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We explore selecting music. At the heart of this issue is Ed Foley’s closely argued thesis that there are two schools of thought in the process of selecting music, which he has named the “Displacement School” and the “Convergence School.” His article discusses the various approaches used by church musicians and ecclesial authorities to judge music, and it reveals some deeply hidden prejudices which might be present in all of us. It’s an article that is well worth the time and energy to read, digest, re-read, and think about.

It has become a widely known fact that, in the writing of the section on music in the Constitution of the Sacred Liturgy, the two schools of thought were represented. There were musicians and theologians who seemed to belong to the “displacement school,” trying to preserve the status quo, whose position is strongly represented in the first part of paragraph 114, “The treasury of sacred music is to be preserved and fostered with great care.” This group was balanced by the theologians and musicians of the “convergence school,” seeking a fundamental reform, whose approach appeared in the second part of that paragraph: “... but bishops and other pastors of souls must be at pains to ensure that whenever liturgical services are to be celebrated with song, the whole assembly of the faithful is enabled to contribute the active participation that rightly belongs to it.”

These two positions have emerged over the past thirty years as the tension points in the development of music for the liturgy in vernacular languages (text as well as music “vernaculars”). The tensions between performance and participation, between quality and ownership, between art music and folk music all have centered around the division between these two positions. Ed Foley’s article sets this discussion in a much larger historical context, useful, in fact, for every pastoral musician responsible for making repertoire selections for a parish community.

And that brings us to the rest of this issue on selecting music. The report on the 1993 NPM survey (Romeri and Truitt) provides concrete information about the repertoire selection process. We were most interested to determine if any particular melodies are attaching themselves to a particular feast or season, and indeed they are (see Table 1). But because we asked four different groups—NPM members and DMMD members as well as random parishes (non-members) and cathedral musicians—we were able to compare the responses from several different kinds of communities. Many will find the comparisons among the groups the most interesting results of this survey. NPM members are clearly reflecting strong liturgical training.

Articles on appropriate music for the liturgy of the word, on selecting music for children’s choirs, and on the cantor’s role round out this issue.

In the middle of this copy of Pastoral Music, you will find the Convention brochure for our National Meeting in Cincinnati, OH, July 24-28, 1995. This brochure helps you see that the Convention is larger than ever before. There are more workshops... almost 260... to choose from. There are performances and repertoire sessions scattered throughout the day, every day. The diversity of NPM membership and interests is reflected in the diversity of programs: something for everyone.

But don’t overlook the quality of this year’s program. More and more frequently, our members have told us that they want more challenging sessions.

There are two obvious responses to these requests: the institutes with Salamunovich and Gordon. These two world-renowned experts will provide challenging presentations for any member of NPM. But actually the whole Convention is filled with challenging, quality programs. The sessions for choir directors and performing choirs are outstanding. There is an extensive program for music educators and classroom teachers of music. Quality, diverse programming is what we offer, but what we need is your help.

Our biggest challenge is getting the word out to music educators, classroom teachers, AND to the other musicians of the parish. Can you help? Would you take the brochure and give it to the teacher or principal of your parish school? This Convention is for them, too. Tell them about the Convention and the importance of ongoing, professional training in the field of worship music. Here’s your chance to really influence your parish. Ask your pastor, associate, deacon, and DRE to attend, too. If you look closely, there’s something for everyone. And if you have been to a previous NPM gathering, you know how much fun education can be!

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Association News

**Convention Update**

The Brochure Tells the Story

The Convention brochure in the center of this issue tells the story. “As a Story Handed Down . . .” will be the largest Convention in NPM’s history. Two convenient guides have been placed in the brochure to help you find your way around: the Directory of Events on page 2 and a Registration Reference Guide on pages 14-15.

The brochure is organized chronologically, with the exception of Expo Day and the Pre-Convention and Early Bird events which take place on Sunday and Monday. Officially, the opening session of the Convention is at 4:30 on Monday afternoon.

As you look through the description of the Convention, you will notice right away the number of performances, especially the two sets of quartets. Musicians will have a difficult time choosing just two of the quartets each day! But there are sorts of other opportunities to attend performances. The opening event will be a Choir Festival, and each of the morning presentations will have a performance connected to it. But don’t miss the performances on Thursday morning and afternoon, and even those going on at the same time as the breakout sessions.

The reason we have included so many performance opportunities is that pastoral music is something to be done, and witnessing (or, even better, taking part in) liturgical music being done is one of the best ways to learn how to improve your own skills. Performances give us new ideas to learn from, too. And for those who are actually doing the performance, “learning-by-doing” is an educational principle that really applies.

The diversity of this year’s program is remarkable, too. In addition to seeing the obvious concentration on choral, organ, cantor, and instrumental programs, be sure to notice that there is a special program for clergy. For our own sake, to improve our work “environment” and our working relationships, every pastoral musician should take the Convention brochure to the pastor and clergy of the parish and show them the Clergy Program on page 11. And while you’re at it, show them the Psalm Institute on page 9. And then show them the clergy-musician discount. We really want your clergy to attend this Convention.

Notice, though, that there are sessions for those parishes without resident clergy: programs for parish administrators. And religious educators will have great fun, even if they are not musicians, by participating in the wide range of programs for teachers of all sorts. The high-powered program in music education with Edwin Gordon is something that anyone who teaches will want to participate in.

And there are additional special-interest programs that you should be aware of (in order to get the word out to other people in your parish about the quality of this Convention): programs for music educators and classroom teachers, music therapists, liturgical dancers, dramatists, and mime; sessions on environment and art; offerings for Hispanic musicians, African-Americanparishes, and musicians interested in technology. You could bring the whole staff!

Members, this is your chance to spread the word about liturgy and musical liturgy. Invite your clergy. Invite the music teachers and religious educators. Invite choir members. Invite the liturgy committee members. Beginners and advanced participants are all welcome, and all will find more than enough to do. Spread the word. Register early. Space will be limited!

**NPM Schools**

Weekend Cantor & Lector

For the third consecutive summer, NPM is offering weekend programs for the parish cantor and lector. This popular educational model, which was developed by master teacher Jim Hansen, begins on a Friday afternoon and runs through the following Sunday afternoon. The two programs for the summer of 1995 will be in Reading, PA (June 23-25) and Louisville, KY (September 8-10). For more information and a brochure, please contact Jon Mumford at the National Office: phone (202) 723-5800; fax (202) 723-2262.

Master Teachers Meet

The master teachers for the NPM Schools and Institutes met last September in Arlington, VA, for a weekend of review and planning. Besides offering these key people an opportunity to compare notes on the various Schools, this weekend gave them a chance to discuss policy issues that affect the whole pro-

The conclusions reached at this meeting should lead to even better NPM Schools and Institutes in the years to come.

**Members Update**

**Added Members’ Benefit**

NPM members now receive a 10% discount off standard rates when they rent from Hertz in the United States. There are discounts as well on other Hertz rates: a minimum 5% discount off Hertz U.S. leisure rates, and 10% off Hertz daily member benefit rates. In other words, if you use the NPM Hertz CDP number at the time that you reserve a vehicle through Hertz, you'll be quoted the best rate for your rental needs. And with locations in more than 130 countries, Hertz also offers special discounts on your rentals in Canada, Europe, and across the globe. Call Hertz for details.

For reservations and information, call Hertz’s “members only” toll-free number: 1 (800) 654-2200. Be sure to mention the NPM Hertz CDP# 350685. Then present your NPM membership card or Hertz Member Discount Card at the time of rental.

**Missing Tour Agency**

In the last issue of *Pastoral Music* (page 55), we inadvertently omitted a name from the list of tour agents that host Catholic choirs travelling to St. Peter’s Basilica, Vatican City. Among agencies certified for 1994 we should have included Select Travel Service, Inc., of Franklin Lakes, NJ. NPM regrets the omission.

**Delta Mu Theta Scholarship**

Delta Mu Theta (from the Greek initial letters of the motto “To God through Music”) was founded in 1950 as a national Catholic music honor society for students in Catholic colleges, universities, and schools of music. Its primary objective was to encourage eminent achievement based on Catholic philosophy in the areas of performance, original composition, and/or music leadership.

According to Bette L. Stanek, the last national president of Delta Mu Theta, the formal organization of this society took place at St. Mary of the Woods College in Indiana, under the leadership of Sr. Mary Lourdes Mackey, SP. By 1956, the number of chapters had grown to twelve, but then a decline set in over the next twenty years, as some chapters grew inactive, and one chapter’s charter was revoked because the college no longer offered a music degree.

By the later 1980s only five chapters remained in the national society, and three of them asked to be listed as inactive by 1991. At that time, the national organization was dissolved, although final dissolution of Delta Mu Theta was not completed until 1994. Part of the final settlement of the society’s affairs was a decision to allow the disbursement of its remaining funds through a scholarship in the society’s name that would be administered through the National Association of Pastoral Musicians.

Information on scholarship applications for the Delta Mu Theta funds will appear in a future issue of *Pastoral Music*.

**Meetings & Reports**

**Universa Laus 1994**

Universa Laus is an international group studying musical liturgy, and its members meet annually. The 1994 meeting took place outside Paris, France, from August 21 to 25, 1994, and on the fiftieth anniversary of the liberation of Paris, the Universa Laus members visited Notre Dame. The visited included a tour of the bell tower (yes, we did the Hunchback!), including a special visit to the cathedral’s “grand bell.” Universa Laus plans to meet again in 1995.
in Paris again in 1995, and then in conjunction with a 1996 NPM Regional Convention in the United States.

