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The Act of Gathering is an extremely important, but increasingly rare, phenomenon in modern society. Many sociologists point to the growing isolation that is endemic to our lifestyles, as television, computers, cable television, “Walkman” cassettes and CD players, even automobiles isolate us from one another. The much touted “information highway” is supposed to feed us information directly and meet our needs immediately; if it doesn’t, we switch channels, or we change CDs. Alan Bloom, in his now famous work The Closing of the American Mind (1987), sketched this image for us:

Picture a thirteen year old boy sitting in a living room of his family home doing his math assignment while wearing his walkman headphones or watching MTV. He enjoys the liberties hard won over the centuries by the alliance of philosophic genius and political heroism, consecrated by the blood of martyrs; he is provided with comfort and leisure by the most productive economy ever known to humankind; science has penetrated the secrets of nature in order to provide him with the marvelous, lifelike electronic sound and image reproduction he is enjoying. And in what does progress culminate? A teenage child whose body thrives with organic rhythms, whose feelings are made articulate in hymns to the joys of onanism or the killing of parents.

The result is nothing less than parents’ loss of control over their children’s moral education at a time when no one else is seriously concerned with it. My concern here is not with the moral effect of this music; whether it leads to sex, violence, or drugs, the issue here is its effect on education and I believe it ruins the imagination of young people and makes it very difficult for them to have a passionate relationship to the art and thought that are the substance of liberal education [p. 75].

What is true for the teenager is, in some way, true for the whole of our society. The Act of Gathering is the principal way to combat this isolation, which is gaining momentum in our times. In Christian liturgy, from its beginning, the human act of being together was recognized as important. It was Christianized as the central moment of the opening rite of our liturgy: “The Lord be with you.” “And also with you.”

In this exchange, the Christian community ritualizes a truth; we are called to be church in the name of the Lord; it is the Lord who is with us when two or three of us gather in his name.

This issue of Pastoral Music is filled with memories of gathering. You, the Association members, make a great expenditure of time, money, and attention to be with one another. Gathering, in my opinion, is the most important aspect of associating. While our magazine, our phone calls, our letters, and other forms of communication are important ways of associating, make no mistake about it; gathering physically together is essential. In this issue we read about what was said at our gatherings, but reading is not exactly the same as gathering. The intense, personal, human, face-to-face, voice-to-voice contact is much richer and far more important.

Many of us are currently reading Thomas Moore’s Care of the Soul. (If you haven’t read it, I recommend that you do.) He points to the importance of being in contact with that mysterious part of ourselves—the soul—which needs to be nourished and brought alive. Gathering is soul work.

So, if you are an NPM member who attended our Bismarck, San Jose, Toledo, or Philadelphia Convention, you will find here an edited version of a talk given by one of the speakers whom you heard. These wonderful presentations will allow you to touch again the delight of these gatherings. And if you are member who was unable to attend a Convention this year, use these talks to taste the Conventions, realizing they are but the tip of the experience of gathering.

Gathering is facilitated by song, together.

Gathering is vital to whom we have become.
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Children and the Word I: We Need a Family Liturgy

Regarding whether or not to have a separate liturgy of the word for children [see Gordon E. Truitt, “Children, the Word, and Baptism,” Pastoral Music 18:5 (June-July 1994) 39-42], it may be helpful to think of taking communion to the sick. Anyone who has ever done this will know that there are occasions when the sick person is simply not able to take an entire host in the mouth: it is necessary for the minister to break off a tiny sliver—all that the sick person can manage. In the same way, our children are often not yet able to take the full piece of the bread of the word that is broken open in the Sunday assembly: we need to do something analogous by providing a sliver of the word adapted to their ability to absorb it. It is also important to note that many adults too are not capable of absorbing much more than the same sliver.

In other words: Gaupp, Searle, Truitt, etc., are right when they say that it is undesirable to fragment the liturgical assembly into the equivalent of “full members” and “second-class citizens”; but Brusselmans, Freeburg, and others are also right to say that providing nourishment adapted to the receiver is a pastoral imperative. How to reconcile these two viewpoints?

First of all, we must stop treating a separate liturgy of the word as a liturgical cliche, designed to give parents a reprieve from the demands of their children in the face of an “adult” proclamation of the word which does not engage them. Secondly, we must take seriously M. D. Ridge’s allusion [see Letters in the August-September issue of Pastoral Music, page 6] to community as family. This is the key.

Many people have already accepted in principle that the three Eucharistic Prayers for Masses with Children often say more to the adults present than the sometimes dense theology and predictable phrases of the “adult” eucharistic prayers. For the past 6 years or more I have been telling anyone who would listen that what we need is not a children’s liturgy of the word but a separate FAMILY liturgy of the word where parents and children together—entire families, indeed anyone else who wishes—go to a separate place.

This will inevitably challenge us. It will remove the “second-class citizen” label from the separate liturgy of the word, perhaps even turn it into a “first-class citizen” label, if that celebration proves more meaningful to those adults present at it than the “normal” one. It will compel us logically to have a liturgy of the word for children in the midst of the full Sunday assembly, every Sunday, at those celebrations where there are many children present, so that in fact no one leaves the church and all are fed from the same table. It will force us, as Linda Gaupin has implied, to face up to improving our often frankly awful adult liturgies of the word, not by making them “more adult” but by making them more human—accessible, comprehensible, joy-filled—so that eventually we might reach a situation where there is in fact no longer a need for a separate liturgy of the word in any case.

Let us not get bogged down in squabbles about liturgical principles but instead transcend them by getting on with the pastoral task of opening up God’s word to all.

Paul Inwood
Simi Valley, CA

Children and the Word II: Let’s Do It!

First with interest, then with agony I read Gordon Truitt’s article on the children’s liturgy of the word. When a parish really commits itself to preparing and celebrating Sunday liturgies that evoke “full, active and conscious participation” of its congregations, offering a children’s liturgy of the word is a natural, essential addition. For several parishes, over some ten years, I prepared homilies and music for Sunday liturgies, and I could never prepare to meet the worship needs of all age groups in a typical congregation, especially [those of] young children. Pastors/presiders who are not in denial about this issue and have not built up self-illusion about their skills as homilists will agree.

I hear myself from some years ago, a practitioner of liturgiology, trot out [the] academic phrase “gathered assembly” to make an argument to eliminate children’s liturgy of the word. What an empty piece of rhetoric this becomes when you look at a typical Sunday Mass in a Catholic parish—one that seats 800+ ... drawing from a family roster that exceeds 2,000. Do the members of the “gathered assembly” even know each other, much less have any depth of faith sharing that will be a value in breaking the word to children? I think not! Give us parents a break. As a father of three sons (teens through primary grades) and as a DRE in a parish that values what its children get out of the Sunday liturgy of the word, holding up the “gathered assembly” as an argument is pure drivel.

Kids are kids. The meaning of the readings and music in our liturgies is not grasppable for them; so why should we expect them to profit from adult liturgies of the word? Kids do not normally read newspaper editorials, hum opera arias, or watch the McNeil-Lehrer News Hour; culturally we have met them at their own level, why not liturgically? Children’s liturgy of the word is one of the best ways to implement the vision of living liturgy that came out of the Second Vatican Council. Let’s do it!

Michael A. Diebold
Louisville, KY

Gordon Truitt responds:

Despite his “agony” at my article, I would invite Mr. Diebold to re-read it with an eye to its threefold structure, which I describe in the first paragraph on page 39 of the June-July issue of Pastoral Music. My own position may be summarized by quoting two sentences on pages 40-41: “Any parish and, I believe, every parish with the facilities and the ministers to do it, should celebrate a separate liturgy of the word with children on
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Quinte 2 2/3
Oktave 2'
Mixtur IV-VI
Trompete 8'

SCHWELLWERK:
Gegenprinzipal 8'
Holzgedackt 8'
Viola Celeste II
Prinzipal 4'
Spitzflöte 4'
Sesquialtera II MC
Windflöte 2'
Scharf IV
Bonbade 16'
Trompete 8'
Oboe 5'
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FEDERAL:
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Sundays occasionally... 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.” In other words, I am asking us to consider the implications of what is clearly becoming a regular practice in American Roman Catholic Sunday worship.

I agree with Mr. Inwood’s suggestion that, whatever means we choose to use, we should be working toward a celebration of the word that is “more human—accessible, comprehensible, joy-filled—so that eventually we might reach a situation where there is in fact no longer a need for a separate liturgy of the word in any case.”

Empower the Assembly

I was pleased to see the August-September 1994 issue of Pastoral Music magazine devoted to “Reform and Renewal.” I have become increasingly aware of the amount of work which still needs to be done within our Church before we reach a sense of “full and active participation.”

In the “In This Issue...” column, [Father Funk] stated: “At the center of the expected renewal stood the commitment to transfer the responsibility for worship from the clergy to the full assembly.” I see this transfer as a necessity if our Catholic Church is to survive into the next millennium. We must empower the assembly with a sense of ownership of the Church, and urge them to take their part in its life, with no one left to feel as if their contribution is too small to make a difference.

As hard as we try to look the other way, we must address the fact that the priest shortage is causing a hardship for many Catholics, and for the priests themselves. Many priests are stretched to the limit trying to minister to several parishes, often many miles apart. With ever increasing frequency, churches are being closed, and there is hardly a parish left untouched by some decrease in the [number] of weekend/weekday Masses offered. Catholics in the Pittsburgh, PA, and Chicago, IL, areas have been severely hit by churches being closed and parishioners being required to travel to another church to celebrate the eucharist. We cannot allow the priest shortage to be an impediment to our reception of the sacraments or to our right to a full celebration of the eucharist. In the face of the shortage of priests, we must acknowledge the vocations of the lay people, and ordain those people who are able to live in imitation of Christ, whether male or female, married or single. This alone will take great courage for us to address.

I urge everyone concerned with reform and renewal to consider reading a book titled In the Eye of the Catholic Storm: The Church Since Vatican II, with articles contributed by Bishop Remi De Roo, Mary Jo Leddy, and Douglas Roche.

We must continue to seek growth in our Church, and continue to fill our ministries with energy and spirit... We must find a way for healthy change to occur, and yet remain faithful to our richest traditions. As Catholics in our local church, we must also learn to think globally, and become part of the new movement of the People of God to complete the reform and renewal begun with Vatican II.

Deborah Vornholt
Leavenworth, KS

Letters Welcome

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

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Regional Conventions

More than 3,900 people attended the four NPM Regional Conventions this summer, exceeding the attendance goals we had set for each one. Nearly 600 people gathered at the University of Mary in Bismarck, ND, and there were more than 800 people at our Convention in San Jose, CA. More than 1,000 people joined us at the Radisson Hotel and the Seagate Center in Toledo, OH, and there were nearly 1,500 people in Philadelphia, PA, for the final 1994 Regional Convention.

Each group of delegates gave their Convention good marks (see the percentages on page 67). More than three-quarters of the participants in each Convention ranked their experience at either 4 or 5: outstanding! Overall, the four Conventions received a ranking of 4.1.

While many of those who participated in each Convention came some distance, the person who traveled farthest to an NPM Convention this summer was Toni Allen, who is a pastoral musician living and working with the Catholic community in Shanghai. She is shown in the photo on this page with Rick Gibala, the NPM Chapters National Coordinator, at the Philadelphia Convention.

Ron Heckman, Pittsburgh Branch Director, accepts the Chapter of the Year Award for the Pittsburgh Chapter at the NPM Members’ Breakfast, Philadelphia.

1994 Awards

The NPM awards for 1994 were announced during the Members’ Breakfast at the Philadelphia Convention. The Music Industry Award went to Alverno Religious Art and Books of Chicago, IL, represented by Mary Prete Dalbis. Our Chapter in Pittsburgh, PA, was honored as the NPM Chapter of the Year, and Rev. Ronald Krisman, a priest of the Diocese of Lubbock, TX, was named the Pastoral Musician of the Year. In making the presentation, Father Funk noted that Father Krisman had served the NCCB Committee on the Liturgy for twelve years, balancing the pull of a national perspective and the bishops’ administrative demands with the pastoral concerns of parishes. He has also served on the ICEL subcommittee for liturgical music, and he was actively involved in the decisions about the chants of the Sacramentary and their revision. Fr. Krisman responded to the award with a “vision of the future” for pastoral musicians (see page 45).

Choir Festival

Five choirs participated in NPM’s Second Annual Choir Festival, which concluded with a massed choir performance on August 10 at St. Anastasia Church, Newtown Square, during the first day of the Philadelphia Regional Convention. The participating choirs were Our Lady of the Sacred Heart Choir, Hilltown, PA, directed by Patricia Seaver; the Corpus Christi Choir from Willingboro, NJ, directed by Peggy Weaver; the Philadelphia Gospel Seminars Choir under the direction of Edwin Newberry; the Rockland County Catholic Choir from Rockland County, NY, directed by Ramona Perez Finkelma; and the St. Joseph Parish Choir from Sharon, PA, directed by Patricia Campbell, Sharon’s St. Joseph Parish Choir won first place.

After a full day of rehearsals and a choral clinic, all the choirs joined in the evening concert that was directed by John Romeri (DMM President, director of music at St. Louis Cathedral, and Music Coordinator for the Archdiocese of St. Louis) with John Miller (Director of Music at St. Mary of the Assumption, Glenshaw, PA, and Music Coordinator for the Diocese of Pittsburgh) as guest organist. The choirs were supported by the Grace Notes Brass, directed by Bruce Frazier, and by Margaret Brack, chairperson for the NPM Choir Festivals, who served as timpanist. The local coordinator for the festival was John Billett. Carl Kunkel provided organ preludes and a postlude.
Gregorian Chant

Forty-five pastoral musicians gathered in June at the Monastery of the Holy Spirit, Conyers, GA, to learn the ancient art of Gregorian chant. The week of study offered participants an opportunity to be reintroduced to the heart of our musical heritage and to strategize ways to cultivate its use in local parishes.

The seminar was led by Dr. William Tolitano, Rev. Anthony Sorgie, and Dom André Saint-Cyr. Each brought a special area of knowledge, but all the faculty members shared a passion for chant and an eagerness to see its use cultivated and to have it sung well. At any time, even at meals or between sessions, these teachers were eager to help individuals with enthusiastic advice.

Some of the most effective arguments for the use of chant came in the week’s sung liturgies. The chant came to life in the stark beauty and lush resonance of the abbey church, revealing its mysterious mixture of solemnity and ebullient joy. The daily sessions covered such topics as diction, psalm tones, liturgical documents, paleography/semiology, accompanying the chant, chironomy, chant leadership, and the use of choral music based on chant. The emphasis was always practical: how to use chant in the parish. (Reported by Mark King, Summerville, SC.)

Winter Program 1995

Forming the Liturgical Ensemble is the focus for NPM’s winter program in early 1995. The dates are January 9-13, and the site is the highly acclaimed Simpsonwood Retreat Center, just outside Atlanta, GA. Presenters for the program include Bobby Fisher (stringed instruments), Jeanne Cotter (keyboard and voice), and Rob Glover (obbligato instruments). The emphasis for this exciting week is on skill development and working together as an ensemble. For further information and a brochure please contact Jon Mumford at the National Office.

Members Update

NPM Board and Council

Just before the Regional Convention in Philadelphia, several NPM members gathered to structure two new institutions for the Association: a national board of directors and the NPM Council. When it was established in 1976, the Association had a board that included people with some very familiar names: Bishops Carroll Dozier, Raymond Gallagher, and Walter Sullivan; John Galen, S.J., Lawrence Heiman, C.P.P.S., Aidan Kavanagh, O.S.B., Frederick McManus, Donald Osuna, Giles Pater, Alexander Peloquin, Elaine Rendler, Erik Routley, Carl Schalk, Sue Seid-Martin, and Joe Wise. As the Association continued to develop, however, other structures took the place of the board: the national staff, “hearing sessions” at the annual Conventions, boards of directors for the NPM divisions, and the standing committees. But as the Association has continued to grow and to expand its mandate, it has become harder and harder to coordinate these structures.

Now the NPM Board has been re-established in order to guarantee continuity of leadership for the Association. The board meets twice a year. Michael McMahon is serving as the chairperson, and the founding members include J. Michael Joncas, Marie Kremer, Mary Beth Kunde-Anderson, and Mary Jo Quinn. Their main tasks are to keep us to the vision of who we are and what we’re about and, when it becomes necessary, to replace the president and/or the executive director.

The NPM Council meets once every two years, at the National Convention. Its members elect the members of the board and provide input to the visioning process. The Council includes representatives of NPM’s divisions (DMMD and NPM-ME), its standing committees (currently eight), the areas of interest represented by the national staff (e.g., Conventions, Schools, membership, publications, and The Pastoral Press), one staff member ex officio, and eight at-large representatives elected by the membership.

An Invitation. NPM members who are interested in becoming candidates for the at-large positions on the NPM Council are invited to contact the National Office.

New Standing Committees

The NPM standing committees represent areas of special interest among our members, e.g., organists, choir directors, seminary music educators, young pastoral musicians, and so on. Each committee has a steering committee that directs its action (the steering committees are chosen in various ways by the various standing committees). Anyone who is interested in that special area of pastoral music may become a member of the appropriate standing committee.

When the number of those involved in a particular standing committee’s area of interest grows large enough, the committee may become a division of the Association. Division members pay additional dues, for which they receive special benefits such as their own publication or special programs at NPM Conventions, and they elect their own officers. Currently there are two divisions: the Director of Music Ministries Division, for full-time pastoral musicians, and the Music Educators Division, for those who teach music in a Catholic environment (e.g., in a parochial school).

Two new NPM standing committees were established this summer. The Standing Committee for African-American Musicians is being organized by Mr. Meyer Chambers of Boston, and the Standing Committee for Clergy is in the formation stages. Anyone interested in...
serving on either of the initiating committees that are organizing these new groups within the Association should contact the National Office; phone: (202) 723-5800; fax: (202) 723-2262.

Dr. Virgil

Father Virgil C. Funk, NPM’s president, was awarded an honorary doctor of letters degree this summer by St. Joseph’s College, Rensselaer, Indiana. The degree was conferred on August 1, during the 35th commencement exercises for the Rensselaer Program of Church Music and Liturgy. The citation that accompanied the degree described Father Funk as “a person of uncommon vision and un daunted courage” and an “astute organizer of post-Vatican II pastoral musicians.” It continued:

Father Funk, for your past accomplishments we applaud you. For your vision and unflinching dedication we admire you. For the fulfillment of your dreams for the future, we pledge our prayerful support.

In recognition of your outstanding contribution to the post-Vatican II Church, especially in the areas of liturgy and pastoral music, Saint Joseph’s College proudly confers upon you the degree, Doctor of Letters, Honoris Causa.

Scholarship Winners

This year NPM awarded six scholarships to help its members continue their education. Three members received NPM Scholarships, which are made possible by the generous donations of our members, including our first award of $5,000. Members also received the Rene Dosogne Scholarship ($500), the Virgil C. Funk, Sr. Scholarship ($1,000), and the Sr. Theophane Hytrek Organ School Scholarship.

Anne Coneghehin received the $5,000 NPM Scholarship, which she will use to work on her master’s degree in organ at West Chester University. Anne graduated from West Chester with a B.S. in elementary education, and she later earned a B.A. in music (both degrees summa cum laude) from Chestnut Hill College. She has worked as a music director and organist at several churches in Philadelphia; she was also a music educator for sixteen years. Anne has served her home parish of Ascension of Our Lord as organist, guitarist, choir director, and cantor. She is currently principal organist and director of the choirs at Nativity of the Blessed Virgin Mary Parish in the Port Richmond section of Philadelphia, and she directs the Festival Choir at Ascension of Our Lord Church—an independent choral group in residence at the church.

Brian Garland is the recipient of a $1,000 NPM Scholarship. Brian is the director of music ministries at St. Augustine Parish in Casselberry, FL. He began playing there during his freshman year in high school, and he joined the staff in March 1993. As director of music, Brian is responsible for four adult choirs, a children’s choir, and a Spanish youth choir. Brian is currently pursuing studies in the School of Music at Stetson University in DeLand, FL, but he plans to continue his studies at The Catholic University of America, majoring in piano performance and pedagogy.

