer intended! Are your accompaniments simple and not fussy allowing you to give the children the attention they need? Is the melodic range well within the capacity of the age group? Can the music be memorized easily?

Let's delight our children with a complete mixture of musical styles. Children do not have narrow ranges of taste; they are like sponges and soak up what they hear and enjoy. Recently at Mass I heard a five-year-old girl singing the plain chant "Our Father" at the top of her voice. Let's not put our children into a musical ghetto! Let's use music from the adult repertoire as well.

Words of Encouragement

Composers: The songs you write for children will be remembered by them all their lives, so pray about your task. Don't write at the piano, but rather write as you imagine children known to you and as you hear them singing to you. Let words and music be effortlessly united, and let the words be strengthened by strong rhythm and melodic pointing.

Teachers: Do not be beguiled by unscrupulous publishers who send you recordings of children's music that are actually sung by adults and then electronically doctored to sound like children's voices. Don't make every liturgy a musical assault course where the spontaneous joy of singing is lost in the task of getting the performance "just right." Have a repertoire of informal songs, refrains, and rounds that can be sung at the moment. Sing in the classroom; let the children hear you sing and listen to what they sing when they are playing.

Parents: Don't be afraid to sing. Take songs that you enjoy from Mass and sing them during the week. Sing a blessing at family meal times, and remember that bathrooms make great opera houses!

Children: Sing the music that finds a home with you and helps you say how you feel and what you want to say to God. Tell your teachers and musicians at church the songs you like.

Performance or Prayer?

What children sing they own and carry home with them in their hearts and retain through their lives. Recently a school decided to give food to the poor, so they invited children and their parents to bring food for distribution on a Saturday. The families came and sang, "We are the Church, happy to be the children in God's family ... We are feeding the hungry ... everyone old and young." And the Dads sang too!

Notes

7. Iona Community, distributed by GIA Publications, Chicago, IL.
8. Christopher Walker, "We Are The Church" (OCP Publications, 1991; originally from the Come Follow Me Music Program [Benziger Publishing].

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Why a Lectionary for Masses with Children?

BY CATHERINE DOOLEY, O.P.

The rationale for a Lectionary for Masses with Children (LMC) can be traced to the 1973 Directory for Masses with Children (DMC, no. 43), which recommended that individual conferences of bishops see to the composition of lectionaries for use with children.

In the United States it was the delegates to the 1982 National Meeting of Diocesan Liturgical Commissions (FDLC) who provided the impetus for the compilation of a lectionary. Their position statement pointed out that there was no approved text of the Scriptures for use at liturgies with children. This lack resulted in a widespread use of paraphrases of the Scriptures in liturgical services for children. Catechists were frustrated by the lack of texts that allowed children to experience the liturgy of the word on their own level and according to their own ability. This resolution was the beginning of an almost ten-year process that resulted in the publication of a lectionary for children in 1993. The Lectionary for Masses with Children is unique among all the “lectionary” materials that are currently available for children because it is an official translation, not an adaptation or paraphrase, and it is the “first such lectionary approved for use in the liturgy in the dioceses of the United States.”

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eration in the preparation of new translations of the Scripture.

Since 1982, several biblical translations have been approved for liturgical use that effectively speak to both youths and adults. The question then is: "Why a lectionary for children?" There are several different editions of the Roman Lectionary that use one of the scriptural translations approved for liturgical use, but there is only one lectionary. The Lectionary for Masses with Children has its own translation of Scripture (the Contemporary English Version of the American Bible Society) and is an adaptation which adheres as closely as possible to the selection

The lectionary for children is not an end in itself but is a means of enabling children to participate in liturgical celebrations ... with the gathered assembly.

and arrangement of readings for Sundays, solemnities, and feasts of the Lord in the Roman Lectionary. The LMC is a pastoral response (cf. the Introduction to the LMC #10) to a concrete situation. The purpose is to nourish the faith of children and "lead them to 'active conscious and authentic' participation in the worship of the whole assembly, but not to establish a different rite for children" (LMC Introduction #11). The lectionary for children is not an end in itself but is a means of enabling children to participate in liturgical celebrations "in which the faithful, gathered into a single assembly, celebrate the paschal mystery" (Directory for Masses with Children #8; emphasis added).

The nature of childhood, the importance of the word of God and various pastoral needs provide further rationale for an adaptation of the lectionary for children.

The Nature of Childhood

A lectionary for children is an effort to respect the nature of childhood by taking childhood faith seriously. Children need to celebrate their faith, which is not the faith of the adult. The vocabulary and sentence structure used in the translation as well as the carefully chosen scripture passages nourish the child's faith in accord with the child's age and development level.

Secondly, the LMC is a means of gradually initiating the child into the worship of the Christian community. Its purpose is always to create a sense of belonging to the whole ecclesial community, and to promote the understanding that liturgical celebration is the worship action of the whole church. Although "it should not be presumed that children will proclaim the word of God in the celebrations in which this lectionary is used" (LMC Introduction #20), a simplified edition enables older children and teenagers to proclaim the word. Thus early

on, younger children come to know the privilege of proclaiming the word and the importance of the role of the assembly in the eucharistic liturgy through the diversity of ministries.

Importance of the Word of God

Underlying the concern for the child's growth in faith is the realization of the fundamental place of the word of God in the Christian life.

The proclamation of the Scripture is important for children for the same reasons that it is important for adults. The aspect of presence is fundamental; the word of God is not learning about God but is the Word of God. Christ is present in his word. A simple proclamation of the Scriptures enables children to see that the Bible is not just about words or stories, but it is about events, that is, God's action in the lives of God's people. It is a way of enabling the assembly to interpret the events of their own lives.