Worship Summit in Tennessee

The Institute for Worship Studies, directed by Robert Webber, hosted a "North American Summit on the Future of Christian Worship" at the Scarritt Bennett Center in Nashville, TN, December 9-11, 1994. Conferences at this invitation-only gathering came from every major denomination in North America. The purpose of this conference was to address the relationship between worship and evangelism in our secular, post-Christian, and post-modern era. The focus of the study was on the revived catechumenate, now in use in many mainline churches, and the alternative worship of the "megachurch" seekers' services.

NAAL

The North American Academy of Liturgy met in Boston, MA, January 5-8. Vice President Sr. Janet Walton presented a twentieth anniversary keynote address, reflecting the call of liturgy to go beyond the boundaries. Her presentation was accompanied by a wonderful jazz improvisation by Don Salliers of Emory University.

Rev. Robert VerEecke, SJ, presented a general session in which, with the assistance of eight dancers, he offered suggestions for the use of dance in the liturgy. His session was very well received by the more than 150 participants.

Harold Daniels, of the Presbyterian Worship Division, was the Berakah Award winner and told the wonderful story of the ecumenical journey of the 1994 Presbyterian Hymnal.

As is the Academy's practice, a significant part of the work during the annual meeting was done through study groups.

Toward Holy Ground

The Association of Lutheran Church Musicians is holding its midwinter colloquium at the Lutheran School of Theology in Chicago, February 6-7. The topic is "Toward Holy Ground: An exploration of the issues worship leaders face with culture and the contemporary church."

For more information, contact Brent Weiland, Registrar, c/o Epiphany Lutheran Church, 314 W. Valette, Elmhurst, IL 60126. (708) 832-8457.

We Believe! Bibliography

A listing of books and articles on the topics of renewal, language for the liturgy, translations, and general liturgical concerns is available from We Believe. To obtain a copy, send a self-addressed stamped envelope (32¢ stamp), with a note asking for the bibliography, to WE BELIEVE!, PO Box 5647, River Forest, IL 60305-5647. Donations to offset the cost of printing are also welcome.

The Order of Christian Funerals permits funerals for those who have decided to have their bodies cremated (OCF #19), although the rites for use in the United States envision cremation occurring after the funeral liturgies, at the time of committal (OCF #316). When a cremation has occurred before the funeral liturgy, then, there are some problems that have to be faced, chief among them being where to find—and how to handle—an appropriate container for the ashes.

This problem, in all its immediacy, was faced by Bob Rambusch and his family when Bob's wife, Nancy McCormick Rambusch, died last year. Bob designed a wooden ark, based somewhat on the shape of the biblical Ark of the Covenant, to contain his wife's ashes. Designed with "noble proportions" to honor Nancy's "final earthly presence," the ark was constructed of solid cherry with a fragrant cedar interior. Two bronze finials crowned the lid, and two bronze bar handles were affixed to the sides so it could be carried in procession.

The funeral liturgy was an English translation of an adaptation of the Order of Christian Funerals for use in the presence of the urn containing the ashes, which had been granted to the Church in Spain in 1989. At the beginning of the liturgy, the ark was carried in procession and placed on a granite shelf next to the baptismal pool of the church, near the Paschal Candle. At the end of the Mass, during the final farewell, the ark containing the ashes was sprinkled with water and honored with incense. The final procession then left the church, with some members carrying the ark.

New Pamphlet Series

Rev. Gordon W. Lathrop, Schieren Professor of Liturgy at Lutheran Theological Seminary in Philadelphia, and a speaker at the 1994 NPM Regional Convention in that city, is the editor of a new subscription series of pamphlets from Augsburg Fortress Publishers. Open Questions in Worship is a series of eight essays on important topics, addressed from a Lutheran perspective, but of major interest to all the churches. For more information, phone Augsburg Fortress Publishers at (800) 328-4648, ext. 578.
1995 CALENDAR

NATIONAL CONVENTION
July 24-28
AS A STORY HANDED DOWN

NPM SCHOOLS AND INSTITUTES

ENSEMBLE SCHOOL
January 9-13...............Atlanta, GA

SUMMER
CANTOR SCHOOLS
July 3-7....................Richmond, VA
July 10-14...............Sacramento, CA
August 14-18.............Newport, RI

CHOIR DIRECTOR INSTITUTES
July 3-7....................Burlingame, CA
July 17-21...............Atlanta, GA

ORGAN SCHOOL
June 26-30...............Buffalo, NY

ORGAN/CHOIR DIRECTOR SCHOOL
August 7-11.............Oklahoma City, OK

MUSIC COMPOSITION SCHOOL
July 17-21.................St. Paul, MN

PIANO SCHOOL
July 10-14...............Chicago, IL

GUITAR SCHOOLS
June 26-30...............Holyoke, MA
July 31-August 4.........Belleville, IL

GREGORIAN CHANT SCHOOL
June 26-30...............Chicago, IL

LITURGY INSTITUTES
Marriage
June 19-23...............Saginaw, MI
Pastoral Liturgy
August 7-11...............Boston, MA
Triduum
August 7-11...............Annapolis, MD

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NPM EVENTS
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Jan 9-13 Ensemble School
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SUMMER
June 19-23 Marriage Institute
Saginaw, MI
June 26-30 Guitar School
Holyoke, MA
June 26-30 Gregorian Chant School
Chicago, IL
June 26-30 Organ School
Buffalo, NY
July 3-7 Choir Director Institute
Burlingame, CA
July 3-7 Cantor School
Richmond, VA
July 10-14 Cantor School
Sacramento, CA
July 10-14 Piano School
Chicago, IL
July 17-21 Composition School
St. Paul, MN
July 17-21 Choir Director Institute
Atlanta, GA
July 24-28 AS A STORY HANDED DOWN
CINCINNATI, OH

Jul 31-Aug 4 Guitar School
Belleville, IL
Aug 7-11 Organ/Choir Dir. School
Oklahoma City, OK
Aug 7-11 Pastoral Liturgy Inst.
Boston, MA
Aug 7-11 Triduum Institute
Annapolis, MD
Aug 14-18 Cantor School
Newport, RI
For Musicians

The Cantor in the Assembly, Part 2

BY MARY ANN MERTZ

Part 1 of this series (December-January issue, pages 15-17) explored the paradigm shift occurring in the role of the cantor in the liturgical assembly. The true cantor is a leader of prayer and the keeper and transmitter of the psalms. Here I wish to address other questions: the questions of “What does the cantor do, and how does the cantor function in the assembly?”

To help form an answer, it will be useful to examine our recent past. Before the Second Vatican Council, the choir was predominant and the role of the cantor was effectively nonexistent. After the Council, the role of the choir underwent its own paradigm shift. Choristers were no longer called to function as the “designated singers,” representing the community. Instead, they were to support and enhance the singing of the whole assembly. This shift caused many choir members to feel uncomfortable and uncertain of their role. In the late ’60s and early ’70s choirs seemed to diminish in importance; as this was happening, the role of the cantor was restored, and songleaders appeared on the liturgical scene. As leaders of song, many cantors felt that their primary responsibility was to “get the people to sing.” When that did not happen immediately, the songleader stepped up to the microphone and began to sing louder. Many believed that the sound of a strong amplified voice would result in a feeling of support on the part of the assembly, and the other members of the assembly would then join the cantor or songleader in the singing. Amplification, however, created an unexpected complication. While the choir had provided a natural sound, the songleader, using improved sound systems, often became a “disembodied voice.” But with the songleader singing through the microphone, at least some sound filled the church building, even if it was only the sound of a single amplified voice. If the people did not respond, at least the liturgy would not stop.

We professed that a songleader’s mission was to “get the people to sing.” In practice, it seems, we may not have really trusted the assembly to participate, at least, not as well as we would like. So we tried to cover for the assembly by amplifying the songleader . . . and the “contemporary ensemble” and other leadership groups, unintentionally and nonverbally conveying that singing by the whole community was not really necessary. Songleaders sang everything, instead of supporting the singing of the assembly “as far as is needed.” The “leader” of the song actually sang for the rest of the assembly, instead of allowing the gathered believers their voice and true responsibility for “full, conscious, and active participation.” Thus in the days following Vatican II, one group of designated singers (the choir) was replaced with another designated singer (the songleader, who was often also called the “cantor”).

Choirs were no longer called to function as the “designated singers,” representing the community.

What’s a Cantor to Do?

Today the role of the single visible (usually nonordained) singer is shifting from that songleader to cantor, understood as leader of prayer and keeper and transmitter of the psalms. This paradigm shift creates new responsibilities and changes in the way the cantor functions in the liturgical assembly. So we have to ask “What is a cantor to do?”

First, the community served by cantors must embrace an entirely different way of approaching the work of the cantor. As we have just seen, technology has often helped singers adopt an “entertainment” model for worship, with the cantor’s voice rather than the song of the people dominating the worship space. Perhaps a more appropriate image, one more worthy for worship and more truly ministerial, is the “servant” model. The cantor is a servant to the people of God, to the liturgy, and to God. And the condition of servanthood requires a condition of vulnerability. As cantors we are open to God and allow God to work through us. We offer our gifts, not for our own edification and enjoyment, but for human sanctification and God’s glorification, the goal of every liturgy.

As servants, cantors allow the whole assembly to have and to hear its voice, especially when singing those parts of the liturgy that uniquely belong to the full community. Acclamations and well-known hymns and songs do not require the leadership of the cantor or that the cantor dominate the singing through the microphone. For these elements, the cantor does not have a special role, but sings as a full, conscious, and active member of the assembly. This is in keeping with Music in Catholic Worship and its mandate to cantors to support the assembly “as far as is needed.”