Glenn Schuster is the third recipient this year of an NPM Scholarship ($1,000). He is currently the director of worship and music at St. Bernard Parish in Madi

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"I never realized how dramatic Luke's writings are." (ST, Chicago, IL)

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Doug Westberg is this year's recipient of the Rene Dosogne Memorial Scholarship. (Mr. Dosogne was a noted church musician in the Chicago area and a faculty member at DePaul University School of Music. His family established this $500 annual scholarship in his memory in 1987.) At the age of eight, as a member of the St. Thomas More Boys Choir in Portland, OR, Doug sang the Bach-Gounod "Ave Maria" on television. He began his career in pastoral music in 1986, and he has served as a pastoral musician at St. Therese Parish in Portland. The father of four children (ages 3-15), Mr. Westberg hopes to complete his bachelor's degree at Marylhurst College in 1995, when he will look for a full-time job as a pastoral musician. His passion is the organ, but he also plays the piano, guitar, recorder, and synthesizer.

Cheryl Lynn Neff was awarded this year's Virgil C. Funk, Sr., Memorial Scholarship. (Mr. Funk, the father of Rev. Virgil C. Funk, died in 1991. This $1,000 scholarship was established in his memory by his family and friends.) This fall Cheryl is returning to Baldwin-Wallace College in Berea, OH, to pursue two bachelor's degrees: one in piano performance with a minor in organ performance, and the other an interdisciplinary degree with a minor in physics. She is currently the music director at St. James, WI. In addition to playing the parish's 32-rank organ, he directs the choirs of adults, youth, and children, as well as the handbell ensemble. Glenn is pursuing graduate studies in liturgical music at St. John's University, Collegeville, MN.
Bridget Catholic Church in Parma, OH, where she makes use of musical sequencing software on the parish keyboard. She plans to start a children's music program soon. Cheryl, who plays the guitar, harp, and flute in addition to keyboard instruments, is also a D.J. and the production director at her college radio station, and she plays with a contemporary Christian band named "Eclesia."

Judith Williams of Waukesha, WI, received this year's Sr. Theophane Hytrek Organ School Scholarship, which she used to attend the Organ/Choir Director School in Worcester, MA, last August. Judith was a participant in the School for Organists at which Sr. Theophane died two years ago. This scholarship was established by Sr. Theophane's students and friends to allow one NPM member each year to attend the School for Organists.

1995 Scholarships

In the collections taken up at the four Convention Masses, we raised enough money to offer a total of seven scholarships for 1995: four $1,000 NPM Scholarships, in addition to the Rene Dosogne and Virgil C. Funk, Sr., Memorial Scholarships.

Challenge. In addition, NPM has established a challenge scholarship in cooperation with the Program in Liturgy and Music at Saint Joseph College, Rensselaer, IN. For more information on applying for this challenge scholarship or any of the other scholarship grants, please contact the Membership Department at the National Office.
The Sr. Theophane Organ Scholarship will also be available in 1995.

New Membership Director

Those who attended our Regional Conventions this summer were aware that NPM has been looking for a new membership director to replace Joyce Kister, who has chosen to leave the National Staff after four years of service. Joyce has been of inestimable help to our members, working hard to solve every problem that cropped up, providing a supportive voice to members who were facing difficulties in their jobs, keeping membership records and mailing addresses up to date. We will miss her service.

But we are pleased to announce that Margie Kilty has accepted the position of membership director. Like Joyce, Margie is a pastoral musician: She has an instrumental and vocal background and has been a member of her parish folk group for fifteen years. Margie is a graduate of Beloit College with a degree in biology. Her professional background includes working in hospital and physician office laboratories and ten years experience working for medical associations, where she developed and implemented association programs. Margie has always been involved in music endeavors, and we are delighted that she has joined our staff.

Youth Ministers Committee

Sixteen people gathered during the Regional Convention in Toledo, OH, to discuss the role of the Association in working with young pastoral musicians and with young Catholics in general. The gathering was hosted by Jim McCormick and Leisa Anslinger (neither of the directors of the NPM Standing Committee for Youth Music Ministers—Jim Ryan and Matthew Maher—was able to be present at this Convention). Discussion focused on the issue of empowering young people to take their places as leaders in their communities. The group discussed ways to gain youth participation in both liturgy and music ministry and ways that NPM might work to encourage its members to accept young people as ministers. An important aspect of any approach, the group noted, is the recognition that young people are more than the future of the church; they are part of the church today. Young people who are already serving competently as ministers, of course, are the most powerful witnesses to the truth of this observation.

Plans are underway to include youth music ministers in the 1995 National Convention in Cincinnati, and to offer several workshops for and by young pastoral musicians. The group also encouraged our Association to work with other organizations with similar concerns, such as the National Federation for Catholic Youth Ministry.

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
Keep in Mind

Rev. Edward J. Kilmartin, S.J., professor at the Pontifical Oriental Institute in Rome, died of cancer on June 16. Father Kilmartin was ordained in 1954, and he taught theology at Weston College for seventeen years. From 1975 to 1984 he was a professor of theology at Notre Dame University, and for the last ten years he was a liturgy specialist associated with the faculty of the Pontifical Oriental Institute. During this time he also served on the faculty of Boston College, living at the college’s Jesuit community while receiving treatment for cancer. Father Kilmartin received the John Courtney Murray award from the Catholic Theological Society of America in 1978, and last year he was honored with the Berakah Award by the North American Academy of Liturgy.

Msgr. Alphonse E. Westhoff, an early pioneer of the liturgical movement in the Archdiocese of St. Louis, died July 31 at the age of 91. Ordained in 1928, he served the first forty-four years of his priesthood at St. Peter Parish in St. Louis. As pastor, he oversaw the construction of the present St. Peter Church, which was considered a breakthrough in contemporary church architecture at the time of its construction in 1953. Msgr. Westhoff told a local television audience in 1964 that, with the publication of the Constitution on the Sacred Liturgy at the end of 1963, he felt “not so much alone anymore.” He was named a consultant to the Archdiocesan Commission on Sacred Liturgy in 1965; he became its executive secretary the following year. In 1986 Msgr. Westhoff received the St. Louis Liturgical Commission’s Hellriegel-Burbach Award in recognition of his work in liturgical renewal.

We pray for both of these leaders with the funeral liturgy of one of the Eastern Churches: Give rest, O Christ, to your servants with your saints, where sorrow and pain are no more, no more sighing, but life everlasting . . . All of us go down to the dust, yet even at the grave we sing: Alleluia, alleluia, alleluia!

Meetings & Reports

Palestrina Competition/Choir Directors Conference

The Second Annual International “Palestrina” Competition for Church Choirs took place in Rome, September 3-7, 1994. Choirs from Rumania, Hungary, Colorado, Italy, and Slovakia competed in the first level of competition; choirs from Argentina, Slovakia, Croatia, Hungary, Germany, and Indonesia competed in the second level. Judges were from Germany (Cologne and Essen), Vienna (St. Stephan’s Cathedral) and the United States (Dr. Leo Cornelius Nestor, Basilica of the National Shrine of the Immaculate Conception, Washington, D.C.). The entire competition was under the direction of Rev. Wolfgang Bretschneider of Bonn, Germany.

The winning Choirs (first level) were the Coro Mindszenty from Miskolc, Hungary, Peter P. Gergely, conductor; St. Cecilia Choir, Kosice, Slovakia, Viliam Gurbal, conductor; and Corale Sursum Corda, Timisoara, Romania, Diodor Nicoara, Conductor; the winning choir in the second level of competition was the Cathedral of Szeged Choir, conducted by Gyula Varjas.

The participants were treated to a wonderful performance of sacred music by the Eastern Orthodox seminarian men’s choir, the Corale Orpheu from Caransebes, Romania, under the direction of Nicolae Belean. An outstanding tenor dazzled the attendees with his virtuosity and prayer.

The Competition coincided with the Sixth Annual World Congress of Choir Directors, which featured presentations by Dr. Bretschneider, Dr. Nestor, and Virgilio Cardinal Noé on the life and times of Palestrina.

During these events Carma Ireland conducted a special performance at the North American College by the John Paul II Youth Corale (80 voices) from Denver, Colorado. This choir then sang at a private Mass with the Holy Father at his summer villa in Castel Gandolfo. After celebrating Mass in English, the Holy Father visited with each member of the choir, recalling his visit to the United States and the Archdiocese of Denver’s strong commitment to Youth Day. Archbishop Francis Stafford accompanied the choir, providing prayer and leadership throughout the visit. Peter’s Way, Port Washington, provided travel arrangements and connections in Rome for the American choir. For more information about future Choir Festivals, contact the NPM National Office.

Server Guidelines

The NCCB Committee on the Liturgy has prepared draft guidelines for altar servers that are suggested as a basis for developing diocesan guidelines. Most of the guidelines deal with the equal treatment of those selected to serve, “men and women, boys and girls,” and with the need for adequate and appropriate preparation of candidates for this ministry. Of particular interest to pastoral musicians is this guideline: “Servers respond to the prayers and dialogues of the priest among with the congregation. They also join in singing the hymns and other chants of the liturgy.”

Tours: Central Europe, Israel

Rob Strusinski, chapel music director and member of the music faculty at the University of St. Thomas, St. Paul, MN, is leading a familiarization tour for choir directors to the Czech Republic and Austria, November 10-17, 1994. The trip includes meetings with composers, organ professors, music educators, and leading church musicians in Prague, Vienna, Linz, and Salzburg. Participants may gain up to three graduate credits through the University of St. Thomas; contact Rob at (612) 962-6572.

Rev. Virgili Funk, Ms Nancy Chvalta, and Mr. Jim Hansen will lead a tour to study Hebrew Chant in the Holy Land, January 23-February 1, 1995. The education program, which includes presentations by the three clinicians as well as by professors from the Ecole Biblique and the Israel Museum, will explore the musicians of the Hebrew Scriptures, music at the time of Jesus, musical texts of the Dead Sea Scrolls, music of the early Christian communities, Hebrew cantoring, and the role of the psalmist. The tour will visit such sites as the Sea of Galilee, Cana, Nazareth, Capernaum, the Jezreel Valley, Jerusalem, Bethlehem, and Emmaus.

For more information on these tours, contact Peter’s Way at (800) 225-7662; in New York phone (516) 944-3055. Fax: (516) 767-7094.

Pastoral Music • October-November 1994
BISMARCK, ND
Five Loaves and Two Fish
June 15-17, 1994

MAJOR SESSIONS
- (94B-01) Bernard Evans: Celebrating Your Faith in a Rural Community
- (94B-02) James Hansen: “Do You Still Not Understand?”

RITUAL PRACTICUM AND FOLLOW-UP SESSIONS
- (94B-03) Elaine Rendler: Gathering and the Liturgy of the Word
- (94B-04) Follow-Up: Parishes with 800+ Families (Rendler)
- (94B-05) Follow-Up: Parishes with 400 - 800 Families (Porter)
- (94B-06) Follow-Up: Parishes with 100 - 400 Families (Streifel)
- (94B-07) Follow-Up: Priestless Sundays (Hislop & Quinn)

CELEBRATIONS/EVENTS
- (94B-08) Hymnfest (with Kathleen Norris)
- (94B-09) Morning Prayer (Thurs & Fri)
- (94B-10) Eucharistic Celebration (2 cassette set)

WORKSHOPS
- (94B-11) Ed Hislop & Mary Jo Quinn: The Church Year (I)
- (94B-12) Robert Batabasini: Choir: Small Parishes (I)
- (94B-13) Steve Janco: How Not to Preside at the Eucharist

BISMARCK ALBUM
Five Loaves and Two Fish

CELEBRATIONS:
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Thursday & Friday Morning Prayer
Eucharistic Celebration (2 cassettes)

MAJOR SESSIONS:
Rendler: Gathering and the Liturgy of the Word
Evans: Celebrating Your Faith in a Rural Community
Hansen: “Do You Still Not Understand?”

WORKSHOPS:
Hislop & Quinn: The Church Year (I)
Hislop & Quinn: The Church Year (II)
Prendergast: Music for the Assembly
Silhavy: You Want to Start a Music Group?
Silhavy: Singing the Word with Children

PHILADELPHIA ALBUM
Renew the Renewal: Word and Sacrament

CELEBRATIONS:
Opening Event
Choir Festival Concert
Thursday & Friday Morning Prayer
Eucharistic Celebration (2 Cassettes)
Closing Event and Recommissioning

MAJOR SESSIONS:
Jones: The Word in Worship
McMahon & Covino: Word & Sacrament I
McMahon & Covino: Word & Sacrament II
Panel: Word and Sacrament III
Lathrop: Give the Word to Eat and Drink

WORKSHOPS:
Cullen: Liturgical Scripture Interprets Community Life

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(94B-14) Michel Mulloy & Margaret Thompson:
Clergy-Musician Relationships
(94B-15) Ed Hislop & Mary Jo Quinn:
The Church Year (II)
(94B-16) Robert Batabasini: Choir: Small Parishes (II)
(94B-17) Steve Janco: Music & Christian Funerals
(94B-18) Michael Prendergast:
Music for the Assembly
(94B-19) Mary Jo Quinn & Ed Hislop:
Liturgy of the Eucharist (I)
(94B-20) Michael Silhavy: You Want to Start a Music Group?
(94B-21) James Hansen: The Act of Participation Is Not Simple (I)
(94B-22) Mary Jo Quinn & Ed Hislop:
Liturgy of the Eucharist (II)
(94B-23) Michael Silhavy: Singing the Word with Children
(94B-25) Elaine Rendler: The Liturgy of the Eucharist (I)
(94B-26) Mary Jo Quinn: The Music Group: Working Together
(94B-27) Margaret Streifel:
How to Attain Full Participation
(94B-28) James Leith: Priests in Parishes Having No Music Directors (I)
(94B-29) Elaine Rendler: The Liturgy of the Eucharist (II)
(94B-30) James Leith: Priests in Parishes Having No Music Director (II)

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SAN JOSE, CA
Taste and See the Goodness of the Lord
July 6-9, 1994

MAJOR SESSIONS & CELEBRATIONS

(94S-01) Opening Event
(94S-02) Anointing Service
(94S-03) Dolores Martinez: Babel or Pentecost: Tasting the Challenge of Our Times
(94S-04) Morning Prayer (Thurs & Fri)
(94S-05) Bill Cieslak & Paul Inwood: Practicum: The Challenge of the Eucharistic Prayer
(94S-07) Bill Cieslak & Paul Inwood: Practicum: The Communion Rite

TOLEDO, OH
... Gifts at the Service of One Another ...
July 18-21, 1994

MAJOR SESSIONS

(94T-01) Teresita Weind: “Gifts at the Service of One Another”
(94T-02) Frances Brockington: Your Gifts or “What Would You Like for Christmas?”
(94T-03) John Bell: “Gifts at the Service of One Another”
(94T-04) John Gallen: “Put Your Gifts at the Service of One Another”
(94T-05) Evaluation of Repertoire

CELEBRATIONS/EVENTS

(94T-06) Opening Event
(94T-07) Morning Prayer (Tues & Wed)
(94T-08) Eucharistic Celebration (set of 2 tapes)
(94T-09) Festival of Sung Prayer
(94T-10) Closing Event

INSTITUTES

(94T-14) Music Standards Institute
(Teresita Espinosa) (set of 3 tapes)
(94T-15) Catechism Institute (John Gallen)
(set of 3 tapes)

WORSHOPS

(94T-16) James Bassert: The Sunday Eucharist
(94T-17) Michele Johns: The Conductor/Keyboards: A Dual Role
(94T-18) Terry Eder: Helping Your Choir Sing (1)
(94T-19) Charles and Dianne Gardner: Liturgical and Musical Planning for Weddings
(94T-20) Jean McLaughlin: Handbell Ringing Techniques
(94T-21) Kenneth Mormon: The Liturgical Use of the Scriptures
(94T-22) Scott Soper: Enabling the Assembly’s Song
(94T-23) Kevin Keil: For MIDI’s Sake
(94T-24) Michael Hay: A Singing Church
(94T-25) John Bell: Congregational Singing Leadership
(94T-26) Tom O’Brien: Music Ministering to the Bereaved
(94T-27) Terry Eder: Helping Your Choir Sing

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Gifts and the Service of One Another

CELEBRATIONS:
Opening Event
Tuesday and Wednesday Morning Prayer
Eucharistic Celebration (2 cassette set)
Festival of Sung Prayer
Closing Event

MAJOR SESSIONS:
Weind: Gifts at the Service of One Another
Brockington: Your Gifts or “What Would you Like for Christmas?”
Bell: Gifts at the Service of One Another
Gallen: Put Your Gifts at the Service of One Another

WORKSHOPS:
Mormon: The Liturgical Use of the Scriptures
Hay: A Singing Church

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PHILADELPHIA, PA
Renew the Renewal:
Word and Sacrament
August 10-13, 1994

MAJOR SESSIONS

- (94P-01) Michael Joncas: The Word in Worship
- (94P-02) J.M. McMahon & Paul Covino:
  Word and Sacrament (I)
- (94P-03) J.M. McMahon & Paul Covino:
  Word and Sacrament (II)
- (94P-04) Panel: Word and Sacrament (III)
- (94P-05) Gordon Lathrop: Give the Word to Eat and Drink

CELEBRATIONS/EVENTS

- (94P-06) Opening Event
- (94P-07) Choir Festival Concert
- (94P-08) Morning Prayer (Thurs & Fri)
- (94P-09) Veni Creator Spiritus
  (Organ Recital Only) (Carl Johengen)
- (94P-11) Eucharistic Celebration
  (set of two tapes)
- (94P-12) Closing Event and Recommissioning

WORKSHOPS

- (94P-13) Michael Clay: Celebrating Baptism at Mass
- (94P-14) John Gallen: Liturgical Scripture
  Interprets Community Life
- (94P-15) John Romeri: The Care and Feeding of Choir Directors
- (94P-16) Michael Clay: Anointing at Mass
- (94P-17) Michael Joncas: Preparing to Preach in Liturgy Settings

CHORAL CONDUCTING INSTITUTE
James Jordan

- (94P-18) Wednesday (Part I)
- (94P-19) Wednesday (Part II)
- (94P-20) Thursday (Part I)
- (94P-21) Thursday (Part II)
- (94P-22) Friday (Part I)
- (94P-23) Friday (Part II)
- (94P-24) Complete set of eight tapes

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PHILADELPHIA VIDEOS

- (94PV-01) Opening Event & Michael Joncas:
  The Word in Worship
- (94PV-02) J.M. McMahon & Paul Covino:
  Word & Sacrament I
- (94PV-03) J.M. McMahon & Paul Covino:
  Word & Sacrament II
- (94PV-04) Gordon Lathrop: Gives Us the Word to Eat and Drink & Closing Event/
  Recommissioning.

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1995
NPM National Convention
July 24-28, 1995
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The Pipe Organ: A Third Golden Age?

BY JAMES W. KOSNIK

The study of music history may teach us to appreciate the value of paradoxes and contradictions. For example, in the work of composers for specific instruments, history shows that we may see renewal after an apparent decline. The likelihood of renewal is influenced by the proper cultural and artistic conditions and a sufficient passage of time.

In the history of organ music, the Baroque era (ca. 1600-1750) is often viewed as a “Golden Age.” This period is identified with the Lutheran tradition of church music, more especially as it pertains to the organ music of J. S. Bach. Immediately following the Baroque era, however, the interest of first-rate composers in writing music for the pipe organ declined precipitously. The intellectual and cultural climate of the Classical period favored the greater expressive possibilities of the fortepiano rather than the somewhat limited dynamic nuances of the organ and harpsichord.

But this decline was not forever. About one hundred years later, there emerged a second “Golden Age” of organ music. This revival of interest in the pipe organ and its music during the Romantic era, however, was more closely identified with several generations of Catholic organists and composers who lived in France. As we approach the end of the twentieth century we may, perhaps, consider the possibility of a third “Golden Age” of organ music. An examination and appraisal of several underlying characteristics from the past may provide several clues as to the necessary conditions for this possibility.

Prior Gold

During the Baroque era various churches, both Catholic and Lutheran, as well as numerous aristocratic courts throughout Europe were the primary sources of employment for professional musicians. In Protestant Europe, especially in northern and central Germany, brilliant musicians such as Dietrich Buxtehude wrote many outstanding compositions for the pipe organ. His chorale preludes based on Lutheran hymns convey a profound spiritual dimension. Additionally, Buxtehude wrote organ music which was meant to display virtuosity. His praeludia contain numerous passages of dazzling and difficult writing for both the manuals and the pedals.

Organ music at this time also served a secular role in the great trading cities of the Hanseatic League such as Hamburg and Lubeck. In much the same way today that a town might arrange entertainment in connection with a convention, these cities gave weekly recitals to entertain and impress visiting merchants and financiers who came to town for commercial and financial transactions. Consequently, beautiful pipe organs were built so that organists would play compositions which featured a wide variety of sound and registrations.