The knowledge of the Scriptures promotes a sense of identity. The Scriptures are one of the primary symbols by which children are socialized into the Christian community and by which they begin to identify themselves as Christians and to realize the implications of belonging to a Christian community. The hearing of the stories of salvation offers a worldview to children that enables them to know that a Christian should "see" differently, that the teachings of Jesus call us to have a different way of acting.

Translation of the Scripture

A unique feature of the LMC is that it is a translation from the original languages rather than a paraphrase or adaptation of the Scripture. Paraphrase, adaptation, and translation are terms often used interchangeably, but in fact they are quite distinct. A paraphrase uses other words or another form to express the meaning of a text or passage. Paraphrase often "expresses concepts which are not included in the original passage but which the translator thinks would be helpful or interesting to the contemporary reader." The Directory for Masses with Children prohibits the use of paraphrases because they frequently change the meaning of the text or emphasize extraneous elements to the detriment of accuracy.

Adaptation uses existing translations as they are but it often shortens or omits passages in order to render the translation more suitable to a particular group.

Translation, "the systematic communication of message from one language to another" may be either of two types. It can be traditional, that is, it attempts to retain as much as possible of the form (word order, sentence structure, style) of the original text, or it can be a contemporary translation that focuses more on expressing the meaning of the original in an accurate and current style. This type of translation goes beyond a formal correspon-
dence and tries “to decode the meaning of one culture and time as expressed in the idiosyncratic language of an individual author into a quite different language of another culture and time but without tampering with the integrity of the meaning.”* No translation is perfect.

Pastoral Needs

Two pastoral situations in which liturgical formation of children takes place provide additional reasons for the development of a lectionary for liturgical use with children: Masses with adults (usually on Sunday) in which children also participate and Masses (generally on weekdays) with children in which only a few adults participate.

Even in the ten years since a lectionary for use with children was proposed, a wide variety of liturgical and catechetical needs connected with the lectionary has continued to appear. The lectionary has become the source of catechesis in the Rite of Christian Initiation of Adults and in the accommodation of that rite to children. Family catechetical programs find a common lectionary useful to prepare for the Sunday celebration and to reflect on the readings following the liturgy. A recent phenom-

Notes


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Children, the Word, and Baptism

BY GORDON E. TRUITT

The division of attitudes about dismissing children from the Sunday assembly for a separate liturgy of the word has to do with different visions of the item under discussion. Proponents of a separate liturgy of the word for children tend to focus on the meaning of this event for the children themselves: the possibility of proclaiming, celebrating, and singing the word in age-appropriate ways; while opponents stress the sign value of the gathered community and the division of the assembly that would be caused by such a separate service. In this article, I will sketch out the main arguments for and against a separate celebration of the word with children, particularly on Sundays, and end with my own list of deeper issues that I think must be faced by either “camp” before the question of separating the children from the rest of the assembly is raised.

There are two facts that we should begin with, which are perhaps taken for granted too often in this discussion. The first is that dismissing the children from the assembly for a separate liturgy of the word is a new phenomenon in the church; it was all but unheard of before the latter half of the twentieth century. By the middle of the present century, it is true, the “children’s sermon” had become a familiar practice in many Protestant communities: a brief message directed to the children before the “real sermon” was preached to the adults; but only in the last few decades has anyone in any tradition dismissed children from the Sunday assembly for a separate liturgy of the word or for religious education that begins with “children’s chapel.” Now, according to Gerard Pottebaum, “an estimated 5,000 [Roman Catholic] parishes are holding separate celebrations of the word for children.”

The second fact to keep in mind is this: In the whole history of the church, until our own time, the part of Mass from which anyone has been dismissed has not been the liturgy of the word, but the liturgy of the eucharist. Catechumens and penitents, for instance, once they have heard the word and prayed with the assembly, are dismissed because they are not yet ready to share (or to share once more, in the case of penitents) in the eucharistic prayer and sacramental communion. So a practice of dismissing children from the liturgy of the word, but returning them to the assembly for the eucharist, reverses whatever previous experience the church has had with dismissing people from part of Sunday Mass. Not only is it a new phenomenon, in other words, but it begs for really strong reasons to support such a radical shift in ecclesial practice. In the light of history, anyway, the burden of proof is on those who would encourage a separate liturgy of the word for children. So we’ll begin with their arguments for this practice.

Benefits of a Separate Liturgy

When we talk here about a separate liturgy of the word for children, we are talking specifically about the event described in the Directory for Masses with Children and the Introduction to the new Lectionary for Masses with Children, that is, a real liturgy of the word, not a religious education class substituted for this liturgy. As the Lectionary for Masses with Children puts it, this “liturgy of the word is neither a catechetical session nor an introduction to biblical history” (#24).

Here’s how it’s supposed to work: Sunday Mass begins with the whole community gathered together to celebrate the introductory rites (Lectionary #8). At the conclusion of the opening prayer, the children are dismissed. The Lectionary encourages a formal dismissal, in which “the presiding priest may formally send the children and their ministers to the place where they will celebrate their own liturgy of the word. This may be done by presenting the Lectionary to the one who will preside over the liturgy of the word with the children and/or by words of dismissal . . .” (#8). The people who are so dismissed are “children who have not yet entered the period of preadolescence” (Directory for Masses with Children #6), essentially, then, children who are old enough for elementary school, but not yet in junior high or middle school (Lectionary #15). Once dismissed, the children go to “a separate, but not

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too distant room" (Lectionary #7) that is “well prepared,”
that is, one in which “the environment is suitable for the
worship of God” (Lectionary #49). Here, in words, ges-
tures, and songs that are adapted “to the needs and
capacities of children” (Lectionary #111), the word is pro-
claimed and celebrated in a ritual in which the basic shape
as well as the “symbols, gestures, and language are
similar to that of the full assembly” (Lectionary #53).
Within that basic shape, all the possibilities of adapting
the celebration to the children allowed in the Directory
and the Lectionary may be used, including appropriate
gesture and posture, bodily movement, visual elements,
song and silence, a variety of ministers (“selected on the

This ritual treats children as believers, not
merely as potential adults.

basis of liturgical competence” (Lectionary #23)), reduc-
tion of the number of readings to two (but never by
omitting the gospel), lay homilists and dialogue homilies
with the children, and the use of the Apostles’ Creed
rather than the Nicene profession of faith.