At other times the cantor is the leader of prayer (just as the presider, deacon, and pianist function as leaders of the community’s prayer). What does the cantor do when functioning in this role? As leader of prayer, the cantor engages in sung dialogue with the assembly.

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Effective during the processions (gathering and communion, if a psalm, litany, or responsorial form is used). The cantor may also function during other litanies (e.g., the penitential rite, the litany of the saints) and with music employing a liturgical style or written in open form. Dialogue implies back-and-forthness. The cantor “gives something out” and the people respond. This dynamic, when...
trusted, can really be exciting. The cantor does not sing **everything**, but moves away from the microphones or sings softly with the people. Eventually the cantor does not sing the assembly's part at all!

(I know that you are saying “Well that might be nice, but it would never work in my parish.” — I said the same thing!) To embrace the shift of paradigms is to discover the delight in how well it really does work. Dialogue requires trust, a trust that the assembly will respond and the liturgy will not come to a screeching halt. True dialogue seems risky, but it is the dynamic of liturgy. The risk may be reduced if dialogue is introduced with the music that the assembly already knows, such as a favorite responsorial psalm. Music written in the call-and-response form may also encourage dialogue.

Establishing dialogue between the cantor and the assembly is a process that takes place gradually. A special concern in the move toward dialogic sung prayer is that the assembly not feel abandoned or unsupported. To avoid creating this feeling begin by moving away from the microphone, just a little at first, then gradually increase the distance. Next, sing softly with the assembly as they respond. Finally, allow the people to sing without the cantor’s support.

It is important to note that allowing the full assembly its voice is not the only shift required. True dialogue can occur only when the cantor looks at the other members of the assembly and really listens as they sing. The cantor does not sing everything for but engages in dialogue with the rest of the assembly. This is a paradigm shift of monumental proportions, yet such dialogue is the heart of liturgical prayer.

**The Hospitable Cantor**

The second function of the cantor is to offer hospitality and assurance to the rest of the assembly. This is an element that connects the cantor’s role as leader of prayer and transmitter of the psalms. In the servant model, it is essential.

Heretofore we may have viewed hospitality as “friendliness,” as “warming them up,” as being the “greeter and welcomer.” Now, the servant model calls cantors to discover the essential meaning of true hospitality. In rabbinic literature, hospitality is said to be like “a wonderful old tree—its shade and fruit, we enjoy now; its trunk and roots will delight in the world to come.”

The cantor who offers assurance announces the songs and where they can be found. The book being used and the number of the song are spoken clearly and distinctly, the assembly is given time to find the song, then the number is repeated. Any other information is unnecessary. The cantor is occasionally called on to teach new music to the assembly. This is done briefly with care and competence, without being didactic. The cantor offers assurance by being visible to the assembly when leading the prayer. At other times (e.g., before liturgy begins, during the readings, during the homily, to receive communion, and possibly when singing well-known hymns and songs) the cantor takes a place within the assembly. The cantor is visible as servant for the rest of the assembly while also being seen as who is both among and coming from the assembly.

The cantor ministers by being transparent. Providing real presence and real absence is the eucharistic vocation of the cantor who offers hospitality and assurance to the rest of the assembly.

What does the cantor do, how does the cantor function? The cantor engages in sung dialogue with the rest of the assembly and offers hospitality and assurance. The cantor’s third function as one who transmits and receives the psalms and other song texts of Scripture will be the subject of the third article in this series.

**Notes**

3. CSL, No. 7, No. 10.
4. MCW, No. 35.
6. Ibid.
10. MCW, No. 35.
NEW RELEASES

FORMING A LITURGICAL CHOIR
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Report on a Survey

What, Where, and How We Sing the Liturgy

By John Romeri and Gordon Truitt

In its attempt to understand how parishes are singing the liturgy, the National Association of Pastoral Musicians has surveyed its members several times. But the information we’ve collected so far has come only from our members, those who have been “indoctrinated,” so to speak, with NPM’s approach to musical worship. We wondered how the approach of our members (full-and part-time, salaried and volunteer) to congregational singing would compare with the approaches used by full-time directors of music ministry, musicians in random parishes across the United States, and those in cathedrals, the churches where bishops most frequently preside at Masses that are supposed to be “the preeminent expression of the Church.”

So in 1993 John Romeri undertook a survey of four groups of musicians. He sent 150 questionnaires to musicians in randomly selected parishes and 100 questionnaires to three other sets of musicians, each set selected at random from lists that had been provided by the appropriate organization: general NPM members (from our mailing list), full-time directors of music ministries (from the NPM Director of Music Ministries Division [DMMD]), and cathedral musicians (from a list provided by the Conference of Roman Catholic Cathedral Musicians [CRCCM]). The response was excellent: 28% from the randomly selected parishes, 33% from NPM members, 51% from the CRCCM members, and 54% from the DMMD mailing. The great majority of those who responded are in charge of the parish music program (83%); 3% of the responses came from members of the clergy (all from the randomly selected parishes.

In general, the parishes in this survey celebrate between four and six “Sunday” Masses (including Saturday anticipated Masses) each weekend; most of those (3.6-4.8) include music in some form, though most of the parishes and cathedrals seem to have at least one weekend Mass without music. Cathedrals usually report the largest number of Masses (an average of six or more), and a mid-sized cathedral seats a little less than 1,200 people; the average parish church seats between 525 and 750. So cathedrals are retaining their responsibility of “modeling” liturgy for large numbers of people each week.

Where We Sing

The results of this part of the survey nearly echo the results of the 1992 survey of NPM Chapters reported in Pastoral Music. That survey suggested that people normally sing at nine points during the eucharist. This survey, however, shows a basic pattern of congregational singing at Mass that includes the following eight elements: gathering (entrance) hymn; responsorial psalm; gospel acclamation; the three eucharistic acclamations; the litany at the breaking of bread (Lamb of God); and a recessional hymn. The previous survey included the communion song as a ninth common element; this survey did not give that song as much support.

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tial rite is likely to be sung during Lent, but it is used “sometimes” or “seldom” at other seasons. The Gloria is sung fairly often (30% reported it sung “almost always”); 32% reported “sometimes”) though there is a growing tendency to sing it when it is used (30%) and to omit it rather than recite it when it is not sung (17%). You are more likely to sing the Gloria in a parish with a full-time music director or in a cathedral.

The responsorial psalm is usually sung, and it is usually the psalm of the day (79% choose it “almost always” or at least “sometimes”), though a minority of parishes use a seasonal psalm (37% “almost always” or “sometimes”). Rarely do we replace the psalm with a hymn. The gospel acclamation is sung, at least on Sundays, in 94% of the parishes. But almost nobody (91%) sings the profession of faith, and very few sing the general intercessions—they are sung “seldom” in 43% of the parishes, though 7% of the respondents sing them “almost always.”

The preparation of gifts is likely to include some musical selection: a congregational hymn or a choral or instrumental selection. Normally it is not done in silence or with just the recited prayers.

The introduction and preface of the eucharistic prayer are sung rarely (about 70% “seldom” to “never”), though the Holy is usually sung (94%). And while it is rare to hear the presider’s part of the eucharistic prayer sung (75% “seldom” to “never”), the memorial acclamation and the Amen are almost always sung (about 94%).

In the communion rite, about a third of the parishes sing the Lord’s Prayer (36% sing it “almost always” or “sometimes”), while most of us sing the Lamb of God (86%). Music during the distribution of communion is about equally divided among congregational hymnody, psalmody or a song with a simple refrain, instrumental music, and choral music. It is rare that communion is distributed in silence. About a third of the parishes use a postcommunion hymn of praise or thanksgiving at least sometimes. And most of us (77%) sing a recessional hymn “almost always.”

### What We Sing

We sing a lot of hymns. The largest group of respondents (67%) say that they sing three or four hymns at Mass on Sunday. Hymns are “almost always” used at the gathering rites (88%), at communion (54%), and as a recessional (76%).

<table>
<thead>
<tr>
<th>Table 1. Favorite Hymns</th>
</tr>
</thead>
<tbody>
<tr>
<td>Advent</td>
</tr>
<tr>
<td>O Come, O Come, Emmanuel*</td>
</tr>
<tr>
<td>On Jordan’s Bank</td>
</tr>
<tr>
<td>Come, Thou Long-Expected</td>
</tr>
<tr>
<td>Jesus</td>
</tr>
<tr>
<td>People Look East</td>
</tr>
<tr>
<td>Creator of the Stars of Night</td>
</tr>
<tr>
<td>Christmas</td>
</tr>
<tr>
<td>Traditional Carols</td>
</tr>
<tr>
<td>Other</td>
</tr>
<tr>
<td>Night of Silence</td>
</tr>
<tr>
<td>A Child Is Born</td>
</tr>
<tr>
<td>Songs of Thankfulness &amp; Praise</td>
</tr>
<tr>
<td>Awake, Awake</td>
</tr>
<tr>
<td>Cry Out with Joy</td>
</tr>
<tr>
<td>(Marchionda)</td>
</tr>
<tr>
<td>Easter</td>
</tr>
<tr>
<td>Jesus Christ Is Risen Today*</td>
</tr>
<tr>
<td>Alleluia, Alleluia, Let the Holy</td>
</tr>
<tr>
<td>Anthem Rise</td>
</tr>
<tr>
<td>Ye Sons and Daughters</td>
</tr>
<tr>
<td>Christ the Lord (LLANFAIR)</td>
</tr>
<tr>
<td>The Strife Is O’er</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Pentecost</th>
</tr>
</thead>
<tbody>
<tr>
<td>Come, Holy Ghost*</td>
</tr>
<tr>
<td>Come Down, O Love Divine</td>
</tr>
<tr>
<td>Veni Sancte (Taizé)</td>
</tr>
<tr>
<td>Send Us Your Spirit</td>
</tr>
<tr>
<td>Veni, Creator Spiritus</td>
</tr>
</tbody>
</table>

*(#1 by a substantial lead) *

Table 1 lists our “top five” hymns for each of the seasons, and Table 2 lists our “top ten” tunes and our favorite hymns for general use. Of course, given the wealth of resources from which we can draw (the various hymnals in their several editions, plus other hymn collections and “disposable” worship aids), it is not surprising that there were many hymns—hundreds, in fact—which only received one or two votes.