The legacy of the Lutheran tradition of organ music reached its culmination

Dr. James W. Kosnik, program coordinator for the NPM School for Organists, and a member of the Liturgical Organists Consortium, is professor of organ and fine arts at Old Dominion University, Norfolk, V.A., and organist and choir director at St. Andrew’s Episcopal Church in Norfolk.
in the works of J. S. Bach. His organ music is a synthesis of many European schools of composition, including the schools of the then-current French and Italian styles. However, Bach was keenly aware of his Germanic roots. As a young church musician, for example, he visited the city of Lubeck to hear the famous Abendmusik performed by Buxtehude at the Marienkirche. Bach built his organ music on the Lutheran tradition by writing both expressive settings of chorale preludes—as is evident in his Orgelbüchlein—and the more virtuosic and demanding preludes and fugues. To this day, his Six Sonatas (the so-called Trio Sonatas) are still considered some of the most difficult music ever written for the organ.

The Catholic tradition of organ music during the Baroque era was somewhat more limited. The organists’ primary responsibilities included a manner of performance called alternativa, where the organist and choir would perform alternate sections of chant or polyphonic music. Consequently, many Italian and Austrian pipe organs were built during this period with a modest pedal division which functioned primarily as harmonic support rather than as an independent contrapuntal voice. The instruments often would not have independent pedal stops; rather, registrations from the manuals would simply be permanently coupled to the pedals. In general, Catholic congregations during this period had a very limited role at liturgy: While praying silently and devoutly, they were to observe the liturgical action presented by the clergy and enhanced by the professional musicians.

Decline and Revival

Interest in composing music for the pipe organ declined noticeably during the Classical era (ca. 1750-1800). Several factors during this period contributed to cause a significant change in tastes and styles. First, the solemn grandeur associated with the court of Versailles was replaced by the playful and decorative features of the Rococo style following the death of Louis XIV in 1715. Second, opera seria and its lofty subject matter based on mythology was challenged by the increasing popularity of opera buffa, a newer operatic tradition which emphasized comedy, simplicity, and realistic episodes from everyday life. Third, simpler melodic and harmonic writing during this period undermined the importance of counterpoint; consequently, the pipe organ was no longer the keyboard instrument of first choice.

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with their spectacular levels of instrumental virtuosity.

With the appearance of the marvelous new pipe organs built by Aristide Cavaillé-Coll however, fine composers were once again inspired to write music for this instrument. His impressive battery of reed stops captured the energy and power associated with the symphonic orchestra. The organ works of Franck, Widor, Vierne, and others contain writing which captures the flair of Cavaillé-Coll’s grand sonorities. His instruments were ideal for compositions written with a prominent melodic line in the pedals while rapid and dazzling passagework soared above on the manuals (the so-called “French-toccata style”). The style of organ composition for this design was vastly different from the Baroque organs built by Schnitger, Müller, and Silbermann. The emphasis on contrapuntal clarity was now replaced by a powerful sound which was more suitable for homophonic textures.

On any given Sunday in Paris during the late Romantic era one could visit Catholic churches such as Saint Sulpice and Sainte Clotilde to hear brilliant organists improvise at the consoles of Cavaillé-Coll’s instruments. The second “Golden Age” of organ music corresponded with the Catholic tradition and is characterized by the symbiosis between player and instrument. Unfortunately, the liturgical dimension of organ music still left something to be desired. Improvisations were often based on recent arias heard at the opera. A recollection by Camille Saint-Saëns of a conversation is illustrative. According to Saint-Saëns one of the vicars of the parish sent a request for the composer’s presence. After some apparent dissimulation the vicar came to his point: “The parishioners of the Madeleine are for the most part persons of wealth, who frequently go to the theater or the Opéra-Comique, where they are accustomed to a style of music to which you are expected to conform.”

Apparently Saint-Saëns did not receive the message enthusiastically, for he replied: “Monsieur l’abbé … whenever I shall hear the dialogue of the Opéra-Comique spoken in the pulpit, I will play music appropriate to it; until then I shall continue to play as hitherto!”

The second “Golden Age” of organ music continued well into the twentieth century: It reached its culmination in the organ masterpieces written by Olivier Messiaen.

A Golden Future?

As we near the end of this century, we may draw some conclusions about the pipe organ and its music. Perhaps our reflections will help us consider the possibility of a third “Golden Age” of organ music to come in the next century.

First, outstanding pipe organs must be built so that first-rate composers may be inspired to write for the instrument. For example, the magnificent instruments built by Schnitger, Müller, Silbermann, and others during the Baroque era inspired great organists such as Buxtehude and Bach to write great organ music. The same crucial relationship between builder and composer is evident during the Romantic era when we see the connection between Cavaillé-Coll’s magnificent organs and the music written for them by outstanding French organists.

Second, the pipe organ and its repertoire flourished when a relationship existed between sung congregational music at worship and the functional organ music (preludes, interludes, and postludes) meant to enhance the liturgy. In the Lutheran tradition, the organist played music which helped unify the liturgy. The numerous settings of chorales which were both improvised and written-out made the liturgy a cohesive liturgical experience. The playing of this repertoire on the pipe organ helped strengthen the relationship between congregational singing and organ music even though congregational singing was often unaccompanied during the Baroque era.

Finally, a creative tension between sacred and secular music is beneficial for the growth of interest in writing music for the organ. The weekly secular organ recitals performed in the towns of the Hanseatic League enhanced the visibility of organs and the stature of the organists.

The future of the pipe organ as a viable liturgical instrument may depend on a recognition and nurturing of these factors in our communities today.

Note

Gathering NPM 1994
Do You Still Not Understand?

BY JAMES HANSEN

As a context for my remarks, I offer a sampling of items which suggest that the church is in trouble...again. Item #1 (printed in the box on this page) is a brief sample of headlines from recent columns and op-ed pieces in several church-related publications. Item #2 is a sign of the times found in the closing of churches in Detroit, Chicago, Pittsburgh, Cleveland, Philadelphia, and other cities. Item #3 is a comment made in my presence earlier this year by the rector of a large western cathedral, who was planning Lenten liturgies: “The Scrutinies? Oh, no, we don’t do them in church. We just do them in the classroom for the catechumens.”

Item #4 is a personal reflection on our American future-oriented society, which usually values anything new over anything old: We have exchanged our heritage of liturgical tradition for the potage of nostalgia. Anyone exposed to middle-class students, for instance, has noticed that history, for them, seems to have begun with the year of their birth. Anything that happened before that auspicious year is usually lost in a confusing haze named “the past.” And the standard operating judgment in many parishes is that “we’ve always done it that way,” whether or not “that way” accords with the tradition inherited from the thousands of generations who preceded us.

These items are leading me to conclude, thirty years after the Council was convoked, that we are still having trouble with matters of symbol. In particular, we are still having trouble with the foundation of the whole liturgical structure, the role of the assembly as the primary symbol in our worship, which has yet to be established as the solid ground of our liturgical structure. It keeps sinking out of sight. Other primary symbols—bread, wine, water, oil, word, music—are likewise victims of reductionism.

Liturgy seems to have become a combination of locally invented options hung on the lifeless skeleton of Vatican II. In most of our liturgies, there is no room for ambiguity, pain, uncertainty, questions, or even imagination. Individualism, the loner syndrome, or the hero myth still seems to be guiding our American theology. Because of what it demands, community scares us silly.

Tending the Soul

There seems to be a lot of publishing activity, lately, that relates to the concept of the soul. In her book Soul: God, Self and the New Cosmology, Angela Tilby says that our preoccupation with soul is a product of the undercutting of religious creed by science. Maybe, but Thomas Moore (Soul Mates and Care of the Soul) and James Hillman (The Thought of the Heart and the Soul of the World) point out that traditional psychotherapy is as deficient as traditional religion, and along with the failures of those organized systems of thought, they say, we must mark the failure of our own anemic attitudes about the possibilities of daily life. Hillman claims that we have forgotten or ignored what he has discovered about the world, that all things “show faces,” even cars and skyscrapers and schools: the entire world is alive with “Soul.”

Tending this Soul, for Hillman and some other writers, means tending to the world, being aware of the symptoms of Soul presenting itself: honoring the things that bother us and the things that don’t work instead of avoiding them or “solving” them as problems. Symptoms are the raw material of our work, and we need to move inside, to the realm of Soul, to experience the darkness, the bitter and acidic, to endure the binding and the limiting, to stand the arrogance that is the enemy of the Soul. Tending the Soul might mean massaging the imagination with poetry, cultivating a sense of home, answering the appetites for memory, imagination, dreams, and beauty; responding to the Soul’s yearning for fantasy, story, and passion.

Sometimes the loss of function and efficiency reveals the presence of such a Soul as Moore and Hillman describe. A brand-new International Harvester cul-

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tivator is efficient, but a seventy-five-year-old rusted plow abandoned in a field is full of such soul. Soul is enormous in old places and dying people, for dying is the real loss of function and efficiency and the true falling apart.

The “Soul” being described in these works is also communal by nature: it loves parties and discovers ways of living with differences.

How do these writings relate to the church in crisis, which is where I began this presentation? Thomas Moore says that when spirituality loses its soul it adopts the shadow form of fundamentalism. Musicians know that, when you strike a low C firmly on the piano, you will hear not only that fundamental tone, but also an entire series of overtones. Moore’s analysis of fundamentalism names it a rigid defense against the overtones of life, a resistance to the richness and diversity of imagination. The tragedy of fundamentalism is its need and its capacity to freeze life into a solid cube of meaning. A description of Moby Dick as a novel about whaling, for instance, reveals a fundamentalist approach to literature.

There are those who say that the church is showing signs of having lost its soul (or “Soul”) and is becoming liable to the fundamentalist label. Consider the signs: Evidence is mounting of a kind of alienation between those who are ordained and those who are not. In fact, in some areas, a state of siege exists; the gates are closed and locked. Here is fundamentalism as a resistance to diversity.

Consider our propensity for treating liturgy as a product, an event with givers and receivers, performers and audience, with marketing, advertising, and even the “star syndrome” at work. It is an occasion at which we still talk about doing things for people. Too often, for example, in our funeral rites, after little or no contact with the bereaved, the ritual words, music, and actions are ordered and put forward as if the mourners were

Let’s face the question: Could they possibly be right? Could all this liturgical fussiness be nothing more than rearranging deck chairs on the Titanic . . . ? Has the church really lost its soul?

consumers, rather than people who are in a state of being consumed. Here is fundamentalism as a distressing lack of imagination, a ritual in which the mechanics and structures of the encounter are given priority over attachment, involvement, engagement, and the proactive cooperation of an assembly honored for who it is, not for what we wish it would be.

Consider the tendency of church government to resist effective upward communication. Surely in our day, as in times past, the institution has no ears, or its hearing is blocked by the sacred sound of its own words. It has no patience for those with whom it disagrees. As others have observed, the church is an institution that is inclined to shoot its wounded. Among such wounded we should name the marginalized: the poor, women, the divorced, gay and lesbian persons, the formerly ordained, and all those others whom “we don’t like.” Where broad aid and comfort are needed, the fundamentalist church is less than hospitable. And to the extent that we participate in the government of our church as leaders of our communities, we have a share in that fundamentalist “blood bath.” Such lack of imaginative hospitality, I would add, is evident in the way we musicians and liturgists treat each other.

Consider as well the sign of the boomerang effect, the backlash against postconciliar liturgical developments that is so evident today. Some of it is deserved; we have all made mistakes. Among our mistakes is what James Empereur has called the “whole bare essentials style worship space” with its anemic sanctuary containing a slight, unadorned pulpit, a presidential chair, a table, and little else. We have excluded a great many people who could relate to a a lot more color and a lot more “clutter.” Another mistake has been our use of music designed to comfort the comfortable, the director of music ministries, or the pas-

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tor. Add on our failure to find sufficient time for silence, the conspiratorial absence of solid liturgical catechesis, and our other sins against the assembly.

Gene Walsh told us again and again that public or liturgical prayer should be available to all, regardless of their level of faith, education, or involvement. The patterns of public prayer should follow expected lines responsive to the needs of the assembly, not merely those of the presider. No long silences just because the presider likes them, no sudden requests (demands) to engage in spontaneous prayer, no invitation to the intimate gesture of holding hands during the Lord's Prayer, unless the whole assembly agrees to it. (I have often found it strange to invite people to hold hands when they did not even speak to each other as they entered church. But even liberals can be fundamentalists.)

Let's face the question: Could they possibly be right? Could all this liturgical fussiness be nothing more than rearranging deck chairs on the Titanic, as one consistent Colorado curmudgeon insists? Or to put it another way: Has the church really lost its soul?

**Real Presence**

Every few hundred years, the Body of Christ gets asked the question about where the real presence of Christ is located and, each time, it answers that question in a somewhat different way. We have begun to emerge from a period in which we Roman Catholics were pretty confident that the real presence was found in the tabernacle; indeed, the Constitution on the Sacred Liturgy (enacted by the Second Vatican Council) broadened the possibilities considerably when it assured us that Christ is "really" present in the church "especially in its liturgical celebrations," particularly at Mass, where Christ is present in the person of the minister and "especially under the eucharistic elements." Christ is also "really" present, the Constitution notes, in the celebrations of the other sacraments, in the word proclaimed, and in the church praying and singing.

But in the past few years, we have come to understand that the "especiallys" of that statement may be in the wrong places, at least when we think about the foundational signs of real presence. When we look at small rural parishes, at base communities and other forms of small communities that are springing up in some parishes around the country, at intentional parishes and other forms of...
gathering, we may be looking at more of the future than we would have thought. For while our need for community goes against our Western and especially our North American instinct to be self-sufficient and self-directed, when we watch people gathering into communities of choice and chance, we may begin to see more clearly how incomplete the American theological ideal of individualism may be.

None of us can do this Christian “thing” alone; it was never meant to be done alone. The shadow of the cross does not fall on one or the other among us; it falls on the community, the whole people. We are saved or lost first of all because we are members of the community, bonded to this community through all of history not because of choice of convenience, but because of water and the cross.

That truth brings me back to the “signs of the times,” such as the closing of church buildings, and it raises a couple of questions for me. Why is it that people seem to be saying that they don’t want to go to Mass anymore? Is it possible that the signs are telling us that we spend too much time and money on buildings, that it might be more to the point to spend more of our interest and our resources on people?

I’ve been thinking lately about what they are saying, about whether the church has lost its soul and, if so, whether it can be found again. Can the church be saved?

The church is in a hard place, but I think we can save it. We will save it, as we’ve always done before, by saving each other, one at a time, after we’ve taken care of ourselves. Here are some common sense points by which I try to live:

- Our peace comes from accepting people exactly as they are, rather than trying always to change them.
- Don’t turn on the news, first thing in the morning. We mostly hear from broadcast news that the world is a bad place to live . . . and I’m not so hot, either. Instead, spend one hour reading, for it is the habit of angels to visit in moments of silent reading.
- Accept and bear just taxes.
- Give ten per cent of our time and our resources to each other, tithing in every parish.
- Place, at the service of what we believe, all the power we have.
- We have to have children among us. The more we let children in, the more soul will enter our society. Children embody the soul lost to us by efficiency, clarity, literalism, and information.
- Believe and act on the belief that the community is the revelatory vision of church. Remember what Tip O’Neill learned from his father—“The only politics is local”—but substitute the word “church” for the word “politics.”
- As we seem to be slipping back into the dark ages, the stories of our past, of those who have gone before us and of their sparring with the one God, become more important, and the telling of those stories ever more urgent. In such gathering darkness they become the real hope of the people, and the ministry of telling the truth about these stories takes on heroic importance.
- Change some small, irritating addiction, then move on to something that is critically important.
- Tend to the soul by having and maintaining a juicy relationship with someone, with a community, with a cause. This is the root meaning of “community,” a word that comes from two Latin words—cum, meaning “with,” and munus, meaning “gift” or “favor.” We come together in community to be gifts to each other.

Discovering Eucharist

Musicians and liturgists tend to haul out the “eucharistic community” shingle as the first solution to a problem, to suggest that we can solve any difficulty by getting a good liturgist or a better hymnal . . . one that’s more inclusive and with sharper texts. Face it: We’ve been doing that; we already know this stuff. It may be that the problem is deeper than one that could be solved by bringing in another specialist.

More and more, the meaning of the eucharist is being discovered outside the sacred buildings, in the places where all the people are. I was working at the Eucharistic Congress in 1976 when I heard Pedro Arrupe, the former head of the Jesuits, say something in his keynote address that other speakers picked up and echoed over and over during that whole week. Eucharist, he said, eucharist everywhere in the world, will be complete as long as there are hungry people anywhere in the world.

Perhaps the real presence is found in the hungry, the ill, and the poor; perhaps this is where our richness truly is, and the richness and grace of our liturgy is found only in the difficult lives of these people. Perhaps today’s prophetic call to us is like God’s call to Abraham and Sarah: Come away from your land, your history, your animals, and your blood. They limit my life. Come away, instead, and search out my true glory. Leave your altars and your sanctuaries and come to where people live and laugh and worry and marry and sweat and die. My real presence will be found there more easily than in the places where you now seek it.

Do you still not understand? On the night before he died, when Jesus had washed the feet of his disciples, he said, “If I then, your Lord and Teacher, have washed your feet, you also ought . . . .” Again and again he expanded on this teaching: “Drink given to the old, the stinking, and the disgusting is drink given to me.” We might learn by reading this, but it is only in the terrible, terrible doing of ministry that the minister is born. And curiously, the best teachers of that youthful learning are, sometimes, the neediest people, soul to the touch, unworthy, ungiving, unlovely, yet demanding. Somehow, surprisingly, these people become the real presence for those with eyes to see and ears to hear.

Finally, I have been thinking about what Chesterton said in Orthodoxy:

The outer ring of Christianity is a rigid guard of ethical abnegations and professional priests; but inside that inhuman guard you will find the old human life dancing like children and drinking wine like men; for Christianity is only the frame for pagan freedom. But in the modern way the case is opposite; it is the outer ring that is obviously artistic and emancipated; it is despair within...

We might fancy some children playing on the flat grassy top of some tall island in the sea. So long as there was a wall round the cliff’s edge they could fling themselves into every frantic game and make the place the noisest of nurseries. But the walls were knocked down, leaving the naked peril of the precipice. They did not fall over; but when their friends returned to them they were huddled in terror in the centre of the island; and their song had ceased.

It is time to sing a new song.

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My reflections on pluralism and unity in worship and in the church are built around three “parables”: the story of the lunchroom, the story of the homilies, and the story of the pamphlet.

The story of the lunchroom begins with the fact that our chancery offices in Saginaw are on two floors of a building and, a couple of years ago, there were two lunchrooms in the building. I thought it would be a good idea if we combined those two into one lunchroom to be shared by all forty full-time employees. So we knocked down a wall on one floor, and we built a new lunchroom to encourage unity. In this parable, that new room stands for all the things that Vatican II tried to do to encourage the development of a new church. Now there are still some people in the chancery who don’t like to come to that new lunchroom, just as there are people in the church who, for a variety of reasons, don’t like the new vision of church.

After about two years of enjoying this new room, it became evident—to me, at least—that we had not planned the space perfectly. It’s not that big a room, but the configuration of the tables and some other elements make it difficult to maintain it well. So sometime ago I began the “lunchroom committee,” and I became its head. Every three weeks I draw two names out of a hat, and these people join me in two tasks. One is to clean the room up, because a lunchroom quickly gets dirty and stale; it needs attention. Our second task is to come up with creative ideas to make it work better.

That’s been going pretty well, but now I need a new committee: the lunchroom aesthetics committee. At the end of each three-week term of the lunchroom committee, I’ve found, each group of three people comes up with a set of new ideas about what we ought to do, and someone has to oversee the aesthetics of the whole operation—how it fits together—instead of having all these different changes going on; adding this, changing that, doing something that one committee thinks is a good idea.

It occurs to me that we can learn from the parable of the lunchroom a lot about Vatican II has taken place: The new lunchroom has been built.

Vatican II has taken place: The new lunchroom has been built. At the parish level is there an “oversight” committee—an art and aesthetics committee that is attentive to continuity and to the integrity of all the new ideas? In my experience, there is more of the first, but not enough of the first (that is, of people attentive to liturgy at the parish level), and very little of the second (the necessary oversight).

If you are going to take on both of these tasks at the parish level, then there will be diversity from parish to parish. There will be people who are knowledgeable and attentive, but they are going to come up with different ways of doing liturgy, because everyone is trying to find the best way to make liturgy work in this particular space, with these par-
ticular people, in this particular tradition. So at the diocesan level, you also need some way of maintaining unity, so that parishioners are not victimized, for instance, simply by a change in pastors—someone coming in with a new idea that changes everything. The challenge is always to balance diversity and unity.