Finally, this point must be kept in mind: While de-
signed for the children who are celebrating, this separate
liturgy of the word should always point beyond itself.
“These eucharistic celebrations must lead children tow-
ward the celebration of Mass with adults, especially the
Masses at which the Christian community must come
together on Sundays” (Directory #21).

What are the benefits that justify such a separate
liturgy of the word, designed for celebration by children,
but aimed at incorporating them into the adult assembly?
The documents name several. The most important is that
this ritual treats children as believers, not merely as
potential adults: “Children’s human and, therefore, reli-
gious experience is complete and whole in itself and is not
determined simply by their potential for adulthood” (Lectionary #54). Pottebaum adds that such a celebration
allows the homilist to address children at the level of their
own spirituality, which includes such factors as their
state of dependence, their sense of wonder and awe, their
sensory way of knowing, their state of innocence and
trust, and their interest in ritual making.¹

Such celebrations also help the liturgy to exert “its own
inherent power to instruct” (Directory #12), and they
allow the leaders to highlight various liturgical elements
that are basic to Christian ritual, “for example, greetings,
silence, and common praise (especially when this is sung
together)” (Directory #13).

The Sign of the Assembly

Those who oppose a regular, separate, liturgy of the
word for children on Sundays are not opposed to occa-
sional celebrations like this. Their fear is that when these
separate celebrations are incorporated into a com-

essential sign of the assembly, and even the values of such
a separate celebration as described above do not out-
weigh for them the importance of a common gathering
for the Sunday eucharist.

Such a cautious attitude is evident in the documents
themselves. While the Directory encourages special litur-
gies adapted to children during the week, it does not
envision such celebrations on Sunday, when “the Chris-
tian community must come together” (#21). The Lectionary
echoes the caution of the Directory in repeating that a
separate liturgy of the word on Sunday is possible “some-
times ..., if the place itself and the nature of the community
permit” (#7; see Directory #17). In her commentary on
the Introduction to the Lectionary, Kate Dooley notes: “The
key word in the Directory ... is ‘occasionally.’ The single
assembly is to be the norm, and the challenge that comes
from the principles enunciated in the Directory ‘is that
children must not be allowed to feel neglected’.”²

In a strong defense of the single, unified Sunday
assembly, Linda Gaupin notes that it is not only the
ordained or appointed adults in the assembly who min-
ister; various individuals and groups minister in various
ways to the rest of the gathered believers. Using the
example of the testimony of children of catechetical age
who are being prepared for initiation, Gaupin reminds us
that even children “are ministers to the assembly. It is not
only the assembly who ministers to them.”³ Thomas
Shepard offers another example of the way children
minister to the rest of the assembly: by their excited
response to the basic gestures of our liturgy (certainly,
this response is stronger and more ministerial when those
gestures are done richly and appropriately). He describes
what he calls “the beginning of liturgy for me” this way:

When I was a child, the Easter Vigil was a profound
event for me. I didn’t know what was going on, but I did
know they were doing everything I liked. They were
playing with fire. They were playing with water. They
were singing things I didn’t understand. He was blowing
on the water! He was splashing the water on people! The
air was full of smoke. It was dark and it was scary. It was
everything that I loved.²

It is the very diversity of the assembly, Gaupin also
reminds us, that expresses the “catholicity” of the church.
To exclude people from the assembly, particularly by a
formal dismissal rite such as that envisioned for a liturgy
of the word with children, “makes a powerful and exp-
licit statement about relationships within the assem-
bly.”⁴ And such explicit dismissals, as we noted above,
have never been from the liturgy of the word; people have
only been sent out after the word has been celebrated, and
no one has ever been dismissed, until now, on the basis
of age.

First Things First

Any parish and, I believe, every parish with the facili-
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ties and the ministers to do it, should celebrate a separate liturgy of the word with children on Sundays occasionally, just as they would occasionally include special rituals on Sunday to recognize the needs and contributions of various groups in the parish (people to share in the anointing of the sick, members of the Sodality, the Holy Name, scout troops, and so on). The primary reason for such periodic celebrations, it seems to me, has to do with the self-awareness of the whole community; these actions highlight the diversity of people in the assembly, and they call to mind just who we are and what we are doing when we celebrate the word. (The dismissal of catechumens from the Sunday assembly serves a similar purpose for the whole community’s awareness of who it is and what it does at the liturgy of the eucharist.) The secondary reasons for such practices treat the needs of the particular individuals or members of the particular groups. In the case of children, the reasons are the ones outlined above as arguments for such celebrations.

But before a parish begins such celebrations, or before they consider making them a permanent part of the liturgical landscape, prior and more important questions must find answers. Some of those questions are absolutely basic to our sacramental practice; others are easier to treat. We’ll start with an easy one: If we are preparing to lavish special care and attention on a celebration of the in a separate space, with fewer ritual resources on which to draw? If we can’t do it at the regular Sunday Mass, we probably won’t be able to do it for the children, either.