It is interesting to compare for respondents the favorite hymns in the various categories. While “O Come, O Come, Emmanuel” and “On Jordan’s Bank” were the top two Advent hymns in every category, the fact that cathedral musicians showed a very strong preference for “Come, Thou Long-Expected Jesus”

<table>
<thead>
<tr>
<th>Table 2. Top 10 General Hymn Tunes &amp; Songs</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tunes</td>
</tr>
<tr>
<td>Hymn to Joy</td>
</tr>
<tr>
<td>Hyfrydol</td>
</tr>
<tr>
<td>Lasst Uns Erfreuen</td>
</tr>
<tr>
<td>Tie for fourth:</td>
</tr>
<tr>
<td>- Grosser Gott</td>
</tr>
<tr>
<td>- New Britain</td>
</tr>
<tr>
<td>Gather Us In</td>
</tr>
<tr>
<td>Bread of Life</td>
</tr>
<tr>
<td>Old Hundredth</td>
</tr>
<tr>
<td>Nun Danket Alle Gott</td>
</tr>
<tr>
<td>Lobe den Herren</td>
</tr>
<tr>
<td>Bicentennial</td>
</tr>
<tr>
<td>Songs</td>
</tr>
<tr>
<td>On Eagle’s Wings</td>
</tr>
<tr>
<td>Here I Am, Lord</td>
</tr>
<tr>
<td>Be Not Afraid</td>
</tr>
<tr>
<td>Blest Are They</td>
</tr>
<tr>
<td>One Bread, One Body</td>
</tr>
<tr>
<td>Glory &amp; Praise to Our God</td>
</tr>
<tr>
<td>City of God</td>
</tr>
<tr>
<td>Sing a New Song</td>
</tr>
<tr>
<td>We Remember</td>
</tr>
<tr>
<td>You Are Near</td>
</tr>
</tbody>
</table>
and "Creator of the Stars of Night" boosted them to third and fifth place overall. There were no clear "winners" among the Christmas selections, perhaps because there are so many traditional carols and other Christmaside music from which to choose.

Among the Lenten selections, while "Lord, Who Throughout These Forty Days" emerged as the overall favorite, "Were You There" was actually more popular among musicians in the randomly selected parishes, and "Ashes" was their third selection, tied with "These Forty Days of Lent." "Jesus Christ Is Risen Today" was the runaway favorite for the Easter season, but the various constituencies expressed other preferences after that. Most of the Easter hymns in the general list appear in the particular lists, but there are some interesting additions. DMMD members, for instance, chose "This Is the Feast" (VICTORY) as their second favorite, and "Christ the Lord" ("Victimeae Paschali") as their third. NPM members got "Jesus Is Risen" (LASST UNS ERFREUEN) onto their list.

Given the wealth of resources from which we can draw, it is not surprising that there were many hymns—hundreds, in fact—which only received one or two votes.

in fifth place, and the cathedral musicians had "At the Lamb’s High Feast" as number five on their list. For Pentecost, after everyone’s choice of "Come, Holy Ghost," DMMD members put the Taizé “Veni Sancte” in second place, and they had "Spirit Blowing through Creation" in third. Cathedral musicians expressed a very strong preference for "Veni, Creator Spiritus" (their third choice, in fact), which boosted it to fifth place overall.

Among the general hymn tunes, only the cathedral musicians had HYMN TO JOY in first place (it was in second for the other three groups). Number one for the randomly selected parishes was NEW BRITAIN (tied for fourth overall); NPM members favored HYFRYDEL, as did the DMMD respondents. When it came to general songs, NPM members had a tie for first place: "Be Not Afraid" (third overall) got the same number of votes as "On Eagle’s Wings." DMMD members favored "Here I Am, Lord" over "On Eagle’s Wings," listing "Be Not Afraid" as their third choice. Cathedral musicians tied "Here I Am, Lord" with "On Eagle’s Wings" for first place. The randomly selected parishes didn’t agree with the prominence that the other groups accorded to "On Eagle’s Wings"; they listed "Here I Am, Lord" and "One Bread, One Body" in first place. (See Table 7, at the end of the article, for a list of the top five tunes and general songs for each group of respondents.)

When we sing the Gloria, we probably used a setting that includes a congregational refrain (66%) rather than a through-composed setting. Our favorite setting of the Gloria is Marty Haugen’s arrangement in the Mass of Creation (this is true everywhere except cathedrals); our second favorite is John Foley’s setting. The favorite arrangement among cathedral musicians is by Peter Jones (the Mass of Creation comes in second).

Our favorite gospel acclamation, far and away, is Walker’s Celtic Alleluia (this is especially true in parishes where the musician belongs to NPM or the DMMD). A chant setting of the alleluia is a distant second. (See Table 8, at the end of the article, for a list of the favorite acclamations—gospel and eucharistic acclamations—for each group of respondents).

Most of us (71%) change the eucharistic acclamations seasonally. The rest shift them by some other schedule, with no clear preference for a particular routine (every six months, monthly, and so on). When asked what their parish’s favorite setting of these acclamations is, our respondents overwhelmingly named Haugen’s Mass of Creation setting. The next favorite setting overall, which was the favorite among cathedral musicians (the Mass of Creation ranked second), is Proulx’s Community Mass. Other settings lagged far behind in popularity, though two other settings were somewhat popular with DMMD and NPM members: the Dufford/Schutte St. Louis Jesuits Mass and Haugen’s Mass of Remembrance. As with hymnody, we have a wide range of resources from which to draw settings for these acclamations, so we were able to identify 56 different settings that we use. Table 3 identifies the ten most familiar settings of the eucharistic acclamations.

The fact that a composition like the Mass of Creation ranks so high among all groups in the survey (#2 for cathedral musicians, #1 for all other groups) offers a clear challenge to composers. This setting ties together the musical forces of a parish—the guitar group, organist, adult choir, and so on—in performing the same piece at a liturgy. There is, at present, no other setting with the power to do that. In fact, other settings seem to divide a parish, because one or another group must perform/lead them, to the exclusion of the rest of the musical leadership.

How We Sing

According to these musicians, congregational participation in the opening hymn is "good" to "very good" (80%), Participation goes back up to "good" and "very good" (94%) for the recessional hymn.

When we sing the opening hymn, we are more likely to sing all the verses (49%) than we are to sing just two or three verses (28%). A few of us are still using an ambulatory measurement for this hymn, singing "until the priest reaches the sanctuary" (19%). Cathedral congregations are slightly more likely (36%) than parishes with a DMMD member (31%) to sing all the verses of the gathering hymn. All the verses are sung in about half the parishes (49%).

<table>
<thead>
<tr>
<th>Rank</th>
<th>Setting</th>
<th>Composer</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Mass of Creation</td>
<td>Haugen</td>
</tr>
<tr>
<td>2.</td>
<td>Community Mass</td>
<td>Proulx</td>
</tr>
<tr>
<td>3.</td>
<td>St. Louis Jesuits</td>
<td>Foley/Schutte</td>
</tr>
<tr>
<td>4 (Tie)</td>
<td>Danish Amen Mass</td>
<td>Vermulst</td>
</tr>
<tr>
<td>5 (Tie)</td>
<td>People’s Mass</td>
<td>Hurd</td>
</tr>
<tr>
<td>6.</td>
<td>Mass of Christian Unity</td>
<td>H. Hughes</td>
</tr>
<tr>
<td>7.</td>
<td>New Plainsong Mass</td>
<td>Alstott</td>
</tr>
<tr>
<td>8.</td>
<td>Mass of Remembrance</td>
<td>Haugen</td>
</tr>
</tbody>
</table>

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Table 4. Musical leadership groups

The groups are listed from most popular (most often named) to least popular in each of the responding constituencies.

<table>
<thead>
<tr>
<th>Random Parishes</th>
<th>NPM</th>
<th>DMMD</th>
<th>CRCCM</th>
</tr>
</thead>
<tbody>
<tr>
<td>Adult choir</td>
<td>Adult choir</td>
<td>Adult choir</td>
<td>Adult choir</td>
</tr>
<tr>
<td>Cantors</td>
<td>Cantors</td>
<td>Cantors</td>
<td>Cantors</td>
</tr>
<tr>
<td>Children’s choir</td>
<td>Contemporary ensemble</td>
<td>Children’s choir</td>
<td>Children’s choir</td>
</tr>
<tr>
<td>Contemporary ensemble</td>
<td>Children’s choir</td>
<td>Contemporary ensemble</td>
<td>Contemporary ensemble</td>
</tr>
<tr>
<td>Resurrection choir</td>
<td>Resurrection choir</td>
<td>Resurrection choir</td>
<td>Resurrection choir</td>
</tr>
<tr>
<td>Handbell choir</td>
<td>Handbell choir</td>
<td>Handbell choir</td>
<td>Handbell choir</td>
</tr>
</tbody>
</table>

During the distribution of communion, congregational hymnody and psalmody or songs with a simple refrain are used about 51% of the time. Participation by the congregation in this kind of music, however, is only “good” to “okay” (70% of the responses); that may be why other options for music at this time, such as choral or instrumental selections, rate so high in the survey.