On the national level, I don’t think we have any way of doing what our lunchroom committee does. And at the level of the worldwide church, I don’t find the spirit needed simply to find ways to make the liturgical reform and renewal work. Particularly, I don’t find ways of allowing for appropriate forms of diversity within the necessary unity. And I think that this creates the difficulty which is ending up where all such difficulties eventually do end up: at the parish level.

My second parable might be called “the story of the homilies.” It’s another true story.

About two years ago, I did something that I’ve always wanted to do. I was well aware of the fact that, whenever people talk about their parish or their priest, one of the things that they mention is preaching. I was also aware that you can present workshops and send people to workshops, but the pattern of preaching remains pretty much the same. So I thought: I’m the bishop of this place, and if I can’t do something about preaching, nobody can.

So I bit the bullet; I went to the presbytery council and I said that I had a plan, which I outlined for them. They endorsed it unanimously, and it’s been in place for almost two years. And it’s mandatory. I choose five priests selected alphabetically (actually one of the five is someone who is not a priest, preferably a woman who preaches regularly), and I have them send me a tape of a recent “live” presentation of one of their homilies. Mine goes in the pot, too, so now we have six. All the tapes are duplicated, and each participant receives a packet of all these homilies. They each have to listen to them, and then we come together for two hours to talk about what we thought was good in each other’s homilies, and what could be improved. We also talk about ways of improving, and the problems in doing that, and we do that whole process four times.

The effects have been beyond my wildest expectations. I have been shown that there is great diversity in the ways of preaching a homily, but I have also been confirmed in the belief that, for a good homily, there are certain things that are required. You have to change your tone of voice once in a while, for instance.

I’m now on my seventh group, and the word “on the street” is that this is a great thing to do. In those two hours we talk, as we have not ever talked, about the struggle to communicate God’s word, about the work of the Spirit, about our own fears and strengths. It is something that those participants, once they get past the first session, look forward to. In these sessions, by the way, I’m not the teacher; I’m the gatherer. I call them together, but my homily is part of the package.

Because this has been so successful, and because I’ve become convinced of the value of this kind of hands-on learning, my next plan—and you heard it here first—is to return to the presbytery council to ask for a new program, while this one on preaching continues. Going alphabetically again, in groups of five, I’m going to ask for a videotape of a Sunday liturgy, and I’m going to have those duplicated and sent to the whole group.

Then I’ll gather those five priests along with the person in charge of our diocesan liturgy office, and we’ll talk about how you do liturgy, what the strengths and weaknesses are, and so on. And we’ll do that four times with a group.

In doing that, I believe, we’ll be able to get at things that everyone’s afraid to touch. One of the saddest things about the homily group, for example, is working with someone in the group who is legendary in the diocese for the length of homilies. When we say to this preacher,

We talk, as we have never talked, about the struggle to communicate God’s word, about the work of the Spirit, about our own fears and strengths.

“That was seventeen minutes long; it was too long; and you preach that way consistently,” he (or she) responds that this was the first time anyone ever said that directly. In fact most of the critiques, no matter how constructive, are things that the preachers are hearing for the first time!

The same thing is true about criticism of music and musicians in the parish. Who is going to go up to the person who has been playing the organ for twenty years and say, “You’re playing too slowly, and you sing flat”? Nobody. But bring those videotapes in, and we can say to a pastor: “You’ve got to tell him or her what’s going on.”

Now imagine what will happen with diversity and unity if I’m successful in this. How much diversity am I going to allow, and when will I have to say, “No, you can’t have balloons every Sunday, that’s too much”? Like the lunchroom committee, we have to find ways to make it work. On the other hand, there are certain things we have to do—there has to be a certain unity—because we’re talking about ritual.

I’ll find a way to tell you how it works. I bet that we get at some problems that have been going on for twenty years that nobody knew how to get at. And we’ll get at them because it won’t be somebody from the diocese telling pastors what to do; it will be six pastors getting together telling each other (like golfers do). But keep in mind that the best way of thinking about diversity and unity is in that kind of life setting: how much diversity is appropriate, and how much unity, and why. Working up from that shared experience, you can begin to understand how diversity and unity work together.

The first two parables were stories about things that have happened; the third is a story about something that I probably won’t do: the story of the pamphlet. I was going to write a pamphlet titled “How to Pray Well at a Lousy Mass.” The title could probably use some work, but it occurred to me that even as we try to do good liturgy (and sometimes we miss the mark), there ought to be a way to help the rest of the participants understand that they are part of the ritual celebration, too. They have to do ritual well, and there are some things that they should do and some things that they can do, even when the people in ministry at the liturgy don’t do so well. There are no “recipients” of the “performance”; we’re all in this together.

So I began to put together some thoughts about what I would say to people who are participants at a Mass that is not celebrated well, at least as far as the ministers’ roles are concerned. And I came up with six points. I’ll list each of those, and add a comment that might apply to this particular group of musicians and clergy.

1. The person on the “receiving end” of ministry is not engaged primarily with the presider, the musicians, the
lector, or any other minister, but with God. And if any of these ministers lets you down, you can still get to God—in a way that is probably more intense than anything you could achieve by sitting under a tree every Sunday. The presider, the lectors, the musicians, and the other ministers can get it in the way, but it is important to remember that the participants are not primarily engaged with them. (All ministers must remember that.) Thinking about this principle musically, I remember that someone mentioned to me that the texts of much of our modern music are addressed to us, and not to God. It’s not an issue that there should never be a song addressed to us, but most of our singing should be addressed to God.

2. Remember that you don’t have to pay 100% attention to everything that’s going on. That may sound kind of irreverent, because we used to confess “distractions at Mass” as venial sins. I’m not talking about distractions, but about the fact that the liturgy is a terrific buffet: there’s so much going on that you can’t take it all in. Still sometimes I catch myself, as a presider, acting as if all the participants should be 100% engaged in everything that’s going on. That can’t happen; too much is happening. Keep in mind that our diversity and our creative efforts are not attempts to captivate people’s attention, but to find ways to connect them with God. And if I can remember that principle, I won’t waste a lot of effort trying to captivate their attention for what’s going on.

In this line of thought, some of the rubrics for the Tridentine Mass, into which I was ordained, are fascinating. For example, at the “Oraete, fratres” (the invitation to the prayer over the gifts), one of the few times in the Tridentine Mass when the priest turned to face the people, the rubric suggested that the priest look down, instead of looking directly at the people, “lest you distract them from their prayer.” I’m not suggesting such an extreme, but I am suggesting that we should be focused on providing ways of helping people connect with God, not focusing their attention on the ministers.

Here are some ways I would suggest to help people find ways of not trying to take in everything that’s happening. Squint: Take in the whole thing, but squint when you look at the stained glass windows. Savor long thoughts about how the liturgy has been done for two thousand years. In renovated churches the symbols are strong: sit back and savor the

The liturgies were extremely moving! What a joy to celebrate together with others who are focused and united in spirit... refreshment for soul, mind, spirit, and body! I especially appreciated the warm attitude of all the clergy who participated.

A Delegate to the San Jose Convention
symbols, because they’re all ultimately eucharistic. Use the silence—which leads to a comment especially for musicians: When I want to use silence, there is nothing that helps me more than a beautiful song... that I don’t have to sing.

3. Be attentive to this: For sure there will be a word of God for you. We believe that this happens as part of any sacrament. It won’t be the same word for everybody, and I don’t know when it will come or from where it will come. But I tell people that I know that God has a word for each of them in this liturgy. It might come from a song, the homily, a reading, or from just squatting, something from God personally tailored to you will be spoken. So open your heart to receive it. Very often, in my experience, God’s word to me comes from a song—a phrase that I catch that is a word of God for me that stays with me. In order to facilitate the hearing of such a word, I think that we need fewer words at eucharist. In the opening prayer, for instance, the sentence between the “Let us pray” and the spoken text is the most important part of the prayer, because in the silence we’re all doing something profound together, so I find myself cutting down the text of prayers because long texts get in the way of the silence that we share.

4. Enjoy the community. This is not about male or female bonding, but about taking in the fact that these other people are regular folks, just like me and, by God, they believe the same thing I do. Sometimes, after all, I wonder deeply down if the faith is true, and if I’m the only one trying to live by some moral standards. Just looking around at the rest of the community is reassuring. We teach this in the NCCB book *Environment and Art in Catholic Worship*: The assembly is the primary symbol.

5. Find a way, during the eucharistic prayer, to put your whole life on the altar. Give it all to God, all the good stuff and the bad stuff and all the stuff in between. Put it all there: your hopes and dreams and relationships and all that has been and all that you hope to be. Somehow, even though the words of the prayer are subtle, try to catch all of that into the trajectory of the Lord Jesus Christ giving, with great risk and trust, everything to God. This is the difference between a communion service and the eucharist, for the offering in communion with Christ happens in the eucharistic prayer. The opportunity to do this is worth driving a hundred miles on a Sunday.

A movie from the late 1950s, I think, called *The Defiant Ones*, starred Sidney Poitier and Tony Curtis. They played two men who had escaped from a prison truck, and they were trying to get to freedom. After a long chase, they were trying to get to a train that was slowly climbing a long grade. Tony Curtis had been wounded, and Sidney Poitier jumped onto a flatcar and turned to pull Curtis aboard. He grabbed his hand, but he was unable to pull him up. So Poitier jumped off the train, and the two were recaptured... together. That movie offers me an image: the altar is a railroad flatbed, and we’re trying to get everyone on board the train to freedom and peace that is Jesus going to God with great risk, but also with great trust. If they can’t quite climb up, then we have to jump off and find a way to get them on board successfully.

If you want to find a way to put your creativity to work, this is the place to do it; this is the heart and center of the eucharist. It is the saddest thing in the world to watch this key point of the

I want to close by offering a word of encouragement. It is a word that I recently offered to the priests of the Archdiocese of Chicago. I thought about the Kennedy Expressway, which is being rebuilt. Because of all the construction work, Chicago traffic has been snarled for quite a while. Now, for a long time, I thought that Vatican II did it all, but I have come to see that the Council was like the people who got together to plan the renovation of Chicago’s Kennedy Expressway. The Council, in effect, drew up the plans for church renewal. And what a fool you would be (you would think) to imagine that drawing up the plans was the most difficult part.

Now, of course, is the time to rebuild the Kennedy Expressway, and things are a mess. Some plans have to be redrawn, and traffic is being re-routed. That’s the phase of renewal we are in right now. This makes me feel better when I see the mess, and I don’t worry so much that Mass attendance is going down. This is not our normal situation; we’re still building; traffic is temporarily diverted. Mistakes have been made, but we’re looking for ways to correct them. Knowing that this is not the normal traffic flow helps me to put up with the problems and delays.

I hope that this image helps you, because your gifts and your energies should never be dulled. You are the ones who do so much to make this great event happen, this eucharist for which I would drive a hundred miles every Sunday. God bless you.
"Put Your Gifts at the Service of One Another"

BY JOHN GALLEN, S.J.

In an article published this past summer, Andrew Greeley proposed a response to the question, "Why Do Catholics Stay in the Church?"1 The article's title encapsulates Father Greeley's answer: "Because of the Stories."2 Stories (or "myths"), the anthropologists tell us, are the tales that embody the abiding truth of human experience. Stories tell our truth, who we are, what our lives mean, and what our destiny is. Greeley quotes Northwestern University professor of psychology Roger C. Schank, who "argues in his book Tell Me a Story that stories are the way humans explain reality to themselves. The more and better our stories...the better our intelligence," is, the more securely we grasp the truth of our lives.

A well-known thesis of Andrew Greeley, the sociologist, is at the heart of his running commentary on Catholic Church experience: Story, image, ritual, and art are the energy-sources and the enablers of Catholic experience and, indeed, of all religious history.2 There is no doubt, as Greeley emphasizes, that "while institutional authority, doctrinal propositions and ethical norms are components of a religious heritage and important components—they do not exhaust the heritage. Religion is experience, image, and story before it is anything else."

The case for story, myth, ritual, and art and their radically irreplaceable role in spiritual experience comes finally to this argument: Mystical life, because its content is the inbreaking Presence of the Holy One who invades my being on the road to Damascus, simply defies all human power of expression or description, and certainly all power to control it! The beyondness which is Mystery eludes us.

"Be quiet and still and see that I am God," advises the Psalmist. The silence of awe, the silence of astonishment to discover the Presence of the Mystery-God who touches me, this silence is most appropriate and the first moment of response to that touch. "I know not what to say," exclaims Jeremiah, "I am dumbstruck!"

"Elected silence, sing to me," wrote Gerard Manley Hopkins. Out of that graced silence, out of the depths of my own powerlessness, a song begins, an image is suggested, my body leans in the rhythm of movement, a poetic word takes shape, hands reach out to fashion the enveloping space. "Magnificat anima mea Dominum!" "My soul cries out with a joyful sound that the God of my heart is great, and my spirit sings of the wondrous things that you bring to the ones who wait...My heart shall sing of the day you bring...The world is about to turn!"3

Certainly no human power can say who God is. Nor is human expressiveness able to capture the dimensionless dimensions of the God of Mystery who dwells in unapproachable light even when intimate to my foolish self! But I stumble ahead anyhow in the attempt to proclaim heart's delight, to do what cannot be done, to describe the indescribable wonders of what God is and does!

The language of the merely literal, of weak human logic, is quickly unmasked in its abundant poverty when it faces the challenge of awe-inspiring mystery. Where to turn?

I must turn to poetry, to the poetic art. Poetry in its most comprehensive sense includes not only verbal art but all art and art-form. Poetry is my only resource. The poetic without contradicting discursive reason and logic does not attempt to confine our reality to logical categories and propositions, no matter their value. Poetry moves with a different energy: Its concern is to point to and suggest the sense of what lies in all its stunning glory beyond definition. It is what the word mystery truly means: beyond. Mystery is also beyond poetry, beyond art. It is simply that poetry comes closer than reason in suggesting its realm.

Story is poetic description, the poetic narrative that describes our mystery-lives that are rooted in the beyond, in the One in whom we live and move and have our being.

While story is the poetic describing of our journey into the depths of mystery, ritual is our fashioning of poetic gesture to act out the myth, to render the story in poetic action. The images and pictures, symbols and sounds, actions of movements of human experience are the matter of our story and ritual for they are themselves all rooted in divine mystery. So they become pointers to the depths of that mystery. Augustine told us about them fifteen centuries ago when he said that the real meaning of "sacrament" was the visible manifestation of the invisible reality. The sound reveals the singer. The touch shows me the lover.

"Catholicism," writes Andrew Greeley, "has great stories because at the center of its heritage is 'sacramentalism,' the conviction that God discloses Self in the objects and events and persons of ordinary life." "Moreover," he writes, the Catholic heritage also has the elaborate ceremonial rituals that mark the passing of the year—Midnight Mass, the Easter Vigil, First Communion, May Crowning, Lent, Advent, grammar school graduation and the festivals of the saints.

Catholicism has also embraced the whole of the human life cycle in Sacraments, which provide rich ceremonial settings, even when indifferentely administered, for the critical landmarks of life. The Sacrament of Reconciliation...and the Sacrament of the Anointing of the Sick...embed in ritual and mystery the deeply held Catholic story of second chances.

This Catholic point of view, the

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“Catholic religious sensibility,” has for its point of departure a respect and reverence for the richness of holy humanity and the sacred character of the world and the cosmos as the outpouring of the Holy One as the sacrament of God. The visible manifestation of the invisible reality. Even though radically inadequate to full disclosure, the revealing of the Mystery-God, nonetheless the sacrament of creation offers sense and suggestion of the God who unveils Self in the act of love that is this creative outpouring.

The art we fashion and the poetry we make, taking up these elements and pieces of holy creation, constitute together a series of “metaphors that explain what human life means,” as Greeley points out. “with deep and powerful appeal to the total person.” Our myth and our ritual, our Scripture and our sacrament, proclaim the truth of who we really are and of the God present in us making us new creation. The people of the new creation sing: “Soon and very soon we are goin’ to see the King . . . No more cryin’ there we are goin’ to see the King . . . No more dyin’ there we are goin’ to see the King!” This is the time of kingdom in which the blind see and the deaf hear and the crippled walk! This is the era of Cana in which the water of our humanity is transformed into life: “If anyone is in Christ they are a new creation” (2 Corinthians 5:17).

The poetic myth and ritual that is the very stuff of our liturgy in assembly is not a head trip, a philosophical explanation of the meaning of human nature and its place in the world. Instead story and sacrament are a song coming from hearts and lips and lungs, from “the body electric,” in Walt Whitman’s words. The liturgy of our assembly, made radiant and splendid by its sharing in Christ’s liturgy of praise before the throne of the Holy One, takes hold of our very being to make sacrament of the Presence, the visible manifestation of the invisible reality.

Thirty-two years ago, on October 11, 1962, during the days of “Good Pope John” (as he was known), and during the time in this country of John Kennedy, as the agony of Vietnam began to unfold with increasing fury, six years before the shooting of Dr. Martin Luther King, Jr., and of Bobby Kennedy and the burning of Watts, and almost twenty years before the passing of Dorothy Day, the bishops of the Catholic Church gathered to launch the Second Vatican Council.

Where did the council come from? What was its inspiration and galvanizing force? What energies of convergence worked in its convening?

The council came from the world. That is, its need arose from the church’s own reflection of its pastoral mission to the world, its apostolic vocation of service, following after Jesus to wash the feet of the world!

What was abundantly clear to John XXIII was the need for a council to address a world that was and remains in the midst of massive change so thoroughgoing that men and women of mid-twentieth century history saw themselves as a “new breed.” New vistas of life, first glimpsed in the global upheavals and the systems used to transport people and communication across the world during World War II, insisted that the old presuppositions and systems of human behavior were, perhaps, narrow and naive.

When all the markers of our human and spiritual geography get rearranged or discarded, how do you find home?

or at least open to change and improvement. The horizon of our vision stretched away enormously, and most everything was questioned and up-for-grabs.

When all the markers of our human and spiritual geography get rearranged or discarded, how do you find home? Is anything stable in a world of rapid and constant change? When people’s vision of God shifts because the human images that mediate and display the divine presence also shift, how can they have a sense of Emmanuel, God-with-us? Where will they find this God?

The very first task embraced by the Second Vatican Council was precisely the question of what we have called the “Catholic religious sensibility.” Liturgy was first on the agenda because liturgy embraces the world of myth and ritual, story and sacrament, image and symbol, where people mostly live. If the challenge is to offer nourishment for a contemporary hunger, light in darkness, home base for wandering pilgrims, then the place to turn is to liturgy where, weekly, again and again, the whole person is touched and, hopefully, energized. “In fact,” as Greeley comments, “it is in the poetic, the metaphorical, the experiential dimension of the personality that religion finds both its origins and raw power.” That’s because the poetic reality of art is the most vibrant pipeline of divine energy.

The Second Vatican Council recognized the truth of liturgy’s power and designed a plan of liturgical renewal that would unleash the energies of its power into church life in a modern world.

The plan of renewal, we must admit, while splendidly appropriate and on target has been a well-protected secret since the Constitution on the Sacred Liturgy was published (December 4, 1963). It wasn’t meant to be a secret nor to be discarded. And it wasn’t discarded. It is very much in process and we need to spread the word about it and its implications for us as we live into a future. The pastoral plan for liturgical renewal designed by the Second Vatican Council probably needs some American advertising and marketing specialists to get the word out.

The plan has two stages. The first is our work of the last thirty years. The focus and goal of Stage One is to recover the authentic heart and core of genuine worship in the church’s tradition. This genuine tradition is not the same thing as history. History is everything that ever happened. Tradition is the core-well-springs of life handed to us in the gift of Jesus Christ and lived by his followers transformed by the power of the paschal moment.

It is no surprise that the vicissitudes of history, its wanderings and craziness, can push the vessel of tradition off course, load it with unnecessary ballast, allow barnacles to grow and cling to the hull of the ship that impedes its progress and even conceal the beauty of its lines and true reality!

Renewal meant getting to the heart of the matter, asking fundamental questions that often lead directly to the pages of the New Testament. For example, our issue with eucharist is this: What was Jesus doing in his ministry of meal-sharing all throughout the course of his public life, at the Last Supper, and in the risen appearances? That is a question about the core of eucharist, the authentic tradition of eucharist.