A second concern arises from that observation. It gets its urgency from our experience with liturgical reform over the last thirty years: If we introduce a separate liturgy of the word with children on Sundays, are we establishing in a permanent way something that is a partial solution to a temporary problem? As Gaupin observes:

Too often in the history of the church, new liturgical practices have been introduced to meet a need or to compensate for a deficiency that was not related to the liturgy . . . . Such remedies do not solve the problem at hand; at most, they enable the church to cope in some way with a changed situation. The danger is that these remedies will be accepted as permanent modifications of the tradition because no one stopped to question them or to consider alternatives.\(^8\)

She cites as examples the Western development of confirmation in the Middle Ages and the contemporary spread of Sunday celebrations led by unordained ministers. We could add the rapid—and now fixed—introduction of hymnody to the Catholic Mass ritual to cover our inability to sing the liturgy rather than singing at the liturgy, the cantor’s dominance-through-sound-system of the assembly’s song to make up for a weak sung response by the congregation, the adoption of easy-to-teach music that does not bear the weight of ritual repetition, and other contemporary problems with our musical worship.

A third issue is basic to our sacramental belief and practice. It has to do with our attitude toward the ministerial nature of the assembly, and thus with our understanding of baptism. A basic principle of the renewed liturgy is that the whole assembly is the primary minister of the eucharist, even if some parts of the assembly are excluded from particular aspects of the celebration only

Does this celebration reflect what we do or can do for the whole community?

word for a small and separate part of our community, does such a celebration adequately reflect what we do or can do for the whole community? Or to put it in Linda Gaupin’s words:

We tolerate lectors who prepare five minutes before Mass, and lectors who may read well, but do not possess the gift of the Spirit to set out that living word magnificently and in such a way that the assembly hears this word as indeed active and alive. We incorporate music that militates against heartfelt response or acclamation: refrains that are too long, too trite, too difficult. We make poor attempts or no attempts at processions with the word. We are captive to uninspired homilies rather than captivated by good biblical preaching. We continue to build and renovate sacred spaces that do not support the word . . . . Is it any wonder that adults, who find it difficult at best to be immersed in the word, are tempted out of genuine concern to separate the children from the assembly and provide them with something worthwhile?

My question in response to that scenario is somewhat different from Gaupin’s: How could a community that tolerates such poor fare for its regular assembly, when it has all the resources of the parish to draw on, hope to provide anything better for its children in a limited time,
an ordained priest or bishop, for instance, may pray the eucharist in the name of the whole community; only baptized members of the Roman Catholic Church, free from a state of mortal sin, are normally to be admitted to communion. The theoretical support for this focus on the whole assembly is that the minister of the eucharist has always been envisioned in Catholic theology as the totus Christus—Christ, head and members—in the act of perfect self-offering to the Father. The reform of the Order of Mass has encouraged the “full, conscious, and active participation” of the whole community in the eucharist precisely for this reason: It is the whole assembly that represents the whole Christ at Mass, and not any individual within the assembly or any particular part (the ordained ministers, say) of that assembly. If we exclude people from the full participation to which they are entitled by their baptism, if we suggest that they cannot represent Christ as the rest of the baptized believers who are present can, by sending them away from the gathering, then we are saying that they are less than full members of Christ, which is a contradiction of our baptismal theology.

As Gaupin notes, any previous liturgical dismissals from the assembly which the church has approved or practiced, “we are beginning to see ... make a distinction among members of the assembly with respect to baptism,” as in the case of catechumens, who are dismissed because they are not yet baptized, and so are not ready to give themselves in full union with Christ in the eucharist. To dismiss any baptized members from the community gathered to hear the word is to say something in a very public way about our attitude toward their baptism; it is to suggest that we believe that they are less capable than catechumens and penitents of sharing in the celebration of the word, that is, that they are inadequately initiated into the community of word and sacrament. If that is indeed the case, and if it is an unexpressed (and perhaps subconscious) reason for our dismissing children, then we have far more serious problems to deal with than whether to make a separate liturgy of the word for children part of our normal routine.

Do the initiation rites, when celebrated with infants and young children, do to them what initiation does to adults? Is baptism, celebrated for candidates of any age, initiation into the Christian assembly of word and sacrament, or not? Is it the “ticket” to full sacramental membership in Christ and the church, which includes access to sharing in the eucharist, or is it, at least for infants and young children, something less than it is when celebrated with older candidates? Do we believe, as Mark Searle affirms, that baptized children “are no less members of Christ’s body than we are, even if we do bar them from the anointing of confirmation and from taking their place with the rest of the family at the table of the Lord?”

We have tended, in the West, to treat the baptism of infants as a lesser sacrament than this—a step forward into the community, but certainly not the major aspect of one’s self-definition that we proclaim adult baptism to be. The act of separating children from the assembly for word and sacrament, even if it is to send them to their own celebration of the word, raises such a basic issue, just as the introduction of communion ceremonies presided over by unordained ministers has raised basic questions about our ordination practices. As Searle says, “There is a radical equality in the Christian community which is betrayed—and the children know it—when we condescend to them.” He goes on to say that, when the church gathers for worship, it is, or ought to be, “untidy, slightly scandalous, rather bedraggled, but together ... An assembly of neatly turned out middle-class folks in suits and bonnets, all arranged motionless in parallel pews, is not yet an adequate sign of the assembly that God is gathering to himself.”

The question of whether or not to celebrate a separate liturgy of the word with children offers us an opportunity to face such basic issues as the meaning of baptism and the other sacraments of initiation, whether celebrated with children or adults. We should take the opportunity that has been given us to examine once more the meaning of the Sunday assembly and of the sacrament that we name “the door to life and to the kingdom of God.”

**Notes**

2. Ibid. 9-20.
8. Ibid. 65-66.
10. Gaupin 69.
12. Ibid.

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The Seasons

For at least for some parts of the early church, time was imagined globally, as our opportunity to enter into the once-for-all Pasover (or Pascha) of Jesus. So there was the Pascha of the Nativity (Pascha Nativitatis), and there was the three-day celebration of Jesus’ dying and rising (Pascha Floridis, the “Pasch of Flowers” or “of the Flowering”), and there was the celebration of the Spirit’s presence to continue Jesus’ work: Pascha Spiritus. Each Sunday was likewise a re-entry into the mystery of Pascha.