When it comes to the closing or recessional hymn, we are more likely than at the beginning of Mass to be affected by clerical ambulation. Fully one-third of the respondents sing only “until the priest is gone.” Another 42% sing just a few verses of the final hymn, and only 27% sing all the verses. The congregation is more likely to sing at the end of Mass (84% “very good” or “good” participation) than at the beginning.

The most popular musical leadership, across the board, is provided by the adult choir (172 responses). That is, more parishes (96%) report having a choir than report having a group of cantors serving the parish. Corps of cantors/animators/song leaders do serve 87% of the parishes that responded to our survey, however. Other popular leadership groups are the children’s choir and the contemporary choir/ensemble (57% in each case). About 24% of the parishes have a special “resurrection choir” for funeral Masses, and another 21% have a handbell choir.7 Table 4 shows the popularity of each of these leadership groups among the various constituencies in this survey.

DMMD members in particular seem to be active in expanding the choral and instrumental support for musical worship. Respondents in the DMMD group reported the use of a twenty-two piece band, a tone bell choir, brass ensembles, youth choirs, a senior choir, a Hispanic choir (also present in four cathedrals), and an Italian choir. Cathedral musicians add to the list a percussion ensemble, a women’s ensemble, and a professional choir.

Table 5. Popular Hymnals

These are the hymnals in most frequent use, ranked from most popular to least.

<table>
<thead>
<tr>
<th>Hymnal</th>
<th>No. of Responses</th>
</tr>
</thead>
<tbody>
<tr>
<td>Glory &amp; Praise</td>
<td>68</td>
</tr>
<tr>
<td>Worship III</td>
<td>45</td>
</tr>
<tr>
<td>Worship II</td>
<td>15</td>
</tr>
<tr>
<td>Flor y Canto</td>
<td>14</td>
</tr>
<tr>
<td>Peoples Mass Book</td>
<td>9</td>
</tr>
<tr>
<td>Lead Me, Guide Me</td>
<td>6</td>
</tr>
<tr>
<td>Collegville Hymnal</td>
<td>3</td>
</tr>
<tr>
<td>Canadian Book of Worship II</td>
<td>2</td>
</tr>
</tbody>
</table>

Resources

The two most popular worship aids in Catholic churches in the United States are a missalette (the favorite by far) and some edition of Glory & Praise (Epoch/NALR). Among those naming a missalette, the favorite was OCP’s Breaking Bread/Music Issue (66 respondents).8 After Glory & Praise, the most popular hymnals (see Table 5) were Worship III (45 respondents; 60 when you add in those who use Worship ID and Flor y Canto (14). Surprisingly, a number of cathedrals (17) rely on a weekly worship sheet; this is only rarely the case in other parishes. (For a breakdown of worship aids by responding group, see Table 9 at the end of the article.)

Many parishes seem to have a need to produce their own worship aids for special occasions, so many of them hold copyright licenses from various publishers. The most popular license is for music distributed by OCP/New Dawn (82 responses); GIA is next (81). The parishes that seem to need these licenses most are cathedrals (92 respondents hold reprint licenses) and parishes staffed by full-time music ministers (50 respondents). Other licenses in use are from Paluch/World Library (21), Hope Publishing Co. (9), and Epoch/NALR (8).

Among the musical instruments in use for worship, the most popular is the organ, either pipe or electronic (184 responses), but there are also lots of pianos in use (142). Synthesizers (52 responses) are coming on strong, and handbells (49) are also in frequent use. Other instruments being used are guitars, percussion/timpani, Orff instruments, woodwinds, strings, harpsichord, and brass. It is interesting to compare (see Table 6) the frequency of use of the pipe organ, electronic organ, and piano among the various groups responding to the survey.

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Table 6. Piano, Pipes, and Electronics

This table shows—from most to least popular—the major instruments used to support congregational singing ranked by each of the responding groups.

<table>
<thead>
<tr>
<th>Random Parishes</th>
<th>NPM</th>
<th>DMMD</th>
<th>CRCCM</th>
</tr>
</thead>
<tbody>
<tr>
<td>Piano (34)</td>
<td>Piano (27)</td>
<td>Piano (42)</td>
<td>Pipe Organ (50)</td>
</tr>
<tr>
<td>Electronic Organ (25)</td>
<td>Electronic Organ (26)</td>
<td>Pipe Organ (28)</td>
<td>Piano (39)</td>
</tr>
<tr>
<td>Pipe Organ (14)</td>
<td>Pipe Organ (10)</td>
<td>Electronic Organ (24)</td>
<td>Handbells (24)</td>
</tr>
<tr>
<td>Synthesizer (10)</td>
<td>Synthesizer (9)</td>
<td>Synthesizer (19)</td>
<td>Synthesizer (14)</td>
</tr>
<tr>
<td>Handbells (1)</td>
<td>Handbells (9)</td>
<td>Handbells (15)</td>
<td>Electronic Organ (7)</td>
</tr>
</tbody>
</table>

The Survey Suggests . . .

There are several things that this survey reveals about music in Roman Catholic parishes in the United States. The first is that “sacred song closely bound to the text” is being experienced in U.S. parishes on Sundays, for the most part, as “a necessary or integral part of the solemn liturgy.” The second point is that congregational participation in sung worship follows a recognizable pattern that contains eight basic elements: gathering/entrance song, responsorial psalm, gospel acclamation, the three eucharistic acclamations, and a closing/recessional hymn. Other elements may be added seasonally or because of the richness of a parish’s musical resources, but this basic pattern of congregational singing appears to be here to stay.

Far from dying out, it seems, choirs have become a mainstay of liturgical music, serving as the number one vocal resource for music ministry. It seems as if we have rediscovered the options that an adult choir might bring to music ministry—its own full sound, plus the possibilities of a smaller schola of selected members for some services, and the use of individual members (with appropriate training) as cantors. Cantors/song leaders are almost as widely used as choirs, but the ministry of “contemporary ensembles” does not seem to be as widespread as it once was. The healthy number of children’s choirs promises a corps of well-trained recruits for future adult choirs.

Given what seems to be our awareness of the versatility of the adult choir as a core of music ministry, and of the organ (either pipe or electronic) as a versatile instrument, it is surprising that the piano is in such wide use. This growing use of the piano may have something to do with current economics (pianos are usually cheaper to buy and install than organs),

Table 7. Top Five General Hymn Tunes and Songs for Each Group of Respondents

<table>
<thead>
<tr>
<th>Hymn Tunes</th>
<th>Random Parishes</th>
<th>NPM</th>
<th>DMMD</th>
<th>CRCCM</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. New Britain</td>
<td>Hyfrydol</td>
<td>Hyfrydol</td>
<td>Hyfrydol</td>
<td>Hymn to Joy</td>
</tr>
<tr>
<td>2. Hymn to Joy</td>
<td>Hymn to Joy</td>
<td>Gather Us In (Tie)</td>
<td>Hyfrydol</td>
<td>Hyfrydol</td>
</tr>
<tr>
<td>3. Bread of Life</td>
<td>Grosse Gott</td>
<td>New Britain (Tie)</td>
<td>Lasst Uns Erfreuen</td>
<td>Lasst Uns Erfreuen</td>
</tr>
<tr>
<td>4. Old Hundredth (Tie)</td>
<td>Aurelia</td>
<td>Gather Us In (Tie)</td>
<td>Grosse Gott (Tie)</td>
<td>Grosse Gott</td>
</tr>
<tr>
<td>5. Bicentennial</td>
<td>Bicentennial (Tie)</td>
<td>Lasst Uns Erfreuen</td>
<td>Bread of Life</td>
<td>Lauda Anima</td>
</tr>
<tr>
<td></td>
<td>Grosse Gott (Tie)</td>
<td></td>
<td></td>
<td>Nun Danket (3-way)</td>
</tr>
</tbody>
</table>

Songs

| 1. Here I Am, Lord (Tie) | Be Not Afraid (Tie) | Here I Am, Lord | Here I Am, Lord (Tie) |
| 2. One Bread, One Body  | On Eagle’s Wings     | On Eagle’s Wings | Be Not Afraid (Tie)  |
| 3. Be Not Afraid        | City of God          | Be Not Afraid   | Eat This Bread       |
| 4. Blест Are They (Tie)| One Bread, One Body  | How Great Thou Art | Eye Has Not Seen (Tie) |
| 5. One Bread, One Body  | Glory & Praise to Your God | Glory & Praise to Our God | Taste & See/Dean |
| 6. Glory & Praise to Our God | Blést Are They (Tie)|                  | Glory & Praise to Our God (Tie) |
If you are teaching your congregation something other than this "mainline" repertoire, you are out of step with most of the parishes in the country. You may find this an okay place for yourself to be (out in front of the pack, for instance), but you are depriving the members of your congregation of opportunities to share sung worship with other communities they may visit or move to.