Reflections like these engender very lively questions, especially when they are embraced without a priori beliefs. In a similar way, a good number of theologians have questioned whether the authentic tradition of ministerial priesthood (recognized in church life today by ordination) includes in its essence the issues
of gender, celibacy, or even permanence. Because these are such vital questions they do not readily go away.

We can easily understand why, during the first stage of liturgical renewal, the effort to recover the authentic tradition from the practice of Christians as manifest in the earliest days of church life and all through two thousand years has employed the resources and services of very special people. The primary people for this work of recovery have been historians and theologians who are equipped with the training to explore our foundations and to interpret what they find there. We have also been most grateful for the administrators who have been able to organize the material that has been identified and brought to light in a new way.

One of the chief tasks of this stage of renewal, in fact, has been the enormous project of producing a whole new library, a whole new collection of liturgical service books that would be more faithful to the tradition which they embody. Theologians, historians, and administrators have made endless contributions of their talent and energy to this work and we are forever in their debt.

Today, in 1994, we have come to the midway point; it could be said, in the process of renewal. We have accomplished the task of retrieving the tradition and enshrining it in an array of new service books to make it available for all our communities. This is not to suggest that the work of catechesis among ministers and the community at large is finished. Far from it.

But on March 29 of this year the Roman Congregation for Worship and the Sacraments issued a document oriented to the long-planned second stage of the pastoral program for the renewal of liturgy. This second step is called "inculturation" which means the way in which the authentic tradition is planted on the inside of the diverse cultures throughout the world. As the Newsletter of the Bishops' Committee on the Liturgy (April 1994) explained: "The Roman revision and restoration of the liturgical books was the first stage of the liturgical reform... The second stage lies before us—inculturation of the liturgy. This stage may well prove to be far more difficult and take much longer than the renewal of the liturgical books."

The new Roman document is titled "The Roman Liturgy and Inculturation" and is the fourth in a series of instructions.

As a priest, I came because of the talks in liturgical theology and liturgical preaching... I am sure I could have attended a course or read a book, but it was the experience of the [Advanced Liturgy] Institute that was most provocative... There is an audience.

A Delegate to the Toledo Convention

Opening Event, Toledo Convention

Jean McLaughlin, Core Committee Chair
published after the Constitution on the Sacred Liturgy concerning its proper implementation. Inculturation is described in this document as “an intimate transformation of the authentic cultural values by their integration into Christianity and the implantation of Christianity into different human cultures” (#4). In other words, once gospel life can be gotten on the inside of people’s lives, their lives get transformed. In this era of Cana in the time of the coming of God’s reign, the water of humanity becomes the wine of divinity.

Liturgical inculturation has to do with the profoundly difficult work of seeing to the organic development of our long liturgical tradition. In American terms, this means that we need to create American Eucharist, American initiation, an American song of praise to sing in the Presence of the Holy One. This second stage of the church’s liturgical renewal, launched 31 years ago, calls us to the work of inculturation. How shall we shape, how can we create American prayer, in the power of God’s Spirit?

American prayer is no exercise in a superficial chauvinism. American liturgy has no interest in the attempt to replace the focus of all genuine liturgy, namely the celebration of the paschal mystery, with the veneration of the American flag. Nor is American liturgy in an American church the axe of a breakaway schism that chops at the roots of our communion in faith. But, as the recent Instruction advises, ‘The church of Christ is made present and signified in a given place and in a given time by the local or particular churches, which through the liturgy reveal the church in its true nature’ (#26).

An American liturgy takes these words of the RomanCongregation most seriously, remembering that the Constitution on the Sacred Liturgy had pointed out that “even in the liturgy the church has no wish to impose a rigid uniformity in matters that do not affect the faith or the
good of the whole community” (#37).

The Instruction’s comment on this paragraph of the Constitution underlines its meaning with force, noting that the church “has known and still knows many different forms and liturgical families, and considers that this diversity, far from harming her unity, underlines its value” (#1). No one imagines that unity and uniformity are the same thing.

So we need to hear this clarion call to create in this local church, this American church in all its own diversity, an American liturgy which will reveal the church in its true nature!

What are the concrete dimensions of the task? The answer to this question is of paramount concern to artists of every kind and so, in a special way, to musicians. It means that there is a particular

The task before us is the work of poetry, the work of art, done in faith.

nuance to the call that we put our “gifts at the service of one another” (1 Peter 4:7). The task is one of sacrament. The work is to create sacrament, to create together the visible manifestation of the invisible reality, empowered by the grace of the Spirit. This task has us right at the heart of what we are calling here the “Catholic religious sensibility,” the myth and ritual of faith, the story and sacrament of our encounter with Christ on the road to Damascus.

Therefore the task before us is the work of poetry, the work of art, done in faith. The language of American liturgy is the language of all liturgy, the language of poetry in all its parts. The call to inculturation in this second stage of the liturgical renewal is, in reality, a special call to artists, very directly to musical artists, because artists are the ones who know how to shape art! Art needs to be in the hands of artists who create the poetry, the music, the environment, the gesture, the movement of American prayer.

If it is true that in the first stage of liturgical renewal the principal workers have been theologians and historians and administrators, we are forever grateful for their efforts. It is also true that the principal persons for the work of the second stage, now the work of inculturation, are, or should be, artists. They are not the only workers needed to put it all together, but primarily we need artists to do art. The art-form of liturgy needs to be shaped by our artists in this culture. If we allow our liturgy to be shaped only by historians or theologians or administrators—we will deserve the liturgy we get!

So many people have put their “gifts at the service of” the American church! So many artists have already been doing that for so many years. So many musical artists, for example, have dedicated their lives to this holy work. It seems therefore that the really concrete dimension of the task before us is to organize this effort of inculturation within the system and structures of the American church. This kind of organization will need to see that the principal focus of inculturation is, in fact, the work of the cultural shaping of the art-form. If we can agree on this, then we need to offer to artists the explicit mandate to create American liturgy in our community that will reveal the church in her true nature. Artists will need the support of the Bishops’ Committee on the Liturgy and of their local dioceses as they embrace this labor.

Leonard Bernstein said that the secret to jazz was improvisation, to get the vision and then create. May we get the vision! May we create the holy passion! May we make American music together in prayer! May we receive the grace to continue to place our gifts at the service of one another! Sing God a simple song: lauda, lauda, laude!

Notes


2. Father Greeley’s forthcoming book on the subject, Religion as Poetry, to be published this fall, will expound and develop this fundamental point of view.


Pastoral Music • October-November 1994
The Word in Worship: Revealing, Reviving, Reforming

BY J. MICHAEL JONCAS

To address how the Word of God functions to reveal, revive and reform during common worship, I would like to explore three understandings of the Word of God: the revealing Word incarnate in Christ Jesus, the reviving Word enshrined in the Bible, and the reforming word effective in preaching and sacramental action. In each exploration, a biblical text will inspire my reflections and a contemporary poem will evoke the reality I am trying to explore.

The Word in Worship
Revealing

That which was from the beginning, which we have heard, which we have seen with our eyes, which we have looked upon, and our hands have handled, of the Word of life; (for the life was manifested, and we have seen it, and bear witness, and show unto you that eternal life which was with the Father, and was manifested unto us;) that which we have seen and heard we declare unto you, that you may also have fellowship with us: and truly our fellowship is with the Father, and with his Son, Jesus Christ (1 John 1:1-3).

To gain some appreciation of the Word of God in worship as revelation, I would like to offer two approaches to this mystery: one from linguistics and the other from biblical studies. The approach from linguistics considers how human language in general works to reveal much more than simply conceptual content. The approach from biblical studies considers how God’s Word functions in closing the divine and in provoking humanity’s response.

Some years ago Roman Jakobson, the linguist, proposed a sixfold categorization of the functions of language. Though contemporary linguists may consider his taxonomy somewhat dated, it can still help us understand the multiple functions of language in human discourse and make some interesting applications to the word in worship.

Jakobson’s first category is phatic communication. This is a use of language without much conceptual content. Phatic communication functions primarily to establish contact between communicators and to check that the lines of communication are functioning: “Hello.” “Hello.” “How are you?” “Fine.” Note that this phatic dialogue does not really report on the physical, emotional, psychological, or spiritual well-being of the speaker. Indeed, woe betide the person who responds to the question “How are you?” with “Well, my bunions are slightly inflamed and I seem to be afflicted with terminal digestive problems!” Within worship there are equivalent phatic forms of communication: “The Lord be with you.” “And also with you.” Though much ink has been spilt trying to determine the conceptual content of this interchange, I believe that this dialogue simply marks off particular ritual units in our worship. Attempting to discover its conceptual content is as futile as attempting to determine the conceptual content of “hello” when it is used as a ritual greeting.

Jakobson’s second category is informative communication. This is the use of language we naturally identify as discourse’s purpose. People do not simply speak, they normally speak about something. Informative communication presents the message a speaker wishes to convey to auditors. In liturgical worship informative communication is best illustrated by proclamations of Scripture. Note that phatic communication surrounds these proclamations: “The Lord be with you”; “And also with you”; “A reading from the holy gospel according to Mark”; and “Glory to you, O Lord.” But the focus of attention is not on the ritual dialogue, it is on the gospel narrative being proclaimed, the “message” intended by the words of the cherished stories of our tradition.

Jakobson’s third category is emotive communication, a use of language indicating the speaker’s stance toward the message being proclaimed. There is a proverb that says: “How you are speaking speaks so loudly that I cannot hear you.” (I once served in ministry with a German workaholic pastor of very flat verbal communication patterns. To observe him lift the consecrated elements at Mass, the Fraction Rite, stare off into space, and announce in a monotone: “This is the Lamb of God who takes away the sins of the world. How happy, let me repeat that,” how happy are they who are called to the banquet of the Lord” was to experience the liturgical equivalent of theater of the absurd.) In liturgical worship emotive communication is probably best represented by acclamations. Consider the prescription of the Introduction to the Lectionary for Mass which says that, when the Alleluia is not sung, it is to be omitted. Surely the conceptual content remains the same (“Praise the Lord”) whether this text is sung or spoken but, unless it is sung, the Gospel Acclamation does not function as emotive communication in worship.

Jakobson’s fourth category is conative communication, a use of language indicating the stance the speaker wishes the hearers to take toward the information being conveyed. Consider how the directive: “There is a fire in the auditorium;
Please remain calm and leave by the nearest exit!” conveys not only information and the speaker’s stance toward the information, but also the stance the auditors should assume. In liturgical worship, invitations to various ritual acts may perform a conative function: “Using acclamation C in the D major setting on page 16 of your printed worship aid, let us proclaim the mystery of faith.” Much more is being communicated in this text than simple information!

Jakobson’s fifth category is poetic communication, a use of language drawing attention to the form of the message being conveyed. Devices such as rhyme, meter, assonance, and alliteration combine not only to convey information but to also engage the hearer in an aesthetic appreciation of the mode by which the information is conveyed. To know the four-fold structure of the “amplified collect” form—to appreciate the metrical cursus in which these ancient prayer-forms are constructed, to recognize their sobriety and concision, their reveling in binary oppositions, their resonant vocabulary—is to appreciate not only their theological insight but their witness as masterpieces of Christian prosody as well.

Jakobson’s final category is metalinguistic communication. Here language refracts upon itself in order to discourse about itself. Metalinguistic communication appears in grammar textbooks, tomes of semiotics, and the poetry of Wallace Stevens (which has been described as “poetry about making poetry”). It has relatively little impact on words in worship, but commentaries made on the rites as the rites unfold could be considered examples of metalinguistic communication.

To summarize: human language clearly discloses more than simple information; it also reveals persons. To the extent that God uses human language in worship, God not only gives us information but discloses the divine personality; to the extent that we use human language to address God, we not only present data but reveal ourselves to our Lord and to one another.

A second approach to the mystery of the Word of God in worship as revelation comes from biblical studies. Exegetes and biblical theologians have come to consensus on the Hebrew understanding of “word” as “event.” The Hebrew term usually translated “word” is dabar, but this is not speech in the ordinary sense of the “word”; it is rather an act, a happening, a deed. It is not only the speaker, but dabar itself which has power, achieving the end for which it was sent. Thus the Hebrew Scriptures declare that the dabar YHWH, the “word of the Lord”, creates the world, bestows Torah, directs history, transforms humans into prophetic spokespeople for God.

Perhaps this dynamic understanding of the “word” and its character as an event may be illustrated by an experience from my high school seminary days. We had reached the time of year in our junior English classes for engaging in American poetry. Our teacher tried out a very dangerous teaching technique on us. We were studying a poem with the lines: “The word lives on/Long after its echoes have died away.” Out of the blue, the teacher verbally attacked the classroom sitting right next to me. “Mr. Kennedy, I have been watching you for the last fifteen minutes and your behavior is simply intolerable! I will not brook such inatten-

It took about a minute and a half before, one by one, we began to laugh as we realized that we had witnessed “the word living on/Long after its echoes have died away.”

interventions, is ultimately and unsurpassably revealed in the person of Jesus. His actions and teachings and his death and his destiny are God’s “final word” to us. Jesus is the very self-expression of God, conveying not only information about God and God’s stance toward the world and humanity, but embodying God’s presence as well. En archê èn ho logos, kai ho logos èn pros ton theon, kai theos èn ho logos, as the Prologue of John’s Gospel puts it: “In the beginning was the Word and the Word was in God’s presence and the Word was God.”

Catherine De Vinck, at the beginning of her “drama for several voices” entitled A Passion Play, conveys with a poet’s gift the Word in worship revealing:

In the beginning
He cracks the darkness open—stone darkness of time before time—reveals the letters of his name:
air fire earth water
the seeds of his word
flung to the four winds...

In the beginning man-woman
—He speaks himself into their brain
a naked thought, dismissed
picked up again, held
like meat under the paw of hunger...

At the confluence of rivers
invent rituals
fill the hollow skull
with pebbles of meaning.
Masked and plumed, they shake their rattles
make guitars with the guts of their doubts.
“Let us sing,” they say, “Let us dance:
we know too little, believe not enough
but music is worship, recorded history
of what words cannot tell.”

In the fullness of time
The Word was made flesh and dwelled among us.²

O Jesu, Verbum Domini: Deus gratias!

The Word in Worship Reviving

For as the heavens are higher than the earth, so are my ways higher than your ways, and my thoughts than your thoughts, says the Lord. For as the rain comes down, and the snow from heaven, and does not return there, but waters the earth, and makes it bring forth and bud, that it may give seed to the sower, and bread to the one who eats: so shall my
word be that goes forth from out of my mouth: it shall not return to me void, but it shall accomplish that which I please, and it shall prosper in the thing I sent it to do (Isaiah 55:9-11).

I ended the last section by asserting that Jesus is the primary referent when Christians speak of the "Word of God." For us the Word of God is first and foremost a person: the Incarnate Son of God.

But in a secondary sense we speak of the Bible as God’s Word, insofar as and to the extent that these written texts embody a potential encounter with Jesus. This potential encounter with Jesus through the Bible is mediated through the Jewish tradition that formed him and the witness of the faith-communities that he founded. And when this potential encounter with Jesus becomes actualized, our life in God is revived.

How do the words of the Bible become the Word of God in worship? Here I would like to reflect on the normative structure of the liturgy of the word in the post-Vatican II Roman Rite Sunday Eucharist, to do a "mystagogical" reading of the ritual appropriation of the Bible that takes place every Lord’s Day in Roman Rite communities throughout the world (and in a significant number of other Christian churches whose own celebration of God’s Word in Scripture has been influenced by the Roman Rite’s reformed Lectionary for Mass).

First of all, I would ask us to reflect on the significance of the mandate stemming from the Second Vatican Council that no Roman Rite sacramental worship would take place without proclamation of the biblical word: "The treasures of the Bible are to be opened in more lavish fashion for the People of God in worship." Some of you may remember a time in which one could fulfill one’s Sunday Mass obligation by being physically present for the Offertory, Consecration and (priest’s) Communion: Note that under this discipline attending the liturgy of the word was not important enough to be considered part of the obligation. I think one of the clear successes of the post-Vatican II liturgical reform has been the expectation by Roman Catholics that Mass attendance involves both a liturgy of the Lord’s word and a liturgy of the Lord’s table. (Of course, we still need to inculcate this principle in our other liturgical celebrations, especially of infant baptism and “form one” reconciliation.)

Rev. J. Michael Joncas at the Philadelphia Convention

The session leaders were class acts, elegant start to finish . . . This is my third NPM Convention, and I think you get better and better. I thank you for the hard work, the vision, and the practical help. I even thank you for nudging me into the “less comfortable” [zone] where . . . we need to spend more time!

A Delegate to the Philadelphia Convention

Blessing the water at morning prayer.
Second, I would emphasize the ritual structure of this Lord’s Day liturgy of the word. While we are accustomed to speaking of this structure as containing three readings punctuated by two musical interventions—a responsorial psalm and a Gospel acclamation—I would suggest that the structure really presents four biblical proclamations: two from the First Testament and two from the Second. In the United States, one of the Hebrew Scripture texts is normally proclaimed by a lector in speech with a spoken acclamation by the assembly; the other Hebrew Scripture is normatively sung by a cantor with sung acclamations by the assembly. One of the Christian Scripture texts is normally proclaimed by a lector in speech with a spoken acclamation by the assembly, and the other is proclaimed by a deacon, presbyter, or bishop in speech with spoken greetings and acclamations surrounding the proclamation.

I hope that this interpretation challenges a popular understanding of the term “responsorial psalm.” Many people will refer to this ritual element as a “response to the first reading,” but I believe the title “graduale seu psalmus responsorius” refers not to the ritual function of this text (i.e., to “respond” to the first reading) but to its structure (i.e., a psalm which has been supplied with a “response” to be sung by the assembly). Thus all of these biblical texts are to be received as scriptural proclamations; all (including the psalm) may appropriately provoke liturgical preaching. By this, I do not mean that one should search all four biblical proclamations for a coherent conceptual scheme which is then to be reinforced didactically by the preaching and the song choices. There is, after all, only one “theme” in Christian worship—the paschal mystery, the reality of Christ dying, rising, ascending to the Father, and sending forth the Spirit—and to that “theme” the four biblical proclamations of a given Lord’s Day eucharist always bear witness.

Third, I would have us consider the “proclamation/response” character of the Liturgy of the Word. By surrounding each of the spoken proclamations with ritual dialogues, by having the community repeat an antiphon during the singing of the responsorial psalm, the ritual suggests that the liturgical assembly is not to be passively bombarded with information, as though CNN were broad-casting in a corner of our homes as “white noise.” Nor does the liturgical assembly engage in a community reading project, although the cry for hymnals and missalettes with the readings printed in place might lead one to think otherwise. No, the normative ritual structure of “proclamation” by a single voice followed by “response” from the assembly suggests that the Bible is not a “dead letter sent from him who lives, alas, away” (in Gerard Manley Hopkins’s evocative phrase). The Bible is not just “history,” it is “our story,” mediated by the designated storytellers of our communities and affirmed by the assembly itself.

It seems to me that three things in contemporary worship blunt the impact of the Word of God in spoken and sung worship. One involves the assembly as a whole: its ignorance of the Bible. (One wag has suggested that the announcement before the scriptural pericope might well be: “A reading from the back of a bubble gum card” for all it would signify to the typical Roman Catholic congregation.) Another involves the ministers of the word: lectors, cantors, and clergy.

Not only are many of us less than skilled in the techniques of public oral presentation, but frequently we do not prepare through prayer, study, and practice for our designated ministry. But the most pervasive difficulty was well expressed by one of my students: “Pr. Joncas, I don’t see why I have to go to Mass every weekend. I mean, Mass is, you know, sooo BORING! I mean, like, it’s not like I don’t already know the plot.” If one comes to the liturgy of the word expecting new information rather than a reinforcement of our deep memory, if one comes expecting to be evangelized rather than catechized or mystagogically deepened, then one has misunderstood the purpose of this ritual unit. The liturgy of the word is not Bible study, but it presumes Bible study and issues into further Bible study. The liturgy of the word is a zone of truth wherein we are reminded of where we’ve been, where we’ve come to, and where we will find our destination; it is a place, as John Shea puts it, “where no one is distilling truth like Tennessee whiskey.”

About fifteen years ago, Tom Conry wrote a song whose lyrics express what I have been trying to say about the Bible as the Word of God reviving. The lyrics, appearing in his collection Ashes, speak to us thusly:

You have written your song in the deep of my heart
I carry it gently, as a woman with child,
as a woman with child.
We look tomorrow as the night-watch waits for the sun . . .

You have fashioned a people from the ashes and earth,
defenseless and hopeful, as a song newly sung,
as a song newly sung.
There is a promise about You as a seed pressed to the soil.