Later liturgical calendars focused our attention on specific aspects of Jesus’ life, death, resurrection, and continuing work. So the year was gradually broken up (at least in the Western Church) into a series of seasons: Advent, Christmas, Epiphany, Post-Epiphany or Pre-Lent, Lent, Easter, Pentecost, and Post-Pentecost. Since the revision of the Roman calendar in 1969, we have tried to accommodate the earlier unified sense of the year with our later divvy-up-the-year proclivities.

The General Norms for the Liturgical Year and the Calendar remind us, first, of the early sense of the one “Paschal” event whose meaning unfolds as we move through our lives: “By means of the yearly cycle the Church celebrates the whole mystery of Christ . . .” (#17).

Within that global view, the annual cycle centers our attention on the Paschal Triduum, the heart of our year, which “has the same kind of preeminence in the liturgical year that Sunday has in the week” (#18). The Triduum begins with the Evening Mass of the Lord’s Supper on Holy Thursday; its high point is the Paschal Vigil; its culmination is evening prayer on Easter Sunday (#19). The meaning of this greatest of all feasts unfolds through the Easter Season, which ends on Pentecost. “These above all others are the days for the singing of the Alleluia” (#22). Lent, as a season of preparation, “disposes both catechumens and the faithful to celebrate the paschal mystery . . .” (#27). Lent is secondary to the festival itself and to its celebratory season.

We tend in practice to equate our treatment of our second festival season, Advent-Christmas, with that of Lent-Triduum-Easter, but there is no core festival to be unfolded in the Christmas season. Instead, there is a series of feasts: “the memorial of Christ’s birth and early manifestations” (#32)—Christmas, Holy Family, Epiphany, and (perhaps) the Baptism of the Lord. So musically and ritually the Christmas festivals should receive a treatment different from the “unfolding” treatment that we give to the Sundays of the Easter Season.

Advent is not merely Christmas’s “Lent.” The General Instruction says that it has “a twofold character: as a season to prepare for Christmas . . . [and] as a season when that remembrance directs the mind and heart to await Christ’s Second Coming at the end of time. Advent is thus a period for devout and joyful expectation” (#39).

Outside the two great seasons, the rest of the year is “Ordinary Time.” These Sundays return us to that ancient unified view of the mystery of Christ, for they “are devoted to the mystery of Christ in all its aspects” (#43). Also, the Sundays in Ordinary Time give us a chance to remember that we come together to make Christ present in our assembly, the proclaimed word, and the eucharistic sacrifice, for the renewal and redemption of the world. In a letter to Cardinal J. Colombo (August 4, 1977, Documents on the Liturgy 1963-1979 #3844), Pope Paul VI said: “Without a doubt, making holy the Lord’s Day, that is, celebrating the weekly Pascha, will make the heavenly gift received have a hidden, but powerful, influence on personal and public life. Because they are nourished by the eucharistic meal, the faithful possess the power enabling them to bear witness to Christ in their home life and in the wider human society . . . Social tensions are not resolved by violence, by exploitation, by killing, but above all by wills bent on peace and prepared for self-giving. This sublime sacrament makes such a resolve strong and unwavering.”
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“I lift my open palms in the evening sacrifice” (Ps 141:2).

“My God, I stretch out my hands to you” (Ps 143:6).

“I lift my hands and call on your name” (Ps 63:5).

**Hands in the attitude of supplication:** Empty hands in the posture of the “open palms” of the psalms, hands and arms held outward from our shoulders and turned toward heaven in the same gesture found in ancient Christian prayer, hands that are perhaps raised and slightly inclined before the body at the breast, or hands seen in the prayer gesture of India—these are the hands and this is the prayer of the poor:

> Look, Lord, I have nothing in my hands!  
> No weapons, no silver, nothing hidden!  
> Have pity on me because I am poor and deprived!  
> Don’t abandon me! Come to me! Save me!

This is the prayer that God loves and grants: a prayer of humble dependence offered with empty hands, with palms open and with total confidence. This is the attitude of the priest in the prayers of the liturgy. It is the gesture that best fits the Lord’s Prayer and it is a gesture suitable for everyone. Is not your longing strong enough to make you lift up your hands?

**Hands that entreat:** Help! Aid! Pity! Pity! Help! These are our arms and hands raised up and held out in the hope that a savior will come to grasp them and pull us out of danger, out of the water that drowns us, out of the fire that burns us, out of the hole that engulfs us, out of the prison wherein we are dying.

> Kyrie eleison! Christe eleison! Kyrie eleison!  
> Help us! Hear us! Listen to us!

If through reserve or modesty our arms and hands are not lifted up during our litanies, then surely they will be lifted up when we reach out to our liberator and are startled to recognize that we want to live.

**Hands that witness:** “Truly, it is good and proper to praise you, Lord, and to proclaim the marvels of your love for your people . . .” Hands lifted up and held vertically, palms outward in the gesture of those who come before a court to testify to the truth. These are the hands held in the biblical gesture of lăd, a word that we translate as “thanksgiving,” that we have recovered in the “sacrifice of praise” and which seems to come from the word iad, “hand.” This gesture of the presider at the eucharist is made at the beginning of the preface, and it testifies before everyone that God has saved us in Jesus his Son.