It may be worth noting, while we are reflecting on repertoire, the placement of Flor y Canto among the hymnals in use in our churches. After the missalettes, the most popular hymnals in the general survey are Glory & Praise and Worship (the second and third editions). Flor y Canto comes next, before one "old standard" (Peoples Mass Book), the self-styled "African American Catholic Hymnal" Lead Me, Guide Me, and the widely publicized newcomer Collegeville Hymnal. The Spanish-cultural Catholic population in the United States is growing. It is also worth mentioning that Flor y Canto is in use in three cathedrals, and Lead Me, Guide Me is the hymnal in use in at least one cathedral parish. Though the cathedral musicians are usually more conservative in their choice of repertoire than other pastors in this survey, the musicians who serve our cathedrals are clearly responding to the needs of the communities in which their cathedrals are located. While responding to the needs of the local community, cathedrals still serve, for the most part, dioceses composed of European-descended English-speaking Roman Catholics. Therefore the four most popular worship resources in cathedrals, according to this survey, are a missalette, Worship, a weekly worship sheet, and Glory & Praise.

Parishes with a full-time salaried music minister on the staff (DMMD and CRCCM) seem to be able to pull together a richer variety of musical resources to support sung worship—everything from printed programs for special occasions (or for each Sunday) to handbell choirs, resurrection choirs, brass ensembles, and a twenty-two-piece band. Four cathedrals have special Hispanic choirs, and parishes staffed by DMMD members have youth choirs, a senior choir, a Hispanic choir, and an Italian choir.

There is even good news about the music minister who often comes in for the most criticism: the priest. Though it was not a question on the survey, it is our observation that many priests sing along with the rest of the assembly for the congregational parts of sung worship, even if they do not choose to function musically when it comes to their special role as presider. Still, the survey reports, the preface and its introduction are being sung "almost always" or "sometimes" in 18-20% of parishes—most frequently in cathedrals and parishes with full-time musicians. And the presider's part of the eucharistic prayer is being sung at about the same rate (18%). These figures contrast, of course, with the 69% of priests who sing the preface "seldom" or "never," and the 75% who sing the eucharistic prayer the same way.

Our final conclusion is similar to the one reported in 1993: Our communities are singing—and singing as if they mean it—because we are attending to the basics. We need—and are finding—leaders who know their craft, who receive sufficient support to exercise their skill, who offer to the assembly a basic pattern of sung worship, and who lead the assembly in a good, singable, and limited repertoire of ritual music. There is a lot still to be done, but we can build on that solid foundation.

Notes

2. General Instruction of the Roman Missal #74.
3. In this report, for the most part, fractions have been rounded to the nearest whole number. This means that, sometimes, the reported numbers may total more than 100%.
4. The largest amount of seating reported for a cathedral was 2,850; the smallest was 100. The largest seating capacity reported for a parish church was 1,600; the smallest was 200.
6. Sixty-eight respondents said that their parish uses a missalette, but they did not identify the publisher or the program. Twelve parishes reported using We Celebrate.
7. It is interesting that in this part of the survey 38 parishes said that they have a handbell choir, while in another part of the survey 49 parishes reported that they use handbells. It may be that the adult or children's choir in some parishes "doubles" as a handbell choir.
Table 8. Top 5 Favorite Acclamations for Each Group of Respondents

The numbers after each item indicate the number of respondents naming that acclamation or set of acclamations in each group.

<table>
<thead>
<tr>
<th>Gospel Acclamation</th>
<th>Random Parishes</th>
<th>NPM</th>
<th>DMMD</th>
<th>CRCCM</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Celtic Alleluia</td>
<td>Celtic Alleluia (27)</td>
<td>Celtic Alleluia (42)</td>
<td>Celtic Alleluia (17)</td>
<td></td>
</tr>
<tr>
<td>2. Respond &amp; Acclaim</td>
<td>Respond &amp; Acclaim (10)</td>
<td>Mass of Creation (15)</td>
<td>Gregorian Chant (9)</td>
<td></td>
</tr>
<tr>
<td>4. Mass of Creation</td>
<td>Mass of Creation (4)</td>
<td>Praise His Name (7)</td>
<td>Chant Mode VI (7)</td>
<td></td>
</tr>
<tr>
<td>5. Mass of the Bells</td>
<td>Advent Acc./Haas (3)</td>
<td>Chant Mode VI (6)</td>
<td>Easter Chant (7)</td>
<td></td>
</tr>
<tr>
<td>5. Mass of Light</td>
<td>Easter Chant (3)</td>
<td>Respond &amp; Acclaim (6)</td>
<td>Accl. by Twyham (5)</td>
<td></td>
</tr>
<tr>
<td>5. Mass of Light</td>
<td>Praise His Name (3)</td>
<td>Respond/ Acclaim (5)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Eucharistic Acclamations

<table>
<thead>
<tr>
<th>Eucharistic Acclamation</th>
<th>Random Parishes</th>
<th>NPM</th>
<th>DMMD</th>
<th>CRCCM</th>
</tr>
</thead>
<tbody>
<tr>
<td>3. Mass of Remembrance</td>
<td>Heritage Mass (5)</td>
<td>St. Louis Jesuits (9)</td>
<td>Danish Amen Mass (3)</td>
<td></td>
</tr>
<tr>
<td>4. Praise &amp; Thanksgiving</td>
<td>Praise &amp; Thanksgiving (2)</td>
<td>Mass/ Remembrance (7)</td>
<td>Mass Divine Word (2)</td>
<td></td>
</tr>
<tr>
<td>5. Scattered individuals</td>
<td>Mass of Remembrance (2)</td>
<td>Missa Emmanuel (2)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5. (N.A.)</td>
<td>New Plainsong (2)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5. (N.A.)</td>
<td>We Remember (2)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5. (N.A.)</td>
<td>Scattered individuals</td>
<td>Danish Amen Mass (4)</td>
<td>Scattered individuals</td>
<td></td>
</tr>
<tr>
<td>5. (N.A.)</td>
<td>Peoples Mass (4)</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>


Table 9. Most Popular Worship Resource by Responding Groups

The numbers after each item indicate the number of respondents in each group naming that resource.

<table>
<thead>
<tr>
<th>Resource</th>
<th>Random Parishes</th>
<th>NPM</th>
<th>DMMD</th>
<th>CRCCM</th>
</tr>
</thead>
<tbody>
<tr>
<td>3. Glory &amp; Praise</td>
<td>Breaking Bread/ Music Issue (20)</td>
<td>Breakfast (16)</td>
<td>Missalette (16)</td>
<td>Breaking Bread/ Music Iss. (14)</td>
</tr>
<tr>
<td>4. Flor y Canto</td>
<td>Flor y Canto (7)</td>
<td>We Celebrate (6)</td>
<td>Worship III (16)</td>
<td>Missalette (14)</td>
</tr>
<tr>
<td>5. We Celebrate</td>
<td>We Celebrate (5)</td>
<td>Weekly Worship Sheet (4)</td>
<td>Gather (14)</td>
<td>Glory &amp; Praise (10)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Weekly Worship Sheet (5)</td>
<td>Worship II (4)</td>
</tr>
</tbody>
</table>
Selecting Music
From Displacement to Convergence: Evaluating Roman Catholic Ritual Music

BY EDWARD FOLEY, CAPUCHIN

The second half of the twentieth century has witnessed dramatic changes in Roman Catholic worship and its music. Such musical-ritual upheaval has been accompanied by innumerable skirmishes around issues of standards, quality, and criteria for evaluating Roman Catholic worship and its song. The contentious Fifth International Congress on Church Music in 1966 was an early testimony to the conflicts that were to arise around the issue of musical quality and the standards for judging that quality in the postconciliar reform. Many hoped that the 1972 document of the U.S. Bishops' Committee on the Liturgy, Music in Catholic Worship (MCW), and its celebrated musical-liturgical-pastoral judgment would quell some of the dissension around questions of criteria for liturgical music and promote new levels of ritual composition in this country. While that document has contributed greatly to the current discussion, it has also created some new problems: in part because of the way it was written, and in part because of the way it has been interpreted.

One key problem with MCW is that, while it recognizes the consideration of the musical, liturgical, and pastoral not to be separate determinations but a single "threefold judgment" (no. 25), the document yet treats these as three separate judgments and does not demonstrate how they can be integrated one with another. One common pastoral response to this inconsistency is the tendency to discount or ignore the musical judgment in the face of pastoral concerns. Thus, while MCW certainly breaks new ground and suggests what we will call a "convergence" model for evaluating worship music, it yet continues to operate according to what might be called "displacement" criteria. By this I mean that instead of making a judgment about worship music in terms of the convergence of a number of factors—such as the liturgical, musical, and pastoral appropriateness of a piece of music—this single, tripartite "convergence" of judgments is often fragmented into three separate decisions which alternately displace each other. Thus, a decision about the musical quality of a work is displaced by a judgment of its pastoral effectiveness or liturgical appropriateness.

Historical Precedents for Displacement and Convergence Models

ANCIENT GREECE

This tendency to displace one set of criteria with another is not new in the history of Christian worship music or, more generally, in the history of Western music. For example, the so-called doctrine of ethos found in the writings of certain ancient Greek philosophers, which held that particular musical sounds or individual modes had a specific emotional, moral, or ethical character, allowed and even required the displacement of one mode for another in order to achieve the desired emotional or ethical response in the listener. Plato (d. 347 b.c.e.) discouraged the use of all modes except Dorian or Phrygian which he considered temperate and brave (Republic 3:398c-399d). However, Aristotle and others were less rigorous than Plato in their evaluation of the appropriateness or acceptability of various modes; Aristotle allowed virtually any type of music for relaxation (Politics 8:1339a-1342b). Yet, there was the tendency under the influence of this general phenomenon called the "doctrine of ethos" to choose one mode over another because of the individual characteristics or qualities of that mode. More than simply displacing one mode with another, this "doctrine" implied the displacement of all other criteria in evaluating music—for example, the pleasurable quality of any given mode—for one based on the perceived moral or ethical character of the music. This single criterion does not necessarily converge or integrate with any others, but displaces them.