O sacra scriptura, Verbum Domini: Dee gratias!

The Word in Worship Reforming

The word of God is living and active, sharper than any two-edged sword, piercing to the division of soul and spirit, of joints and marrow, and discerning the thoughts and intentions of the heart (Hebrews 4:12).

I have asserted, first of all, that Jesus is the Word of God, the ultimate revelation.
of God’s character and presence in human history: the Word in worship reveals God to us and ourselves to God through Jesus. I have declared, second, that the Bible proclaimed and sung gives us a privileged access to the Word of God: the Bible revives the deep memories of our religious heritage and kindles our hope for the future. Now, I will argue that preaching and sacramental action are two inseparable dimensions of the Word of God presently active in the community’s life.

Before declaring what I believe liturgical preaching is, it might be helpful to sketch what it is not. Liturgical preaching is not an instructional address in which the latest fashions in reader-response, semiotic, and narrative biblical criticisms are laid on an unsuspecting congregation (although familiarity with contemporary exegesis and hermeneutics is absolutely indispensable in preparing a homily). Liturgical preaching is not a moralistic exhortation (although changed behavior may be a consequence of the event). Liturgical preaching is not a chance to inculcate the preacher’s ideology on a passive group of auditors (although it is never a “timeless message” but always conditioned by the present participants). Liturgical preaching is not an entertainment interlude or a platform for parish announcements (although moments of levity may be both apt and desirable and reflection on the community’s life outside of worship is certainly appropriate).

Most importantly, liturgical preaching is not “Father’s thoughts while shaving.” It is a language event, contextualized by worship, inspired by the ritual texts proclaimed and enacted, addressed to believers and mediated by preachers, by which God encounters and transforms the people of God.

 Traditionally the Protestant Christian emphasis in understanding sacramental action was that a sacrament is the “visible word” (verbum visibile) of God, the means by which the promise of grace was accepted and received in faith. Unfortunately, this profound theological concept sometimes led to practices in which sacramental action was little more than the illustration of Bible texts. Rather than sacraments as effective encounters with God through Christ in the Spirit in the present, they became dramatized historicalized representations of past salvific events brought to consciousness from believers’ memories.

In contrast the Catholic Christian emphasis in understanding sacramental ac-

The Taizé Cross at the Convention eucharist, Cathedral of Sts. Peter and Paul

Massed choirs during the Regional Choir Festival, directed by Mr. John Romeri.
tion was to distinguish "matter" and "form." Though these philosophical categories were intended to name metaphysical structures, they rather frequently became ritualized in religious instruction and popular understanding: the "matter" of the sacrament equaled the physical objects involved (e.g., bread and wine for Eucharist) and the "form" equaled the words spoken over the physical objects that established them with sacramental power (e.g., "This is my body," "This is my blood"). Certain difficulties ensued. First, some sacraments (e.g., penance) seemed to have no "matter." Second, sacraments began to be thought of as "things" (e.g., the consecrated bread and wine) rather than actions (e.g., the taking, blessing, sharing, and consumption of consecrated bread and wine). Third, sacramental action was conceived as the creation and insertion of certain sacred objects into a profane universe, rather than the symbolic (and therefore effective) disclosure of the prior sacredness of all created reality, with its potential for divine disclosure. In both cases, word and activity were placed in opposition to each other and stereotyped denominational differences blossomed: Protestants had preachers who gave sermons on the Bible, Catholics had priests who confected and conferred sacraments.

I believe we are seeing a contemporary convergence in sacramental theology that refuses to separate word and action in worship. Both are symbols, not in the sense of pointing to an absent reality, but in the sense of disclosing the presence of a reality that cannot be reduced to concepts. (An easy way to think of these "real symbols" is to reflect on how your body makes you effectively present: your body is not the totality of your personal reality, but it is certainly the most common mode by which others encounter you.) Sacramental action effectively extends the word, as the word effectively specifies the meaning of the sacramental action, both pointing to the mystery that lies beyond word and action. As James Carroll wrote: "There comes a time when poets fail to silence and lovers fall to flesh; this is when Christians fall to bread and wine."

An enacted parable: In a world where some are glutonously stuffed while others starve, around the Lord's table all receive some of the consecrated bread, not enough to assuage hunger, but enough to keep us going. In a world where some drink to excess while others drink only their tears, around the Lord's table all receive some of the consecrated wine, not enough to cause drunkenness, but enough to have a foretaste of joy. This enacted parable simultaneously discloses God's vision for the world and humanity ("mercy and loving kindness") and God's stance on our complicity with evil and distortion of the vision ("judgment").

The poet Jessica Powers (also known by her Carmelite religious name, Sr. Miriam of the Holy Spirit), wonderfully and terrifyingly evokes the power of sacramental word and sacramental practice in "The Book and the Cup":

I am reading out of the book of my own evil,
I am drinking out of the cup of my own shame
here in the darkness with no candle lit.
The Hand of God is holding the book for me,
and I am reading it.
He is holding the cup and its drink is liquid flame.

Where can I hide from this vast condemnation?
The Face of God is merciful, is kind;
yet my own script is pitiless to accuse,
and the deep draught of my own conscience sears.
I try, as once, to make escape through weeping;
but here one sees more clearly through one's tears.

Oh, to be lost, destroyed, obliterated!
To have the self in me erased and done!
Would I were naked spirit holding God
and all else nothingness, oblivion...

Yet since the Will of God presents this book,
I would not turn from it to look upon
the fairest poetry that earth has given.
I would not trade this cauterizing cup
for all the wines in heaven.¹

O praedicatio et actio sacramentalis, Verbum Domini: Deo gratias!

The Word That Beckons

The Word in worship reveals not just information about God, the world and ourselves, but discloses God's presence to us and our presence to God. The Word in worship revives our memories and kindles our hopes. The Word in worship reforms our expectations and reshapes our perceptions. The Word in worship beckons beyond history's horizon to that day when God will be all in all, lovers will shine in their resurrected flesh, and all our language will return to the silence from which all language springs.

What is our task, then, we who, as servants of the church's prayer, would serve the Word in worship? Perhaps T. S. Eliot said it best in a passage from one of the "Four Quartets" entitled "East Coker."

Although this selection bears the state of Eliot's soul toward the end of his poetic career and describes the asceticism needed for him to function in his vocation as a poet, I believe it can say much to us in our roles as worshipers and leaders of worship:

So here I am, in the middle way, having had twenty years—
Twenty years largely wasted, the years of l'entre deux guerres
Trying to learn to use words, and every attempt
Is a wholly new start, and a different kind of failure
Because one has only learnt to get the better of words
For the thing one no longer has to say, on the way in which
One is no longer disposed to say it. And so each venture
Is a new beginning, a raid on the inarticulate . . .
There is only the fight to recover what has been lost
And found and lost again and again
and now, under conditions
That seem unpromising. But perhaps neither gain nor loss.
For us, there is only the trying. The rest is not our business?

Verbum Domini: Deo gratias!

Notes

1. I treat many of the concepts in this talk/article in more depth in my monograph Preaching the Rites of Christian Initiation to be published by Liturgy Training Publications in December 1994 as the fourth of the "Forum Essays," a joint project of LTP and the North American Forum on the Catechumenate.


Give the Word to Eat and Drink; Let the Bread and Cup Be Heard

By Gordon Lathrop

Please take this presentation as a profound bow to honor you for what you do. Thank you for your work, for enthroning those things without which church cannot be church, and I cannot believe.

In the nineteenth century, when bells were still cast in such a way that words would appear on the bell itself, rather like the Liberty Bell at the center of Philadelphia, the words on the bell were taken to be the meaning of what the voice of the bell was saying. Such a bell was cast in Denmark, and it finally found its way across the sea to be hung in the steeple of a small Danish Lutheran church in northern Wisconsin. The bell rang out its voice over that northern Wisconsin town and as far as its voice could penetrate into the woods. According to the inscription that had been cast on it, the bell said this: “To the prayers and the Word, to the bath and the table, I call every seeking soul.” There’s a vision of church in that inscription, an understanding of what matters, of why people would come at all in response to the sound of the bell.

At about the same time in the nineteenth century, in a city like Philadelphia, if you had been able to ask Lutherans and Roman Catholics what mattered about church—that made church—the answers from the two groups would probably have been very different. It would have been common, for instance, for Lutherans to say that what you need is an organ and a sermon . . . and maybe stained-glass windows. And a common Roman Catholic answer would have been that you need a priest and the official book (in Latin).

Now, in the late twentieth century, both groups may humbly admit that those were distorted visions. The astounding gift of the present time is the recognition that what the bell rang out long ago in that Wisconsin town sounds very much like what both Roman Catholics and Lutherans are gratefully beginning to receive. That is, it matters in the world to set out the prayers and the Word, the bath and the table to every seeking soul.

And we can all equally admit that what the bell doesn’t say is almost as important as what it does say. The bell is silent on the fact that prayers and Word, bath and table are done in a participating community. But after all the bell’s voice is calling people as individuals who hear its sound to gather as a community, to walk through the door into the place where the assembly is, where prayers, Word, bath, and table may only occur because there are people doing them in that place.

Furthermore, the bell is silent on the major concern of pastoral musicians: the music of the church. The bell doesn’t invite people to the “songs” and the Word, for instance. But it is itself, after all, the bell, music rung out in that little town meant to call people to the thing which could only be done musically: to the prayer sung, the Word sung. Around the table people gather singing to eat and drink, and so around the bath.

The greatest silence of the bell concerns the “why” of its ringing. Why does the bell dare to “call every seeking soul”? The answer is very simple, yet utterly profound and ultimately beyond expression. The answer, of course, is God. Now there’s a lot of talk about God in late twentieth century America, and even a lot of talk about Jesus. But all of that talk isn’t saying very much. Martin Marty, a well-known Lutheran theologian from the University of Chicago, tells of the time when he got on a plane in the southern part of the United States in order to fly back to Chicago. He heard a couple of people in the seats just in front of him carrying on a vigorous conversation which he couldn’t help but overhear. That is, he heard one person’s side of the conversation, which seemed to be a set of speeches addressed to the other person, by which the speaker was trying to convince the other person to be “born again,” to be converted to the speaker’s version of Jesus. When the plane finally reached Chicago, and people stood up to collect their baggage, Marty noticed that the person who had been the object of these conversation speeches was a Hindu, a business man traveling from India. Finally, Marty heard the Hindu speak. He turned to the “evangelist” who had been addressing him, and said, very quietly: “Well, sir, you appear to be a business man from Texas, and all I can tell you is that your Jesus seems to be a great deal like a business man from Texas.”

How often our God, our Jesus, sounds so frequently like us—like me—writ large and projected on the heavens! And that truth brings us to the center of the “why” that explains the prayers and the Word and the bath and the table in the midst of a participating assembly. Because here, under his promise, I encounter this statement: “Where two or three of you are gathered together in my name, there am I in the midst of you.” And again: “Whatever you ask in my name, it will be done for you.” And I encounter this: “Today, this Scripture is fulfilled in your hearing” because, he says, I am in it and speak it. And I encounter this: “My body for you . . . This is my blood of the covenant for you.” And this, at the edge of the pool: “And lo, I am with you always, to the close of the age.”

At the heart of our liturgy, the reason
for what we do is not finally church documents or even the finest decision of the Second Vatican Council, but Jesus Christ and who he is, his “I” speaking in self-giving love. For finally, at the heart of all this, the assembly gathered in the power of the Spirit is gathered into and becomes Jesus Christ before the face of the Father, and humanity is made to stand before God as God is—before the merciful God, not before the endless images of the demanding, lawgiving, or self-pleasing God: images which characterize our present cultural moment.

The seventh paragraph of the Constitution on the Sacred Liturgy gives to the present church the most astounding vision of Jesus Christ present in the assembly, the Word, the prayers, the bath, as well as in the holy supper. The reason that the bell calls every pilgrim is because of Jesus: because in him, finally, stands the truth about God, because here, in the midst of a needy world, is mercy and grace. At the heart of prayer and word, bath and table, lives the cross of Jesus Christ, whereby God is known as one who embraces humanity’s suffering and pulls it through into life, pulling with it all hell itself, pulling it through into life, promise, and hope.

When you are signed with the cross, you receive what lives at the heart of our rituals. You receive your own suffering, now transformed in Jesus Christ, who is God come to share humanity’s suffering. Ministers of prayers and Word, bath and table are ministers of the cross, come in the midst of humanity’s need. That’s why the bell calls every seeking soul. It is not necessarily a popular thing or an easy thing to speak the truth about people’s death and pain and need, but it is the call of the present life of the church, and it is the place where God’s healing comes. It is the depth and truth of God’s salvation for us.

As you embrace the cross, know that you are not alone. Around you stand other ministers of the liturgy sung out in Roman Catholic parishes. But that bell that I am quoting rings out as it did of old over a Lutheran parish. And you are not alone because the Lutheran Church, the Presbyterian Church, the Methodist Church, the Pentecostal Churches, the Church of God in Christ—all these can only be church when they invite every seeking soul to Jesus Christ and thereby to God’s mercy in the prayers, the Word, the bath, and the table. We are all about the same task.

But then, you see, what the Lutheran and the Catholic might have said in Philadelphia a century ago is not so wrong. In fact, the pulpit matters. Preaching does indeed matter, if the sermon is not understood as some great rhetorical event (which is mostly disappearing from our common life), but as an event that opens the assembly’s eyes to see Christ in our midst, to see what Christ is doing today as, in your hearing, the Scriptures are being fulfilled. And the priest is needed too, for we cannot gather unless there is a presider who ought to be in communion with the whole church. The problem here is that we have allowed that “whole church” to be a broken reality, and our “communion with the whole church,” in every place in the church today, is torn and bleeding. Still, we need that presider to be in communion with as much of the church as he or she can be in communion with, in order to serve the assembly. Only so may it gather—served—around the prayers and the Word, the bath and the table.

The church’s official book is not a bad thing, either. We need that book, if it can be a sign of unity between this assembly and the other assemblies of Christ. It holds the great gift, sorted out so beautifully during the twentieth century, passed on to us to be the community’s book for the liturgy celebrated here, in this place. And we can even use the organ . . . and maybe the violin, the flute, and other instruments . . . in order to do the work that the bell does: to call everyone to be community around the actions and signs that matter, to enthrone those things; to
enable us to sing together around those things; to help us be one people at prayer in that Word. at the edge of that bath, around that table.

The astounding thing about this gift is that it is from God—for it is not just that the bell tells us about it, or the Constitution on the Sacred Liturgy gives it to us, but our faith is that these things are given to us by God, come to us in Christ, are as truly of the flesh as he is of the flesh. And the equally astonishing thing about these gifts is that they all come together. If it were only the Word, we might say: Lord, it is enough. But it is not only the Word; it is the Word and the bath. If it were only the Word and the bath, it would be enough; but it is also the table. These things come together, and they remarkably interpret each other. Preaching is always an opening to the Christ, in whom this people has been washed, and from whom they eat and drink. And the bath and the meal are always opened to us by this same Word. It is not just a holy bath or a holy meal, but the bath and the meal of Jesus Christ as he is known in this Word.

I frequently want to encourage preachers to ask this question of their homilies and their sermons: Does your preaching say in words the same thing that the holy supper says in the bread and the cup

If it were only the Word, we might say: Lord, it is enough. But it is not only the Word . . . These things come together, and they remarkably interpret each other.

given to eat and drink? But I might want to ask the same question of liturgical ministers of every sort: Does the celebration say in sign the same thing that the Word says or, rather, does it give the Word to eat and drink, and the bath and the meal to speak, in the present needy time, the truth about God?

We have heard reaffirmed the true and profound assertion from the liturgical documents that the high points of Sunday Mass are the proclamation of the gospel (perhaps sung) and the proclamation at the table of the eucharistic prayer. Being a Lutheran, I can say yes and no to that. I can agree profoundly, yet I can also invite you to see that, even celebrated with the finest ceremony, the high point
of Sunday Mass is not just the proclamation of the gospel, but the breaking open of that word in the homily, so that it may be given to people to eat and drink. And the high point of Sunday Mass is not just the eucharistic prayer, but the eucharistic prayer understood as words for eating and drinking, as an attempt to say (never adequate, always failing) what happens when, pressed into our hands and to our lips, and thus into our hearts and our lives, are the body and blood of Christ.

The high points of Sunday Mass are two things together: gospel and preaching, eucharistic prayer and eating and drinking. Such a surfeit! Such an overwhelming gift of grace, given precisely to speak to us the truth about God, for God cannot be summed up in concepts or sentences, yet we must speak our words side by side with the gift of God to eat and drink and bathe the people in. And the astounding thing about this surfeit of God’s gifts is that the reading of the holy Word and preaching and the proclamation of the eucharistic prayer and eating and drinking are combinations of two things that yield a third thing. And that third thing, in both cases, pushes us away toward what the bell calls “every seeking soul.” It pushes us toward the answer to our question “why”?

We hear the Word opening onto Christ’s own self, Christ’s “I” in the midst of us, and thereby onto God’s astounding mercy for us, and then we pray for everybody we can think of: for all the world and its needs, not just for ourselves. How could we do otherwise, when such a grace has been proclaimed in the midst of such a world? And then we give thanks to God with all the words we can find, in the communion of the whole church, and we receive the astonishing gift of the body and blood of Christ. But then we cannot be done: Formed into Christ, we can only be turned outward, sent away. In the ancient church this final moment of the liturgy was the time at which the collection for the poor was taken up, for this was seen to be the time of mission, of making the sign in the world.

I say again what I said at the start: Hear these words, my dear sisters and brothers in Christ, as a profound bow to you for what you do—for the ways you give music and form to an assembly gathered around the things without which we cannot exist. One ancient martyr, under the persecution of Diocletian in the early fourth century, a deacon in fact, was dragged before the presiding magistrate and accused of allowing a meeting (for word and table) to take place in his house on Sundays. He replied, “Of course I did, for we cannot ever be without the Lord’s ‘thing’—the Lord’s gift.” And so we cannot.

Do the work of the bell; be the song of the bell by your life, your ministry, your music.

Hear my bow to you, but also hear my words as my invitation to you, pastoral musicians and ministers of the liturgy in your parishes, that you might know and eat the word of God, as Ezekiel the prophet and “John,” the seer of Revelation, were invited to eat the scroll. Eat the word, that it might penetrate to the very edges of your life. That word, at its center, is God’s love for you in the crucified Christ and God’s intention to bring all things (you included) to life. And let the Word that you come to know more and more deeply wash you, as you read the Scriptures and embrace them with your life, as the prophets promised that God would come at the end to wash the people and make them a people for himself. And see what the bath and the table are saying—not just what they’re required to say by liturgical renewal, but what they are saying most profoundly in this needy world about God.

My invitation for you is to become a lifelong catechumen, coming again and again, like that pilgrim, seeking soul sought by the bell, to know and eat and bathe in the Word, being brought again and again to that bath and that meal that speak the truth about God. But know that you do not do this alone; like catechumens in the church, know that you are in a lifelong “order,” a community blessed repeatedly, taking the cross to your life, signed with the cross, eating the word, bathed in the word, hearing what the bath and the meal have to say. Do this work of liturgy together with each other and with your sisters and brothers in the ecumenical church. Do the work of the bell; be the song of the bell by your life, your ministry, your music, calling every seeking soul.

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Pastoral Musician of the Year

As You Believe, So You Must Act

BY RONALD F. KRISMAN

It is a great joy for me to accept the award of Pastoral Musician of the Year from the National Association of Pastoral Musicians. Those who in years past were similarly honored by the Association have always enjoyed my deepest respect. I thank the Association most sincerely for designating me this year’s recipient.

The citation accompanying the award makes mention of my contribution to “musical liturgy.” Perhaps the Association wishes to honor especially the twelve years in Washington, DC, during which time I served on the staff of the Bishops’ Committee on the Liturgy—thus, making this recognition similar to a posthumous award. However, I certainly hope that my contribution will be able to continue well into the future.

I cannot remember a time when I was not engaged in making music in the Church. In the parish of my childhood in Kansas City, KS, my formation in musical liturgy got off to a good beginning. From a very early age, the Benedictine Sisters of Atchison formed me in Gregorian chant. And in the late 1950s, Father Edward Hays, a young associate in my parish, sparked my interest in the liturgical movement through his reverent and lively celebrations.

My formation continued through high school, when I began playing the organ and learned Gregorian chironomy, and it continued in college, when I began composing for the liturgy in 1965. Further, I had the opportunity to study organ and composition in the summer school program at the Pius X School of Music in Purchase, NY. Finally, my three years at Woodstock College in New York City provided me with my first scholarly pursuit of liturgical studies.