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<th>MANUAL</th>
<th>8’</th>
</tr>
</thead>
<tbody>
<tr>
<td>Prinzipal</td>
<td>8’</td>
</tr>
<tr>
<td>Rohrflöte</td>
<td>8’</td>
</tr>
<tr>
<td>Gamba</td>
<td>8’</td>
</tr>
<tr>
<td>Oktave</td>
<td>4’</td>
</tr>
<tr>
<td>Spitzflöte</td>
<td>4’</td>
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<tr>
<td>Nasard</td>
<td>2-2/3’</td>
</tr>
<tr>
<td>Superoktave</td>
<td>2’</td>
</tr>
<tr>
<td>Blockflöte</td>
<td>2’</td>
</tr>
<tr>
<td>Superquinte</td>
<td>1-1/3’</td>
</tr>
<tr>
<td>Mixtur</td>
<td>IV</td>
</tr>
<tr>
<td>Kornett diskant</td>
<td>III</td>
</tr>
<tr>
<td>Unda maris</td>
<td>8’</td>
</tr>
<tr>
<td>Regal</td>
<td>16’</td>
</tr>
<tr>
<td>Trompete bass</td>
<td>8’</td>
</tr>
<tr>
<td>Trompete diskant</td>
<td>8’</td>
</tr>
<tr>
<td>Tremulant</td>
<td></td>
</tr>
</tbody>
</table>

BASS

| Prinzipal      | 16’   |
| Oktave         | 8’    |
| Gedackt        | 8’    |
| Fagott         | 16’   |

Keyboard Version

- Console dimensions:
  - Width: 39.5”
  - Height: 38.5”
  - Depth: 22”
  - Console weight: 116 lbs.

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spect and love, those making the offering present their gifts—a flower, a small coin, a portion for the poor, some bread and wine for the supper. All of these symbols of myself are held out before me in my outstretched hands in an attitude of offering.

**Hands that accept:** It is a good thing that the same gesture suffices for giving and receiving. It is a marvelous symbol of the exchange of love, the union that is present in the one act of giving and receiving. The bread and the wine that we have brought are returned to us as the living Body and the poured-out Blood of our Lord. At each moment in the liturgy, our whole being receives as great an honor as that which comes to us through our hands in communion as the greatest gift and the highest grace—at that very moment in which we make a throne of our hands, as Cyril of Jerusalem invited the neophytes to do.

**Hands that unite:** Warm hands that greet a brother or sister in the unity that we share as members of the Body of Christ when entering the assembly; hands that lace together in a living chain of prayer; hands that reach out for reconciliation and cry “Pardon me!”; hands that offer and receive peace before communion. It is our hands that show in action what our mouth and our heart dare to express in words. It is their hands that join a couple united before God in the sacrament of marriage: hands and bodies dare to touch in order to reinforce unity in the Spirit.

**Hands that praise:** At the beginning of each eucharistic prayer, after greeting the assembly with his hands extended (“The Lord be with you”), the priest raises his hands and says: “Lift up your hearts... Let us give thanks!” Hands raised: spirit raised in praise.

At the height of the Paschal Vigil, when the alleluias of the resurrection break out—“Alleluia! Christ is risen!”—hands raise and wave like flowering branches in the spring breeze. After all, does not the psalmist say (see Psalm 98:8) that we are like the rivers clapping their hands to applaud the Creator?

And let us not neglect the hands of those who built the house, created the sculptures and paintings, wove the cloth, arranged the flowers. Nor should we neglect the hands of those who swept up, arranged the space, and prepared for the celebration; the hands of the organist or guitarist, the hands of the preacher who explains the word and unveils the mysteries; hands resting on knees; hands joined together... Blessed are you, Lord, for you have given us hands to celebrate you!

**Smiling**

Sadness and strife are not fruits of the Spirit, for the fruits of the Spirit are peace and joy. A smile is their sign. It is painful to the assembly when feelings like boredom or impatience, worries or distraction are transparently apparent on the face of a minister of the liturgy. Such ministers ought to be the living sign of a ministry of glory and light, of grace and beauty, of offering and thanksgiving, and they are not just any sort of persons. Being a minister ought to bring out our humility, but not sadness. Do not we as ministers belong to a people saved by the grace of God? Should not the joy of all who proclaim this identity and make it real in the sacrament be transparent when in its presence?

It seems sometimes that the faithful see themselves less like people of joy than like people of tenseness and distraction. For, after the greeting of peace and the exchange of a sign of peace, anyone who has been a minister of communion can affirm that too many people come to receive Christ with a sad or tense air about them. Few, it seems, smile with joy.

Wearing a smile is, both for the one who smiles and the one who is smiled upon, the road to an unburdening of the soul. In singing, it is said, a smile “opens up” the voice. In prayer, then, a smile opens up the heart. Just as the corners of our lips and eyes relax and lift up in a smile, so do the wrinkles in our souls relax and unfold. From being gnarled, the soul becomes smooth; from being solid, it becomes permeable. Under the regenerating smile of our Savior our unliving surface is brought to life. And how can we avoid smiling when the Bridegroom Christ is present?

**Note**

1. This is an English translation of the French Sacramentary text. The equivalent preface text in the English-language Sacramentary begins “Father, all-powerful and ever-living God, we do well always and everywhere to give you thanks. So great was your love, that you gave us your Son as our redeemer” (Preface for Sundays in Ordinary Time VII).

---

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Jubilate Deo. SATB and organ. Joel Martinson. 9 pages. 1993. GIA, G-3712. $1.10. Pungent in harmonies, powerful in rhythm, Martinson’s Jubilate Deo generates good contrasts. This piece will require hard work by the organist, singers, and soloists, but it will be worth it.

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Creator of the Stars of Night, Creator Alme Siderum. An Advent hymn for SATB and organ. Setting by Robert Edward Smith. 7 pages. GIA, G-3651. $1.00. Cast with the musical background of a revery, this work has its moments. Colorful in its use of long pedal points in verse one, it offers a moderately imitative SATB in verse two, and a reliance on block-chord writing in verse three. If your congregation appreciates neo-chant arrangements, this is worth a try.