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EMERGING CHRISTIANITY

While it is difficult to identify anything such as early Christian “music,” and there is certainly no pervasive phenomenon or theory setting out criteria for worship “music” in the early Christian community, it does seem that at least some segments of the nascent Christian community were thinking about what “musical” elements might be appropriate in their common prayer. Paul in his First Letter to the Corinthians, for example, suggests that while there are different gifts in the community, there is only one Spirit, and every manifestation of that Spirit is for the common good (1 Cor 12:4-7). Thus Paul counsels the Corinthian community to seek only those gifts that build up the community (1 Cor 14:15-16). Paul’s admonition might be considered an indicator of what has been called here a “convergence” approach. Paul does not rely upon a single, exclusionary theory about “how” the community’s common prayer is affected by various “musical” elements as a basis for making recommendations about what should be employed. Rather, Paul seems focused on the goal of koinonia, and he appears to allow for virtually any convergence of elements that would enable that goal to be realized in community prayer.

The contrast being drawn here between the Greek doctrine of ethos and Paul’s advice about public worship is not to suggest that the Greek philosophers had no goal for their communities as did Paul for his. Plato, Aristotle, and the other Greek philosophers who addressed this issue were also concerned about the common good, and they articulated their various theories around the doctrine of ethos in order to realize more fully this common good. The reason, therefore, why the ancient Greek approach can be characterized more as “displacement” and Paul’s approach more as “convergence” is not because one approach was developed in view of a satisfying goal and the other was not. Rather, the distinction between these two is drawn in view of the fact that certain ancient Greek philosophers wanted to achieve their goal within the frame of a particular theoretical construct which effectively excluded the employment of other criteria in judging what music would serve the common good. Paul, on the other hand, does not provide any overarching philosophical or theological framework which establishes the criteria for worship “music.”

Another way to characterize the differences between a convergence and a displacement approach is to suggest that the ordinary point of departure for convergence criteria is human experience (i.e., an anthropological starting point), while the criteria for displacement more readily begin with philosophical (particularly ontological) distinctions. Employing the latter model requires one to rely on certain abstract principles or theories—
prescinding from what people may genuinely feel or perceive—and which are thought to articulate something of the essentials of music. But the former model requires one to begin with the actual experience of the present music-making community and the consequences of that experience. The displacement model, therefore, can be considered a “theory-practice” model which begins with abstraction and moves to practice, while a convergence model is prone to begin with experience, allows one to reflect on that experience, and shapes future practice in terms of this experience-based reflection, i.e., it can be considered a practice-theory-practice model.  

The Rise of Displacement  

As Christianity developed, and increasingly defined itself in terms of contemporary philosophies, the displacement model began its ascendancy, especially in what would eventually be identified as “official worship.” Some of this tendency was articulated by early Christian writers who, under the influence of Middle and Neo-Platonism, perpetuated the belief that music was an image of a higher order, that it had an objective and definable significance apart from its usage, and that this significance had moral consequences. Thus musical forms, sounds, and even musicians themselves were accepted or rejected, at least in part, because of what was perceived to be their ontological and moral significance. This is part of the reason why early Christian writers rejected all instrumental music. It was not simply the use of the instrument but the instrument itself which was considered immoral and incapable of uniting with the harmony of all creation redeemed by Christ.  

One of the most explicit affirmations of the Christian belief that music had an “objective” significance with moral consequences is found in the work of the Roman philosopher Boethius (d. 524) who became the most influential authority on music in the Christian West during the Middle Ages. His De institutione musica was a compilation of selections from various ancient Greek writers, many of whom held to some form of the doctrine of ethos. Heavily influenced by the writing of Pythagoras (fl. c. 530 b.c.e.) and Plato, Boethius noted in the introduction to the first book of this work, “music is related not only to speculation but to morality as well.” Through the work of Boethius, and to a lesser extent the writings of the monk Cassiodorus (d. 583), the belief that music embodied the essence of virtue or vice was perpetuated in the church. John XXII (d. 1334), for example, quoted Boethius in his Docta sanctorum patrum and, in the spirit of this Roman philosopher, condemned those musicians who did not promote devotion with their art but instead created “a sensuous atmosphere.”  

Another contributing factor to the ascendancy of the displacement model for evaluating worship music was the development of what might be called a Christian “theology of beauty” in the late patristic period. From the time of Plato a consistent theme in Western thought had been the association of the beautiful with the “divine.” Beauty for Plato was one of the timeless essences, one of the universal ideas. In the Symposium, and even more clearly in the Greater Hippias (whose authenticity is contested), Plato outlined his belief that the soul achieves a vision of the good—which for him was the supreme idea and the end of the religious quest—through the beautiful. Thus for Plato the beautiful was a key antecedent to what we might call the divine.  

This theme found an important Christian proponent in Augustine of Hippo (d. 430) who believed that beauty—especially that of creation—could lead one to the Creator of all beauty. For Augustine all created beauty is derivative of divine beauty, and it is especially through proportion and rhythm that we become aware of the unity which is essential to this beauty. But the most celebrated linkage between the divine and the beautiful was articulated by the fifth century Neo-Platonic writer Pseudo-Dionysius. In his The Divine Names, Pseudo-Dionysius counts “beautiful” among one of the primary names of God and believes that God—“the One, the Good, the Beautiful—is in its uniqueness the Cause of the multitudes of the good and the beautiful.”  

“Sacred” Art  

The cumulative effect of these two developments within Christianity, the belief that music had an objective significance with moral consequences and the adoption of the category of beauty for defining the divine, was twofold. First was the growing tendency within the Church to consider and, by consequence, legislate various art forms as though they were an objective reality which themselves could be virtuous or immoral. Second, the standards employed for measuring such musical-artistic virtue or immorality, while purportedly universal principles derived from tradition and theological reflection, were in fact the acceptable artistic canons and taste that dominated the ecclesiastical life of that time and place, i.e., the operative definition of the beautiful in contemporary worship. Consequently, what on face value could be considered issues of form, style, and taste, Christianity often translated in terms of morality and sacred beauty. Through the employment of a displacement model of evaluating music or art for Christian usage, and the identification of certain musical-artistic forms as moral and ontologically of a higher order, and thus worthy of both honoring and reflecting the divine beauty, there developed what might properly considered “sacred art” and “sacred music” in Christianity.

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The emergence of “sacred music” or “sacred art” thought to both contain and reflect basic Christian beliefs and truths, especially in terms of virtue and beauty, is detectable in the instructions and legislation outlining what art forms are and are not acceptable for Christians. Already in the third century, and more frequently in the fourth century, writers like Novatian (d. c. 258) considered dance and musical instruments “pagan,” and unacceptable to Christians. Augustine knew the tension between the arts and worship and the danger of being moved more by the singing than by what is sung. This tension is part of the reason why certain types of music or other art forms eventually were considered more acceptable—and, therefore, exportable—than others. For example, as part of the seventh century mission to the English Church, the musical usage of Rome was imported if not imposed—a tradition which Bede (d. 735) called “church music,” apparently to distinguish it from the musical traditions of the English people, which Bede considered “religious” or “devotional” music. At least for one part of the English mission, receiving the Catholic faith was also linked to a request for architects so that a church could be built “in the Roman style.” The same phenomena marked the reform of the Gallican church under Pepin (d. 768), his son Charlemagne (d. 814), and their successors. Here Roman books, Roman usage, and even Roman chant were imposed on churches in the realm. While Roman forms actually intermingled with Gallican forms in architecture, music, and rite so that new hybrids of music, architecture, and worship evolved, these were not considered hybrids at the time but “Roman.” This was the standard of acceptability, the standard of what was acceptable to the sacred, and this standard “displaced” others. While it is true that the imposition of certain art forms also served a sociopolitical purpose, part of the motivation for importing these forms was also their perceived innate superiority and sanctity over local art forms.

Pius X

The ascendancy of a displacement model for evaluating ecclesiastical art and worship music—a model which takes as its starting point an ontological perception of music, whose essence is linked to morality, in which beauty (as determined by certain usually unspoken cultural canons) is the means for expressing and encountering the sacred—is epitomized in the 1903 instruction Tract sollecitudini (TLS) of Pius X (d. 1914). In providing general principles for evaluating “sacred music, TLS discusses music in ontological terms, noting that sacred music should possess certain qualities, “precisely sanctity and goodness of form” (no. 2). Furthermore, TLS states that music must “exclude all profanity not only in itself but also in the manner in which it is presented” (no. 2). While this principle recognizes the possibility of a profane performance, it also admits that music, apart from any usage, has the potential for profanity in and of itself. Finally, TLS requires that sacred music be “true art” (no. 2). Here the elision between beauty, virtue, and the divine has found full expression.

According to TLS, the most perfected form of sacred music—that is, music which is true art, is in and of itself virtuous, and by its very nature leads us to God—is Gregorian chant. TLS teaches not only that Gregorian chant is the “supreme model for sacred music” but is the standard by which all other sacred or liturgical music is judged, noting that “the more closely a composition for church approaches in its movement, inspiration and savor the Gregorian form, the more sacred and liturgical it is” (no. 3). Not only, therefore, does TLS make abstract ontological judgments about the virtue, beauty, and holiness of worship music, but it posits such characteristics of a specific genre of music in its treasury. This is the final consequence of the displacement model for evaluating music, which not only displaces other criteria in judging worship music, but tends to be so exclusionary that it ultimately suggests the displacement of any music which does not “approach its movement, inspiration, and savor.” Thus, TLS concludes “the more out of harmony [other music] is with that supreme model, the less worthy it is of the temple” (no. 3, emphasis added).