These cumulative influences had a profound impact on me and contributed to my still growing appreciation for the Church’s liturgical life and the continuing renewal of the liturgy.

But my “story” is not unique. Many of you who are members of the National Association of Pastoral Musicians had similar positive and formative experiences. And you, like me, could just as rightly be singled out for special recognition today. Your service to the Church in good times and in some difficult times—a service often rendered in the heat of the day—is worthy of our deepest respect.

We are all engaged in promoting musical liturgy in the Church. This is our common purpose. A little more than thirty years ago the Constitution on the Sacred Liturgy (CSL) provided us with our “mission statement,” if you will, when it decreed that music has a preeminence in the liturgy because “as sacred song closely bound to the text, it forms a necessary or integral part of the solemn liturgy” (CSL 112). The Constitution emphasized the close relationship between music and ritual action and stated that sacred music “will be more holy the more closely it is joined to the liturgical rite” (CSL 112). This intimate relationship between music and ritual text and action contributes to the song of the liturgical assembly being sung prayer.

Rev. Ronald F. Krisman, a priest of the Diocese of Lubbock, TX, was named NPM’s Pastoral Musician of the Year. The award was presented during the Members’ Breakfast at the Regional Convention in Philadelphia (August 13), and Father Krisman responded with these comments.
As pastoral musicians we must never lose sight of the fundamental purpose of our common ministry. And we must never stop being formed in the liturgical life of the Church! Music in Catholic Worship maintains that those “responsible for planning the music for eucharistic celebrations...must have a clear understanding of the structure of the liturgy...and the relationship of each part to the overall rhythm of the liturgical action” (MCW 42).

The August-September 1994 issue of Pastoral Music was an outstanding effort, as it related how far we have come in the liturgical renewal during the past thirty years and what challenges lie ahead for all of us as pastoral musicians. Perhaps not surprisingly, many of these challenges are the same as they were twenty or more years ago. While sung participation in the liturgy may have improved significantly since the time of Vatican II, we know that the Council’s vision for liturgical renewal still has a long way to go.

We are not ostriches burying our eyes and ears in the sand. We are very much aware of the present state of liturgical renewal in our country as well as the present threats being made against that continuing renewal.

It saddens me that some in the Church today are trumpeting the new catechism as “the greatest fruit of the Second Vatican Council.” A great and important fruit of the Council, yes; but the “greatest” never. The catechism will never be able to become the wellspring of the true Christian spirit and life; the Constitution on the Sacred Liturgy, we know, clearly states that the liturgy is that fountain of life-giving water.

Some pastoral musicians are discouraged today. They are discouraged with the present pace of renewal. I say, “Be patient. A new day is coming.” Church history does not progress on a linear plane. There were forty years between the liturgical reforms of Pius X and those of Pius XII. As the Church, we often take a small step, then we level out for some time, and then we take another tentative step.

At the present, we seem to be on that level “holding position.” For the most part the liturgical books have been revised, but there seems to be a lack of determination to move to the next stage of reform: the adaptation of those books to the various cultures of the people of God. So, as we remain “on hold,” perhaps it is a good time to take stock of where we’ve been, where we are, and where we still must travel on the road to spiritual renewal through liturgy. We can do that by making a communal “profession of faith”:

- Do you believe that as a pastoral musician you must bring to the Church your precious musical gifts? And do you believe that those must be your finest gifts, the result of years of training and education?
- Do you believe that as a pastoral musician you are responsible for bringing to the Church your enthusiasm for preserving the Church’s great tradition of musical prayer while being ready to “sing a new song” to the Lord? And do you believe that as a pastoral musician you must have a deep love for the liturgy, the renewed liturgy of the Second Vatican Council, through which we are all formed in the true Christian spirit?
- And do you believe that the Church owes you, as a pastoral musician, a respect for and a cherishing of the gifts you bring for service? And do you believe that, despite technological developments in the generating of musical sound, pastoral musicians will always have a most influential ministerial role in the Church’s liturgy?
- Do you believe that the Church owes you, as a pastoral musician, a pledge that the liturgical renewal will not be frustrated, folded, spindled, or mutilated?
- And finally, do you believe that as a minister of the Church you are entitled to a just wage?

As you believe, so you must act. Much indeed has been accomplished in the liturgical renewal during the past thirty years. But much remains still to be done. I will do my part to ensure that the liturgical vision of Vatican II remains undiminished. I am confident that you, the members of the National Association of Pastoral Musicians, will do the same.

Pastoral Music • October-November 1994


Christmas

Welcome the Child


This diverse collection of Christmas carols makes a valuable addition to any music library or audio collection for several reasons. The vocal arrangements, instrumentation, breadth of styles, as well as the original, revised, or newly composed texts are all consistently of high quality.

The carols span nine centuries of music from such varied backgrounds as French, German, Huron Indian, Mexican, Norwegian, Polish, and West African. The arrangements of the traditional pieces are fresh, but faithful to the original conceptions. The newly-composed carols by Marty Haugen or by Haugen in collaboration with Dana Blank and Bill Peterson focus on the Christ child, children, and the child in each of us. Several pieces are arranged to include children's voices or a combination of adult and children's voices.

One of the outstanding characteristics of the collection is its strong rhythmic vitality sustained by a generous use of various percussion instruments. The dance-like energy of such pieces as "Hodie Christus Natus Est," a twelfth-century carol, and "Pat-a-Pan," a traditional Burgundian carol, is complemented by the warm lyricism of such lullabies as "Child of My Heart," a Scottish tune with a contemporary text by Haugen, and "Infant Holy and Silent Night," which joins the Polish and Gruber carols in a combined setting.

While a few of the pieces would not be used in a liturgical setting, the entire collection has possibilities for use as a performance work in a concert setting. The performance notes offer helpful suggestions for doing this and for the rendition of individual pieces.

Judith Kubicki

Funerals

I Am the Resurrection and the Life, Resources for Christian Funerals


Blest Are Those Who Mourn


One of the most important of our Roman Catholic rites is that series of liturgies known as the funeral rites. The publication of the second edition of The Order of Christian Funerals gave us an ordering of rites and ensemble of texts which speak to the profound respect Catholics have in face of death's mystery and the certitude of resurrection. But rites need music, and nowhere is this need more important than in funeral rites, whether it be the vigil, the funeral liturgy (with or without the liturgy of the eucharist), or the committal. Music enables the
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bereaved and the assembly to join with one voice not only to hymn God’s praises, but to share in the human sorrow that, unless it is so shared, can remain boxed in one’s heart.

It is gratifying to see a number of publishers provide music resources for the many different assemblies that can benefit from such aids. Although it is certainly possible for a parish to use the same hymnals and song books as used for daily and Sunday worship, there is something to be said for special worship aids addressed to one particular series of rites, in this case the rites surrounding death. First of all, such aids provide flexibility since not all funeral rites take place in a parish church where other materials might be located. Second, it is a testimony to the importance Catholics attach to that most critical and individual moment in our histories. Perhaps this is even more important as we give this testimony in a world which claims death to be simply an end to it all and gives tacit approval to various forms of euthanasia.

These are not the first booklets to be published for use with the relatively new Order of Christian Funerals (for example, The Liturgical Press published its own worship aid several years ago—see “Repertoire for the Christian Funeral” in Pastoral Music 14:2 [December-January 1990] 42-51); however, both these new aids are worthy of consideration. A decision to use one or the other will probably be made in terms of what music each of the publishers includes and/or what type of booklet a parish would like its mourners to use.

As to the last, there is a noticeable difference in the two publishers’ approach. With OCP we have a participation aid which includes the three major funeral rites: the vigil (along with its alternative form, evening prayer), funeral Mass, and committal rite. GIA takes a different approach. The assembly book is for the celebration of the funeral liturgy (with or without the liturgy of the eucharist). For vigils and the committal rite GIA offers a series of four vigil cards, each with different musical resources (or one vigil booklet containing the same music), and one committal card. Presumably, the editors felt that it would be easier to use such aids at the funeral parlor or cemetery rather than having to cart assembly books to those locations. OCP’s approach allows for more variety in the choice of music; GIA provides an easy way to involve a not always cohesive group in one of the funeral rites.

Some music will be new to congregations, but much of the music is familiar, depending on the worship aids a parish has been using: either Worship and Gather from GIA or Breaking Bread from OCP. About a quarter of the music is shared between the two publications, including hymns, contemporary songs such as “On Eagles Wings” and “Be Not Afraid,” and such ritual music as the “Mass of Creation.” The OCP edition features more well-known strophic hymns than does the GIA edition. GIA, however, offers more response psalms, and also includes several songs in Spanish.

Both publishers offer music for those texts which belong, through long tradition, to the funeral rites: “Saints of God,” “May the Angels (In Paradisum),” “I Know That my Redeemer Lives,” and the like. These ritual texts are a longstanding part of Roman Catholic funeral liturgy, though with their re-introduction in the first edition of the funeral rites in 1969 they were often ignored in favor of other songs, or else they were even read by the presider! It is wonderful to see them given a prominent place once more in the music offered for funerals. Because of the variety of settings offered by GIA, a richer selection of music is provided for these texts. For example note the two lovely settings of “May the Angels,” one by Howard Hughes and the other by Steven Janco. The music breathes that quiet confidence which is ultimately the appropriate Christian response in the face of death.

Someone may question why companies would publish worship aids for funerals when so much of the music is already printed elsewhere. This is not a valid point. First, familiar music needs to be included in every song book for funerals, considering that the very nature of the event cries out for familiar and comfortable settings for sung prayer. Second, these books witness to decisions by editors as to what texts and music both belong to and complement the funeral liturgy. This places a real responsibility on the editors’ shoulders: Their selections and decisions are forming the liturgical spirituality of Catholics for generations to come. Both publications are recommended. It is rather nice to have an embarrassment of riches in the choice of worship aids directed to specific rites.

A final word: the six cassette tapes

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accompanying GLA's *Blest Are Those Who Mourn* are very nicely done. They are beautifully sung, but not so replete that one would have to hire a symphony orchestra to replicate the performance on a local level.

Frank Quinn

**Choral Recitative**

The pieces reviewed here, for choir, congregation, and instruments, are all available from GLA.

*O Jesus, Joy of Loving Hearts* (Scottish traditional melody). Arr. Robert Powell. 1991. SATB choir and organ. G-3405. 90c. 7 pages. This piece is a fine arrangement of a paraphrase of Bernard of Clairvaux's text set to the lilting Scottish melody from "The Hesperian Harp." Except for the middle section which is meant to be performed a cappella, the organ accompaniment supports without doubling the choir. Both vocal and instrumental parts are easy.

*Awake, Awake*. David Hurd. 1989. SATB

*Springs of Water*. Jeremy Young. 1990. SATB choir, cantor, and keyboard with optional congregation, 2 flutes, 2 oboes, and cello. G-3375. 90c. 6 pages. The music of this piece has a forward, driving energy that renders it interesting without being difficult. The text of this piece is based on Daniel 3:57-38 and includes an array of forms of water—rains, snow, fountains, glaciers, oceans, geyser, and more—in its invocations in the first two verses. The third verse brings in other elements of creation. A section for choir consisting of alleluias is inserted between the verses. The simple congregational response effectively and easily comes in under the sustained note of the cantor or choir. A congregational box with the refrain is printed on the back of the octavo. The instrumental parts for flutes, oboes, and cello are separately published.

*Easter Sequence: Victimaec Paschali Laudes*. Volckmar Leisring. Adapted by Richard Proulx. Double choir, a cappella, or with brass quartet and organ. G-3669. 90c. 5 pages. The text of this setting is an adaptation of the sequence for Easter Sunday. The arrangement offers a number of performance possibilities. The strong, straightforward writing is easily accessible to most choirs and brass quartets.

Judith Kubicki

**Books**

*Sacred Sound and Social Change: Liturgical Music in Jewish and Christian Experience*


The inspiration for this examination of liturgical music and its historical relevance came from a conference sponsored jointly by the School of Sacred Music at Hebrew Union College-Jewish Institute of Religion, Union Theological Seminary, and the Institute for Sacred Music at Yale University. Some of the chapters were originally in the form of lectures presented as part of the conference; other articles were solicited from people involved in the practice of liturgical music from various religious traditions.

The material demonstrates the considerable scholarship of the various essayists. The history of liturgical music in the tradition of Judaism and Christianity is traced in great detail in Part One. Few pastoral musicians have had the opportunity to study the origins of sacred music in the Jewish tradition in the context of...
The article by musicologist Eliyahu Schleifer is of interest both for the information imparted and for an opportunity to expand our academic background. Schleifer examines the origins of Jewish sacred music prior to the establishment of the synagogue. In chapter two Geoffrey Goldberg reviews the history of Jewish liturgical music and the reforms of the nineteenth century. It is valuable to understand the development of Jewish musical practices and their relationship to our own Christian practices. The similarities and contrasts provide valuable insights into the use of sacred song in our churches and synagogues.

Those who have had the opportunity to study music history will respond to the historical overview of Christian sacred music presented in the essay by medieval liturgical music researchers Margot Fassler and Peter Jeffery. Although the information presented will be familiar to those who have taken college musicology courses, it will still provide a good review if this subject has not been recently studied. For those who need a firmer foundation in the history of Christian sacred song, this chapter is an excellent resource for understanding the implications of history in our weekly worship experience.

Part II of Sacred Sound examines the current state of sacred music in the Catholic, Protestant, and Jewish traditions. Miriam Therese Winter presents a view of the changes faced by the Roman Catholic Church today. In something of a departure from the stance taken by the two authors chosen to present the Protestant and Jewish traditions, Winter looks positively at the influence of contemporary and secular music on sacred music in the Catholic Church and makes many useful assertions that should be considered by pastoral musicians. She points out that the lines between sacred, contemporary, and secular compositions need not be drawn as sharply as has become the practice. While it is important to understand the need to look at the people's song so that they bring to worship, there are probably few liturgical musicians ready or willing to further blur the demarcation between what is appropriate and inappropriate music for the church's rituals. Winter's essay should make for heated discussion among professional liturgical musicians.

The final section includes commentaries on the state of musical composition in American churches and synagogues. Samuel Adler in the third section which is the section on the secularization of music, specifically liturgical music in the Jewish tradition. Virgil Funk describes the various worship styles that he has seen in Catholic churches across the nation and their effect on sacred music. Of particular interest in this section is the essay by Jon Michael Spencer, who is seeking inclusivity in the liturgy. The issue of inclusivity in regards to gender is nothing new, but many have neglected to address the traditional images of race and class hierarchism which affect much of our hymnody. Spencer's cry for African-American scholars to give serious attention to a careful exegesis of Scripture and hymn texts does indeed warrant attention. His essay sheds an important and new light on an issue of consequence.

Sacred Sound and Social Change is not a book to be read in a single sitting. It is, however, a valuable tool to use in the search for our roots. Equally important, it calls on us to have a wider vision in considering the sacred musical practices of other religions. As you conclude this work, you will not so much find any new answers to the old questions; rather you will be armed with information from the past to link to the present and to use in looking confidently to the future.
interesting and should greatly add to the understanding of the composition by a choir, assembly, or the music director, thereby affecting the way the piece is perceived and sung.

The Companion offers a select bibliography for those interested in seeking out additional resources on the topic of hymnody. There are several indexes to enable easy cross-referencing. These indexes include the usual categorization of hymns by authors, translators, sources, composers, arrangers, tune names and, lastly, first lines and common titles.

For those in positions of musical leadership in a parish, this companion is an extremely handy and easy-to-use reference for the quick dispensing of information about a particular hymn. All pastoral musicians will find it a useful tool in planning music for the liturgical year and for relating historical information to their plans.

Cantoring, a Video Notebook

Parts I and II with Frank Brownstead. The National Association of Pastoral Musicians. 1990. 50 minutes each tape. Separately $24.95. Set $39.95.

Although this video set has been available for some time, it merits the attention of those who as yet are unfamiliar with this very well-done study course for cantors. Experience teaches that while instructional videos may be valuable, they often do not live up to the expectation that they will deliver an acquired additional competence in a particular subject area. These videos happily prove the exception to this generalization. Part I deals with the cantor’s craft. The concepts of breathing and posture are addressed first and followed by vocal warm-ups. What is presented will not be a surprise to trained singers. However, the topics are handled thoroughly and provide yet another way of saying and reinforcing what singers may have already heard. Equally important, the points are made in a fashion that will ring true to singers and produce positive changes.

The final section of Part One concerns leading the assembly and singing as a soloist. Perhaps one of the most important but often neglected facets of a cantor’s responsibilities is that of gesture. The modeling on the tape may do wonders for cantors who have become comfortable with a less than inviting gesture. It may be easier to change an old habit by viewing an objective tape rather than by receiving what may be perceived as subjective or negative criticism from an assembly or director of music.

Conversely, the problem with viewing a teaching portion on a tape is the success demonstrated of teaching music to an eager and willing assembly. The result may be a sense of inadequacy when faced with one’s own situation. Mr. Brownstead addresses this problem and gives advice to cantors encountering a less than enthusiastic Sunday morning assembly.

The two tapes are very thorough in covering the major aspects of the ministerial role of being a cantor. They are well worth the investment and need to become a part of every parish’s musical library. Although they are quite self-contained, input by the music director and additional practice for the assembly director should certainly supplement the use of the tapes. This set provides an excellent background for the beginning cantor and an important review for cantors for whom cantoring has become second nature.

Jane O’Keefe

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Selecting music for the wedding is a simple process using this planning guide. It begins by providing couples with some general suggestions regarding choosing music appropriate to this liturgical service. Then the bulk of the planner provides a place for couples to record their reactions to different selections (using a 1-10 ranking system) while listening to the Music Cassette.

2301-X Paper, 48 pp., 5 1/4 x 7, $3.50

Music Cassette

Every composition from the Couple's Planner is sampled on this cassette in the same order as that book.

7894-X Stereo cassette, 53 min., $14.95

Musician's Copy

This collection includes music in various styles and levels of performance difficulty for all parts of the wedding service. The selection matches the Couple's Planner and Music Cassette.

2301-8 Paper (spiral binding), 250 pp., 8 1/2 x 11, $42.50

Congregational Booklet

Everyone is invited to participate in the wedding liturgy through this booklet. It contains music and texts for every hymn and psalm that the congregation may be asked to join in singing.

2302-6 Paper, 48 pp., 5 1/4 x 7, $2.95

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Carol Jaworski or Roger Pisan
Institute for Liturgical Formation, PO

PENNSYLVANIA

LANCASTER
November 5


PHILADELPHIA
November 9-13

American Orff Schulwerk Association National Conference. Place: Adam's Mark City Line and Holiday Inn, Philadelphia. Hosted by the Philadelphia Chapter and Region V, AOSA.

TENNESSEE

NASHVILLE
December 9-11


TEXAS

CORPUS CHRISTI
October 29


WASHINGTON

TACOMA
November 13

Hymn Festival with Dr. Paul Manz. Place: Trinity Lutheran Church, Tacoma. Sponsored by The Liturgical Conference. Phone: (206) 537-0201.

WISCONSIN

CEDARBURG
October 7-8

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FRANCE

CHARTRES
October 1-2

Symposium de Musique Sacrée, commemorating the eighth centenary of the Cathedral of Chartres and the 400th anniversary of the death of Palestrina and di Lasso. Sponsor:

Internationalis Musicae Sacrae (CIMS). Place: Chartres Cathedral. Contact: Schola Saint Gregoire, 26 rue Paul Ligneul, F-72000 Le Mans. Phone: 43.28.08.76.

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

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

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

Position Available

Director of Music/Liturgy. Established parish seeks a full-time director of music/liturgy. Organ, piano, vocal, and choral skills required for large suburban parish. Responsible for 6 weekend liturgies; weddings; funerals; adult, contemporary, and children’s choirs; instrumentalists; cantors. Newly installed 3-manual Rodgers’ organ, piano. Salary negotiable with benefits. Send résumé to Rev. Peter C. Dolan, St. Lucie Catholic Church, 446 SW Irving Street, Port St. Lucie, FL 34983. HLP-4414.

Organist/Pianist. Provide accompaniment for four weekend liturgies, feasts and holy days, and other parish sacraments. Proficient in keyboard skills on both organ and piano. Two choir rehearsals. Weddings and funerals extra. Starting date—as soon as possible. Please send letter of interest to: St. Francis de Sales Church, Musician Search Committee, 2929 McCracken, Muskegon, MI 49441. HLP-4415.

Director of Music/Liturgy. Full- or part-time. 1 year position, could continue.