Many Waters Cannot Quench Love. John Bell. SATB. 6 pages. GIA, G-3848. $1.00. Cast as a short musical moment only 23 measures long, this antiphon-response setting is colorful in its harmonies, and has attractive melodic lines. It is easy to learn, and is well-voiced for its dynamic effects. An a cappella gem!

God Be in My Head. Kenneth T. Kosche. SATB. 6 pages. GIA, G-3720. $1.00. A foursquare anthem that needs breathing spaces. Even though all the parts move all the time, this work could use some distinguishing musical events. Unfortunately there are none.

In This House. Assembly, 3-part choir, keyboard, guitar, and handbells. Marylu Hill. 12 pages. 1987-92. OCP-9776. $1.00. Originally published by Evensong (PO Box 342, Broomall, PA, 19008) In This House with its gentle rocking piano accompaniment is reminiscent of an Irish reel. The text, designed for the entrance rite, is personal, plaintive, and, at times, confusing. Yet for those who like the “lilt of the Irish” this might be acceptable.


Let Us Rejoice. Randall DeBruyn. SATB choir. 8 pages. 1990. OCP 9680. 95¢. An

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effective setting of a text from John of the Cross with a flowing melody and good harmonization. Contrasts in rhythm and key changes add to the attractiveness of this work.

**Water.** Eugene Englert, text by Omer Westendorf. Assembly, cantor, unison choir, descant, keyboard, and guitar. 8 pages. 1987. OCP 9325. 95c. Using an American folk tune as the melody for the refrain, the composer and writer have carried the theme of water through various scriptural excerpts. Easy, tuneful, with something for everyone.

**Prepare Ye (A Song for Advent).** Stephen Dean. 8 pages. 1994. OCP 7195. 95c. If you are looking for a musical indulgence for this year's Advent season, or any Advent season, this could fill your need. Cast simply in the accompaniment, molded simply in melody, with a descant that almost sings itself, all of which contrast with verses cast in a flatted relative minor; these all add up to an attractive “new song” for Advent that effectively proclaims the gospel message.

**Carol of the Bethlehem Cave (Villancico de La Cueva de Belen).** Christopher Walker. Assembly, SATB choir, descant (English and Spanish text), guitar, solo instrument, and handbells. 12 pages. 1993. OCP 9843. $1.00. Here is a traditional Spanish carol attractively adapted and arranged by Christopher Walker. The mixture of Christ’s nativity and the need for social justice as the outstanding gift of Christmas is well-served in this arrangement.

**Joyfully Give Praise to God.** Tobias Colgan, OSB. Assembly, unison choir, with descant-harmony, guitar, keyboard, and solo instrument. Keyboard and vocal descants by Randall DeBruyn. 8 pages. 1989. OCP 9014. 90c. This is a tuneful setting with a G minor refrain. Verses one and three are in G major, and verses two and four in G minor. The solo instrument part and the assembly edition are appended to the score. Useful as a song of praise for parochial occasions.

**See Amid the Winter’s Snow.** Keven Keil. Assembly, unison choir, descant, piano, guitar, and handbells. 7 pages. 1992. OCP 9800. 90c. Here is a quietly moving setting of Edward Caswell’s text that effectively uses melodic sequences to good effect. The handbells are included in the score.

**Christmastide Carol.** M. D. Ridge. Assembly, SATB choir, descant, keyboard, guitar, flute, Bb trumpet, and handbells. 12 pages. OCP 9838 $1.00. Using the Latin refrain from Christmas vespers, M. D. Ridge has crafted a simple yet moving setting of a collage of texts surrounding the birth of Christ. Choirs have a choice either to sing from the Latin text or to sing the English text; the English text is not a translation of the Latin. The descant asks for singers capable of a high G#, B, and A!

**Come, Lord Jesus (Maranatha).** Robert Twynham. SATB choir, soprano solo, and organ. Text by Eileen Twynham. 16 pages. 1991. OCP 9632. $1.10. Robert and Eileen Twynham have fashioned an atmospheric Advent utterance that will appeal to those congregations gifted with a good choir, a good organ, a good soprano soloist, and a director who can bring these forces together to interpret the musical language of this work. Especially for Advent, this opus will need generous amounts of rehearsal to insure the dramatic impact asked for in the score.

James M. Burns

**Books**

**Music and Liturgy**


The international group Universa Laus was formed in 1966 to promote the study of singing and instrumental music in the liturgy according to the intentions of Vatican II. Later, the group’s focus expanded to include the action of celebration as it takes place within a culture.

In 1977 Universa Laus decided to produce a document that would address the group’s concerns. The document that was eventually published in 1988 is the result of revisions by Joseph Gelineau of the initial series of "theses" written by Claude Duchesneau. Originally composed in French, the text was translated into English with additional material by Paul Inwood in 1992.

The document has ten chapters under "Points of Reference" and ends with a list of "Beliefs Held in Common." It makes...
valid assumptions especially in relation to the role of Christian ritual music in various cultures. The information, although valuable, makes for rather dry reading. The text of the document is, perhaps, best summed up in the final section under forty-five pithy statements, each generally being in the form of a single sentence. These statements aptly arrive at the heart of the important issues surrounding Christian ritual music.

An important reason for purchasing this book is found in its second and third sections: the commentary of Michel Veuthey on the document itself and the extensive technical notes which are published in the third section as a glossary.

The commentary takes an important look at the assembly’s role in the liturgy and concisely sums up the history of the assembly’s participation and, more recently, the lack thereof. It cites some of the reasons for the assembly’s reluctance to claim ownership of its proper role: a point which anyone involved in the fields of liturgy or music will recognize.

The relationship of text to music and to instrumental music is explored in depth but without complexity. Subsequent chapters look at the need to use music that has a function in the ritual, and at the concept of developing musical repertoires that are familiar yet which retain a quality of freshness.