Direct ensemble/choir, cantors, junior choir. Oversee liturgical ministries. City parish known for great music and liturgy. Good choral and people skills; good, or keyboard skills desirable. Contact: Roger Mock, St. Vincent’s Church, 900 Madison Ave, Albany, NY 12208. (518) 489-5408. HLP-4416.

Contemporary Choir Director. PT position for creative person with strong choral/liturgical/instrumental skills. Time commitment entails planning and preparation, Tuesday rehearsal and Sunday noon Mass. Base compensation $5,200. Contact Gerard Klein, Church of St. John the Evangelist, 689 Ritchie Highway, Severna Park, MD 21146, or call (410) 987-0574. HLP-4417.

Liturgy Coordinator/Music Minister. Position available 1/1/95. Candidates must possess professional training in both theology and music. Ability to work in bilingual (Spanish) liturgy planning should be demonstrated. 3-5 years of ministerial experience. Closing date for applications: October 15, 1994. Cover letter, résumé, and three letters of recommendation to: Director of Human Resources, St. Mary’s University, One Camino Santa Maria, San Antonio, TX 78228-8565. EEO/AA. HLP-4418.

Music Director/Organist. Suburban Catholic parish (1,800 families) seeking person with strong liturgical, musical, and interpersonal skills with proficiency in organ, keyboard, and choral music. Responsible for coordinating liturgical music programs. Full-time position with competitive salary. Résumé to Search Committee, St. Luke the Evangelist Church, 1440 North Fairfield Road, Beaver Creek, OH 45432. HLP-4419.


Director of Music. Full-time staff position of 2,700 household suburban Baltimore parish to coordinate and develop total parish music ministry. Master’s degree/ equivalent preferred. Organ/choral conducting/contemporary music skills necessary. Salary/benefits negotiable. Send résumé to: Search Committee, St. Mark Church, 27 Melvin Avenue, Baltimore, MD 21228. HLP-4422.

Director of Liturgy and Music. Applicant should possess a minimum Bachelor’s degree in music, with at least five years experience in parish ministry. Wicks organ, Yamaha grand in cathedral. Competitive salary plus benefits. Position available August 1. Send résumé and three professional references to: Cathedral of the Immaculate Conception Music Committee, 524 East Lawrence Avenue, Springfield, IL 62703. HLP-4423.


Music Minister/Coordinator. Serve as coordinator of liturgical music for the

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diocese and for the cathedral parish. Applicant needs choral skills, knowledge of instrumentation; should be self-directed and a practicing Catholic. Master’s degree in music preferred along with solid liturgical background based in Vatican II theology. Salary mid to upper twenties with full benefit package. Application packet available: Search Committee/Music, 2300 South Ninth Street, Lafayette, IN 47905. (317) 474-6644. Application deadline October 15. HLP-4425.

Organist. Part-time position for suburban parish of 950 families. Additional $6 million church structure built in Romanesque architecture being completed early ’95. Three weekend liturgies plus one Thursday evening rehearsal. Salary Range: $12,000—$15,000. Résumé and three references to: Janet Yackley, Director of Music, Holy Spirit Catholic Church, 4465 Northside Drive, NW, Atlanta, GA 30327. Day phone: (404) 436-0260. HLP-4428.

Director of Music. Full-time position in 3,000-household San Diego parish. Choirs (children, teens, young adults, adults, funeral singers), assistant directors, cantors, instrumentalists. Requirements: strong faith, skilled in working with people, master’s degree (preferred) with proficiency in conducting, organ, piano, voice, minimum 8 years’ experience in Catholic tradition. Start 1/1/95. Send three letters of reference, résumé by 10/26 to: Music Search Chairperson, Our Lady of Grace, 2766 Navajo Road, El Cajon, CA 92020; or fax to (619) 469-0575. HLP-4429.


Liturgist/Musician. Full-time liturgist/musician to plan and coordinate all week-end liturgies. Responsibilities also include funerals, weddings, assistant coordinator and teachers to plan liturgies with children and youth. Qualifications: training in liturgy and church music, keyboard skills, and experience directing adult choir. B.A. in church ministry or equivalent. Send résumé to Fr. John J. Pulice, St. Robert Parish, 4019 N. Farwell, Shorewood, WI 53211. HLP-4433.

Organist. Fort Myer, VA Post Chapel and Memorial Chapel; Oct. 1-Dec. 31, 1994 contract to play for 70 funerals, 40 Catholic and Protestant Sunday services, 23 choir rehearsals, and 3 special services. Qualifications: B.A. in music, organ/church music, and previous experience. Contractor provides for substitute organist in case of emergency. For additional information and/or copy of contract: Chaplain Taylor at (703) 696-3532, or the NPM Office (202) 723-5800. HLP-4434.

Music/Liturgy Director. Full-time position in 1,250-family parish located on Lake Erie between Cleveland and Toledo. Qualifications: excellent keyboard skills, able to work well with others, experience and training in planning Catholic liturgies, choral direction skills, ministry training experience. Salary negotiable, benefits. Send résumé to Liturgy/Music Search Team, St. Peter Catholic Church, 430 Main Street, Huron, OH 44839. (419) 433-5725. HLP-4435.

Musician Available

Full-Time Music Director. Dedicated, progressive music minister with 20 years experience seeks position to utilize degree in music skills. Experience in playing organ, piano, and guitar, conducting large adult and youth choirs, liturgy planning with staff, cantor program, instrumental ensembles. Published composer also presents diocesan music workshops. Available summer 1994. HLP-4426.

Choir Director/Organist. Experienced organist (15 yrs.), choir director (5 yrs.) and teacher seeks full-time position in Jacksonville, FL area. B.A. degree and teacher certificate. Choral group and musical theater participatory and companion experience. NPM member. Résumé and credentials available upon request. HLP-4451.

For Sale

Marantha. Preparation for Christmas, 24 page booklet (8 1/2 x 5 1/2) contains Dialogues Prayers and Intercessions, Canticles, Prophecies, Music for "O" Antiphons and other Advent Hymns. Order from MARANATHA, St. Mary’s Press, 204 N. Main Street, O’Fallon, MO 63366. 1 copy 50¢/50+ copies 40¢ each. Music for Prophecies 50¢. Organ accompaniment $3.50. Handling & shipping charges added. HLP-4427.

Student Hymnals. 255 copies of the Hymnal for Catholic Students and 5 accompaniment copies for sale. These books are in nearly-new condition. Will sell for $4.00 each, plus mailing. Call (901) 725-2703. HLP-4430.

Miscellaneous

Want to Buy. Glory and Praise books, hardbound, original version GPHB-COM-BS. Need at least 75 books but would prefer more. Call Mary Jantzer at (701) 839-6834, or write to Our Lady of Grace Church, 707 16th Avenue SW, Minot, ND 58701. HLP 4436.

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Music Industry News

GIA + RSCM

GIA Publications is now the exclusive North American agent for publications of the Royal School of Church Music. GIA will reprint American editions of approximately 50 of the best-selling RSCM titles as well as each year's new releases. GIA will also maintain an inventory of those titles not published in the U.S. On American reprints, GIA will "selectively edit" texts where changes are deemed necessary to suit the American worship experience. For more information and a complete RSCM catalogue, contact GIA Publications, 7404 South Mason Avenue, Chicago, IL 60638. Phone: (800) 442-1358; fax: (708) 496-3828.

OCP + NALR

On August 25, Oregon Catholic Press completed an agreement to purchase the assets of North American Liturgy Resources. Over the past few years, NALR has been "downsizing" its operation in Phoenix. Now, orders for NALR's products are being processed by OCP, and OCP holds the copyrights formerly owned by NALR. For more information, call OCP at (800) LITURGY.

For Women Composers

Hildegard Publishing Company was founded in 1988 to provide increased access to information about the music of women composers. Its 1994 catalogue lists seventy items, including compositions by Hildegard von Bingen, music by American women composers, a CD, and a poster of women composers through the twentieth century. For more information, contact: Hildegard Publishing Company, Box 332, Bryn Mawr, PA 19010. Phone/fax: (610) 649-8649.

Psalm Prayers
David Haas

A collection of 77 prayers with antiphons grounded in the psalms of the Hebrew Scriptures by liturgist, composer and musician David Haas, "A very inspiring, uplifting journey into the richness and timelessness of the psalms."—Sr. Edith Prendergast, R.S.C., Director of Religious Education, Archdiocese of Los Angeles

Paper. B2333 $5.95

Treasures From the Heart

Meditations With Mary, Our Mother of Mercy
J. Michael Sparough, S.J., Betsey Beckman With Music by Bobby Fisher

Through guided imagery, meditation and music, this audio program presents Mary as a healing presence who can bring life to our aching hearts. The authors encourage us through prayer and music to imagine, visualize and experience Christ's life-changing love through the gift of his mother.

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In the beginning, there was Disneyland. Those of us who are approaching fiftysomething, who used to watch “The Wonderful World of Disney” on television every Sunday night, followed Walt Disney’s continuing account of the park’s gradual rise on a patch of land in Anaheim, California. Then came Disney World in Florida, bigger, better, with more land around it to ward off the tackiness that was attracted, like flies to honey or wasps to a picnic, to that first Disney theme park. Disney World/Florida soon developed a trite identity, taking unto itself Epcot Center and Universal Studios/Florida. Then came . . . and went . . . EuroDisney. Evening came, and morning, and it occurred to us that Walt the Creator had long since gone to his rest.

Some people have attempted to clone the spirit of The Disney since the Creator’s demise. They have tried to imitate his vision, his creativity, but all they have been able to produce is a pale imitation, theme parks that may spark some initial interest, only to fade into the sunset (or is that the glow of nightly fireworks at Disney/California and Disney/Florida?).

Now the authentic inheritors of the Creator’s mantle have taken on a new and historical vision: Disney’s America will take shape in a rural section of northern Virginia sometime in the next few years. Not content with recreating the thrills of amusement parks or the scenery of films (from Mr. Toad’s Wild Ride to Indiana Jones’s adventures), Disney’s descendants plan to recreate the spectacle of U.S. history. Paul Revere’s Midnight Ride? The Bonhomme Richard Great Lakes Ride? The Little Big Horn Adventure? Sutter’s Gold Rush Flume? Ellis Island and the Statue of Liberty re-created in the hills of Virginia? And whatever shall we do with Vietnam and the Persian Gulf?

The Disney folks are still thinking big.

Dr. Benet Wel lum is the pen name for several worthy NPM members, whose contributions to this column are otherwise anonymous.

Picture it . . . six separate “ages of the church” branching off the central Great Processional Way.

that NPM take on the Disney challenge by building its own theme park: NPM’s Christendom. Oh, sure, Jim and Tammy Faye Baker tried something like this, but they didn’t quite have the Virgillian flair that has been so evident in other NPM undertakings.

Picture it, perhaps somewhere near Chicago or St. Louis: a huge park with six separate “ages of the church” branching off the central Great Processional Way—each evening a grand procession concluding with a display of Easter fireworks from atop “Mount Lycabettus,” the hill that dominates the Athenian agora at the end of the Processional Way. (Here’s where you stop for your authentic cotton T-shirts and your “martyrology” that lists the actors in the various performances throughout the park. Rest rooms are behind the Stoa of Aristot ele.)

After our stop in Athens, the first “age” we visit is Mediterranean World, and the theme is early Christianity. Rides include St. Paul’s Missionary Journeys, the Flight from Persecution, and the Seven Churches of Asia (this last is an indoor funhouse ride, with appropriate imagery from the Book of Revelation). A special live show is offered four times each day in Aelia Capitolina, the reconstructed Roman city, centered on the Basilica of the Holy Sepulchre, that was built on the ruins of Jerusalem. The music is reconstructed “old Roman” chant and other examples of early Christian compositions. It is offered in the “I Love the Sound of a Singing Congregation” amphitheater.

The next “age” (if you are following the arrows in your NPM’s Spread of Christianity map of Christendom Park) is Byzantium. You can tell you’re getting close to it when you spot the dome over the miniature version of Hagia Sophia. There you are entertained by performers in the Topkapı Palace, and you get to watch a debate between rival theologians while you have lunch at the Patriarch’s Court (‘“pheasant burgers” are the specialty; feta cheese is extra). Each afternoon, rain or shine, there is a glorious procession from the Topkapi Palace to Hagia Sophia. Rides include the Ecumenical Councils Adventure, with stops at Nicaea, Ephesus, and Chalcedon.

Our third “age” is Ecclesia Medievale. The strains of Gregorian chant will draw you toward the Gothic cathedral at the heart of this European treasure chest of religious wonders. In Cathedral Square you are entertained by a different mystery play each day of the week, all drawn from the Wakefield Cycle (“The Second Shepherd’s Play,” on Wednesdays, is always a favorite.) Join the procession of penitents through the cobbled streets, or take a pony ride on the Canterbury Pilgrimage. Then stop by one of the “chapter houses” for an appropriate beverage—cappuccino, chartruese, benedictine, or mead. Auto Da Fé is the big adventure ride here: As you roll along safely in your four-passenger trolley, you’ll pass through the “water torture” (yes, you’ll get wet), the “trial by fire,” the “winds of change,” “Inquisition Junction”—watch that guy with the “discipline”! Emerge from this ride into the joy of Pentecost in a country village. Join the dancing in the square. Listen to the bright young people of the Schola Cantorum belt out the Carmina Burana and other favorites.

Age Four is Renaissance/Reformation. This section is a vision of contrasts. You move through the bright, festive atmosphere of “Florence” (an extension of the Pentecost festival you just left), where everyone is in parti-colored costume. Here you have a chance to help
Michelangelo paint the Sistine Chapel as you listen to the boys' choir chant a polyphonic Mass. Just outside the chapel is the Age of Da Vinci Ride, which includes trips in an armored tank, a helicopter, and a hang glider, all modeled on Leonardo's own drawings. Just around the corner from the ride's exit, though, the scene changes dramatically. Suddenly you are in Calvin's Geneva, and everyone is dressed in dark colors. The buildings are painted with whitewash, and even the highlights are somber. But, from just up ahead, there is the sound of a Welsh eisteddfod in progress, wonderful four-part hymnody sung unaccompanied. Food is available in the Puritan New England Shop, where you can get roasted turkey sandwiches and corn bread. Ale is available for the adults, cider for the children. On the Roundhead Ride your coach chases the Cavaliers across England and Ireland, and you end up in Huguenot France.

Third Rome is actually “age” number five, where you enter the world of Holy Russia. At the center of this section of the park, of course, is a reproduction of the colorful Cathedral of St. Basil, so familiar from pictures of Moscow’s Kremlin and Red Square. The main ride, which actually winds all around the park, is Next Stop Vladivostok, a wonderful sleigh ride that takes you through scenes of European Russia, across Siberia, and down to the “Sea of Japan,” one of the two lakes in this part of NPM’s Christendom. There you will be entertained by choirs and orchestras playing music inspired by the Divine Liturgy, including such familiar pieces as Rimsky-Korsakov’s Russian Easter Overture and the Rachmaninoff Vespers. When you visit St. Petersburg Square, be sure to stop at the Winter Palace Museum. And if you’ve brought your bathing suit with you, include some time to rest and enjoy the beach at Yalta, on the “Black Sea.”

Your final stop on this “pilgrimage” is in Missionary Territory. Here you can visit Market Day, a colorful bazaar filled with stalls offering goods from former mission territories (especially in Africa and Asia). Our final ride in the park is found here: the exciting Roller Coaster of Evangelization. Beginning at “mission headquarters,” the train takes you up the first great ascent—“discovery of the New World”—only to plunge you down to tracks that skim across the waters of the “Ocean Voyage.” After a safe crossing, you wind through sudden twists and turns of the “Religion and the State” forest, climbing again to begin your loop-the-loop through “Africa Calls.” A series of challenging “Pacific Overtures” bring you back to your starting point. Before you leave, take time to stop at the stage for a performance of wonderfully original “indigenous” music performed by our multicultural choir.

Disney, eat your heart out.

NPM has been a powerful vehicle for promoting involvement of the assembly in liturgical life, and for addressing children's issues. Adolescents have been neglected in the past... Congratulations, NPM, in taking steps to bring the voice of youth into the organization.

A Delegate at the Toledo Convention

Pastoral Music • October-November 1994
Regional Conventions 1994

BY THE PARTICIPANTS

The major benefit I received from this Convention is: los talleres—"excelentes"...simplemente fabulosos...escuchar las experiencias de otros músicos...a real sense of bonding and connection...meeting new people...harmonizing...awareness of the breadth and depth of pastoral musicians...empowerment...a sense of renewal...a renewed belief that liturgy can be made better for all...renewed vision...more involvement in the religion that I believe...enthusiasm for my ministry...professional development...networking...making music with other musicians...excellent choral experience...new music...new ideas...old friends...renewing contacts with friends and NPM staff...exciting atmosphere...meeting the composers...composers who care about parish life...Jim Hansen...Elaine Rendler...John Bell...Terry Eder...Newman Singers...Michaels Joncas...McMahon and Covino...Beatrice Fleo...Grayson Brown...James Jordan...the music and prayer of Taizé...encountering Father Funk as a kite flyer...practical keynote speakers...thought provoking ideas in the Advanced Liturgy Institute...the fact that at last music educators are being recognized by NPM...new skills to try at home...wonderful ideas for exciting rituals...communication skills...clergy workshops were just what we needed...access to the tools of my trade...the songfest...the ritual practicums...the knowledge that change for the better is always possible and acceptable...the repertoire evaluation...relaxation...inspiration...laughter...spiritual newness...renewed passion...food for my soul...healing...an opportunity to experience liturgy at its finest...an opportunity to pray without having to be in charge...prayerful eucharist...a re-centering of my life...great input from the speakers...lobby jam sessions...meeting NPM as a first-time attendee...learning about my role as a part-time pastoral musician...learning how to be more creative by watching others...affirmation that what I am doing is right and good...hospitality...more of the same...everything.

A future NPM Conventions we should have more (better): rainbows...telephones...humor...cafe y donuts...food...buffet lunches...exhibits...repeated presentations...pre-convention seminars...tours of local churches during the Convention...opportunities for advanced workshops...advanced liturgy institutes...technical master classes...input for amateur musicians...basic workshops...workshops on music technique...on liturgy with children and young people...on choral conducting...on justice issues...on non-clergy presiding...on movement and gesture for the assembly...on parish liturgy committees...workshops for organists...for guitarists...for percussionists...for directors of music...for choir members...for liturgists...for neophyte composers...Spanish-language workshops...multicultural workshops...workshops presented by young people...better arrangement of seating in workshops...plenum showcases...choral reading sessions...demonstrations of sacramental rituals...inspiring talks...small-group sharing...regional hospitality suites...singing by the assembly...inclusive God language in prayer and song texts...women as presiders at morning prayer...ushers for Mass...information about daily Mass in local churches...opportunities for on-site daily eucharist...musical

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preludes before general sessions...use of recorders...of bells...copies of materials at showcases...time for presentations...time to process...time for lunch...for dinner...for visiting the exhibits...visiting the city we’re in...for using the pool...for sleep...just more time...places to eat...audio taping of presentations...panel presentations...help for people in small parishes...music for cantor and congregation...directional signs...well-organized convention committees...high-school-age people in attendance...ethnic/multicultural/ecumenical interaction...more African-Americans...Hispanic-Americans...bishops...opportunities to sing and worship together...ways of bringing people together socially...evening prayer...showcases with less talk and more demonstration...more showcases...variety at the exhibits...exhibits of software...better balance between new music and classic repertoire in workshops and liturgies...air-conditioned churches...quiet and clean locations like this one...badge stickers for DMMD and NPM-ME...space to write notes in the Convention booklet...help for those with difficulty walking...babysitting...salads and fruit...opportunities to recycle used paper...balance...common sense.

And less (fewer): unprepared musicians...major speaker plenum sessions...workshops...poor eucharistic celebrations (the only time I could hear the presider was when he sang the eucharistic prayer)...flowers on the altar...scheduling conflicts...challenges to bilocate...very basic workshops...assembly-cantor music...complicated music...high-church music...unfamiliar music at major liturgies...second-rate music...music (even if it is an NPM convention)...socio-political agendas...New Age theology...overlong prayer services...pageantry...long distances to get to workshops and liturgies...bus travel...buses from hell...incense...sound system problems...clergy bashing...criticism of the Church...long breaks with nothing to do...late-night events...complicated repertoire evaluations...flimsy name tags...Conventions that end on Saturday...outdoor meals in “iffy” weather...unhealthy food choices...doughnuts...styrofoam.
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