Additional information elaborating on subjects presented in the commentary is found in the glossary which is, itself, a wonderful resource tool. It provides a snapshot view of many topics and definitions, is alphabetized and efficiently cross-referenced to the commentary. What a benefit to have at one’s disposal synopses on topics so various as the assembly’s failure to appreciate singing and the unification of the liturgy in the Roman Church.

By its intention this book is for everyone involved with singing and instrumental music in Christian worship: authors of texts, composers, professional musicians, liturgists, people with pastoral responsibility, people involved in formation and the vast numbers of those who regularly help their assemblies to find a voice. Music and Liturgy, The Universa Laus Document opens the door for discussion and evaluation of the issues facing all people responsible for the musical and spiritual well-being of worshipers. It is a document worthy of our time and it will ultimately provoke and stimulate future growth.

The Milwaukee Symposia for Church Composers: A Ten-Year Report


To move from the international scope of the Universa Laus document to the state of liturgical music in the Roman Catholic tradition in the United States, we should turn to The Milwaukee Symposia. This report specifically addresses our issues and concerns. The idea for the symposia was conceived by Sr. Theophane Hytrek, SSSF, and received financial and spiritual support from Archbishop Rembert Weakland, OSB. The “Milwaukee statement” is the result of a ten-year dialogue among the participants in the symposia.

The statement’s eighty-six paragraphs are filled with comprehensive insights into the current state of liturgical music and a review of how far we have come in ten years. Do not allow its length (short) to dissuade you from discerning its significance. It is important to note that the statement presumes a working knowl-
music whose emphasis is on the community rather than the individual.

The need for ritual texts and music for multi-lingual or cross-cultural worship is further treated in the subsequent section (#85-63). Although there are many musicians who serve in homogeneous communities and for whom cross-cultural music making is not a basic concern, the Milwaukee statement calls for all who make music to cross the cultural barriers that exist in many parishes, while the musician who serves in a homogeneous community (and indeed the community also) needs to broaden and diversify perspectives.

The final section (#81-86) addresses the musical-liturgical-pastoral judgment which was presented in Music in Catholic Worship. It suggests an integration of these three aspects rather than using them in isolation or even in opposition.

The Milwaukee Symposium for Church Composers is not long, but its brevity is no indicator of its present and future value. It proves that much has been accomplished over the past ten years and that parishes can look ahead with hope to even further progress as we move toward the next century.

Jane O'Keefe

Re-Envisioning Past Musical Cultures


The subtitle of Peter Jeffrey’s provocative book aptly describes its fascinating topic: “Ethnomusicology in the Melody of Gregorian Chant.” Within this title is embedded an engrossing question for music historians and ethnomusicologists: What is the potential for finding and identifying the presence of folk elements in the chant? The question concerns the diversity of cultural manifestations over time and it takes us to one of “the most freely debated areas of medieval musicology . . . the issue of chant origins.”

There is no simple and easy answer to the question of origins, and to his credit Peter Jeffrey does not attempt to do other than suggest approaches for examination. He does however open up provocative examinations of chant transmission as an oral tradition as well as provide voluminous written material as support for his insights.

The author makes a valid point that continuing research is needed in this area of ethnomusicology; however, this present effort would have benefited from some specific examples: For instance, is it possible to have examples of Gregorian melodies related to their roots in folklore? The relations are complex. There was an oral tradition, but how did these melodies survive in written sources, and do we really understand the notation? How interesting our responses might be, and perhaps will be, when it can be shown that some Gregorian chants had their genesis in folk music.

On the whole this is an enjoyable work which will surely give impetus to further research on the question of folk elements in the origins of Gregorian chant.

William Tortolano

About Reviewers

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

Dr. William Tortolano is a professor of fine arts-music at St. Michael's College, Colchester, VT.

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First Sunday of Advent

Jeremiah 23:5-6

Psalm 23:1-3

To you, O Lord, I lift my soul.

Guide me in your truth and teach me.

You are my God and my strength.

The Lord is my shepherd, I shall not want.

He makes me to lie down in green pastures.

He leads me beside still waters.

Psalm 23:1-3

All the paths of the Lord are steadfast love and faithfulness.

The friendship of the Lord is for evermore.

Psalm 23:1-3

As the deer pants for water, So pants my soul for you, O God.

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Albuquerque Conference on Worship and Music. Faculty includes Andrew Carter, John Ferguson, Deborah McKinley, David Ng, others. Programs for adults, youth, children. Sponsored by the Presbyterian Association of Musicians. Place: University of New Mexico Campus, Albuquerque. Contact: Dick Strommen, Conference Director, Immanuel Presbyterian Church, 114 Carlisle Boulevard, SE, Albuquerque, NM 87106. (505) 265-7628.

NORTH DAKOTA

BISMARCK

June 15-17

NPM Regional Convention: Five Loaves and Two Fish: Pastoral Music in Rural Dioceses and Small Parishes. Place: University of Mary. Phone: (202) 723-5800.

OHIO

CINCINNATI

June 6-10


TOLEDO

July 18-21

NPM Regional Convention: Gifts at the Service of One Another. Place: Radisson Hotel Toledo. Phone: (202) 723-5800.

PENNSYLVANIA

WILLIAMSPORT

July 24-29

LYNDONVILLE
July 10-31

GERMANY

SCHWABISCH-GMUND
August 9-21
Study tour devoted to German church music and culture. Daily excursions to points of interest in the Baden-Wurttemberg area. Concerts at the Schwäbisch-Gmünder Campus. Contact: David Hoffman, Program Coordinator, Shenandoah University, 1460 University Drive, Winchester, VA 22601. Phone: (703) 665-4606. Fax: (703) 665-5402.

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.

T E X A S
SAN ANTONIO
July 8-10

V E R M O N T

COLCHESTER
June 20-24
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