The Shift to Convergence

A perceptible shift away from displacement criteria in evaluating worship music, which was foreshadowed in the 1955 encyclical of Pius XII, Musicae sacrae disciplina (nos. 34–35), was made explicit in Sacrosanctum Concilium (SC), which did not rely heavily on ontological or moral criteria for evaluating worship music but emphasized the function of such music. Thus SC notes that it is in the wedding of music to words that music forms “a necessary or integral part of the solemn liturgy” (no. 112). Even more significant is the statement that “sacred music will be the more holy the more closely it is joined to the liturgical rite, whether by adding delight to prayer, fostering oneness of spirit, or investing the rites with greater solemnity” (no. 112). While employing the language of holiness reminiscent of Pius X, SC clearly moved toward a functional definition of sacred music, stressing that its holiness is not only or essentially a matter of ontology or ethics but, instead, is related to music’s ability to shape a community’s prayer by wedding itself to text and rite.

It is true that previous documents had discussed the function of sacred music, and TLS itself acknowledged that the principal “office” or function of music is “to clothe with befitting melody the liturgical text . . . [and] to add greater efficacy to the text” (no.1). What is significant about the discussion of music’s function in SC, however, is that, in terms of criteria for evaluating music for worship, the issue of function is secondary to previous ontological determinations of sacrality or ethics. Rather, the very decision about the sacrality of the music begins with and is contingent on a functional consideration, that is, to what extent it engages the
community and joins itself to the ritual. At the most fundamental level, the determination of the sacrality of the music is linked to the primary “functional” consideration of the “full, conscious and active participation” of the faithful, which was not only the “aim to be considered before all else” in the “reform and promotion of the liturgy” (no. 14), but has also become a basic norm for shaping the reformed rights as envisioned by SC.27 It is in these terms that one can understand SC’s reference to the “ministerial function supplied by sacred music in the service of the Lord” (no. 112).

The priority SC gives to music’s function in worship and the virtual absence of ontological or ethical criteria for the evaluation of worship music demonstrates its affinity with a convergence rather than a displacement model for evaluating worship music. A strong indication of this is SC’s inability to hold up any music, even Gregorian chant, as the “supreme model” against which all other music must be judged. To the contrary, SC “approves of all forms of genuine art possessing the qualities required and admits them into divine worship” (no. 112). These “qualities,” according to SC, do not appear to be intrinsically related to any form, style, or tonality such as Gregorian chant, but they rather belong to certain functional capacities of the music: For example, these include the ability of the music to wed itself to the text; the ability to join itself to the rite; to add delight to prayer, to foster oneness of spirit; to invest the rites with solemnity; and, most especially, the ability to foster the full, conscious, and active participation of the community.

It was SC’s affinity with a convergence approach to evaluating worship music which prepared the way for the developments in MCW that I noted earlier and which prompts an even further exploration of this model.

**Exploring the Elements of Convergence**

The suggestion that the evaluation of contemporary worship music requires a consideration of various converging factors, rather than the acceptance of a single philosophical framework which displaces all other criteria, leads to further exploring what some of the converging factors might be as well as how they might relate to each other. Before delineating these factors however, something needs to be said about the goals or purposes that such individual elements—as well as the convergence approach itself—need to serve.

**The Purpose of Liturgy**

SC recognizes that worship is for God and for people, that is, it is “a great work, wherein God is perfectly glorified and the recipients made holy” (no. 7). This bifurcation in worship’s purpose does not suggest any necessary conflict, but rather points to an essential complementarity in this bi-directional goal. The glorification of God through Jesus Christ signifies human sanctification. Conversely, human sanctification in Jesus Christ is an authentic act of praise to God. These complementary purposes must themselves converge, rather than displace each other.

While there are many possible-ways in which to assess whether or not this two-part worship goal is being realized, a convergence approach is directed toward grounding that assessment in human experience. Theologically, this means assessing the quality of praise in terms of the sanctification of the community.28 Musically-liturgically, SC has demonstrated this to mean assessing the “holiness” of the music (its capacity for praise) in terms of its ability to fulfill certain ministerial responsibilities in relation to the community.29 The most important of these from the viewpoint of SC is the “full, conscious, and active participation” of the community. It would seem, therefore, that an appropriate approach to assessing our worship or the quality of our worship music, which is for the praise of God and the sanctification of the community, is to assess to what extent it enables the full, con-
conscious, and active participation of the people: an act which authentically symbolizes both praise and sanctification.

Evaluating to what extent a community is fully, consciously and actively engaged in worship is itself a complex task. Margaret Mary Kelleher provides a useful framework for apprehending some of this complexity in her distinction between three different realms or types of meaning in worship: the realms of the public, the personal, and the official meaning. That is, she says, an actual assembly at worship is mediating “a [public] world of meaning which provides a context for the assembly’s worship” as well as the “meanings identified in official texts or commentaries on a rite.” But the individual members of the assembly “may not appropriate all that is publicly mediated and liturgical praxis may mediate meanings that are not intended in the official rite.”

Appraising an assembly’s active participation in view of Kelleher’s framework translates into engagement on a private, public, and official level. Roman Catholics believe that worship is an ecclesial act in which baptized individuals come together, employ official and approved forms and texts to offer the assembly’s praise, and are transformed as participants in the process. Thus the criteria for active participation are shaped not only in view of what the individuals believe participation to be (its private meaning), and not only in terms of canonical or other liturgical requirements for participation (its official meaning), but also by the way that these two converge in the actual perceived and enacted participation (public meaning) of a community.

There are many musical and extra-musical factors which need to converge in order to facilitate the full, conscious, and active participation of the assembly on a private, official, and public level in our worship.

**EXTRA-MUSICAL ELEMENTS**

It may seem odd to suggest that many elements which are part of a convergence model for evaluating worship music are not properly musical. These, nonetheless, have a distinctive effect on the community’s engagement in worship music.

*The Cultural Context*: People of different cultures have different ways of expressing and creating their social identity through their music. Similarly, people of various cultures have different ways of symbolizing praise and sanctification through their worship and their music, a fact well recognized by SC (nos. 37-40). The specific cultural context of a community needs to be considered as a primary frame when assessing the participation of an assembly in song, and in evaluating the music which is to engage them. Some cultures are oriented to the singing of hymns out of hymnals; others, to improvised call-response forms. Some cultures may tend toward ebullience in their sung worship, while others prefer subdued music or even silence. This larger cultural context is a critical framework for understanding the nature of participation and, thus, for evaluating how music enables such participation.

*The Temporal Context*: Liturgical time and chronological time are two aspects of the temporal context which also have an effect on the participation and the evaluation of our worship music. Christmas comes once a year. It is often this factor, more than other specifically musical factors, such as the quality of a composition or the elegance of the texts, which raises the quality of musical worship on the 25th of December. Furthermore, chronological time has a significant effect on the character of participation in musical worship. In a college community, the 9:00 A.M. Sunday worship can be deadly; whereas, in a community in which there are many families with young children the same hour is often a very effective time for engaging a community in sung praise.

The specific cultural context of a community needs to be considered as a primary frame when assessing the participation of an assembly in song, and in evaluating the music which is to engage them.

**Pastoral Needs-Expectations**: Another factor which affects the quality of participation in worship and its music is the pastoral need or expectation which individuals and a community bring to the liturgy. In a time of profound grief or joyous celebration, for example, there may be more need for sung engagement. Such engagement, while equally intense, may be expressed in radically differing ways: from deep, communal silence to unrestrained festive song. Furthermore, these situations will dictate something of the adequacy of the music for engaging the community in sung prayer. For example, some texts or music which would be considered adequate by a community at another time might prove too weak or insubstantial to bear the weight of the current worship moment. Ordinary time can respect ordinary music, while moments of extraordinary angst or jubilation may pose different kinds of musical and liturgical demands.

*Quality of Liturgical Ministries*: MCW recognizes that “no single factor affects the liturgy as much as the attitude, style, and bearing of the [presider]” (no. 21). The quality of the presiding has an effect on the quality of the sung worship. Besides the presider other ministries, including those of preaching, hospitality, and reading, can also profoundly affect the quality and effectiveness of worship and its music. While the caliber of the text or the musical setting will also influence the community’s level of engagement in the music, extra-musical elements such as the quality of the liturgical ministries will be at least as influential in such matters.

*Architectural setting*: There are many elements in the spatial arrangement of a worship space which affect the engagement of the community in worship and its music.
The acoustics, which may not only determine how the assembly hears others, but if and how they can hear themselves, are a prime concern. Furthermore the physical distance between the ministers and the assembly affects both the visual and auditory engagement of the community. So does the very configuration of the assembly, and its perception of itself in relationship to the size and scale of the space. Even though a church may possess a splendid sound-reinforcement system, if a community feels dwarfed by a building, the musical-liturgical participation may be proportionately timid.

**Musical Elements**

Apart from these extra-musical elements there is a broad range of properly musical elements which need to be taken into account when employing a convergence approach to evaluating worship music.

_Musical Leadership:_ One of the extra-musical elements affecting the quality of the musical-worship experience is the quality of the ministerial leadership. A similar point needs to be made about the musical leadership. The engagement of the assembly in the worship, for example, often has less to do with any decision about the quality of the composition, or the appropriateness of the text, or the integration of the music with the ritual, than it has to do with the quality of the musical leadership. This quality needs to be measured in distinctly musical terms such as accuracy in pitch and rhythm, quality of tone, consistency in tempo, as well as in liturgical-ministerial terms such as the hospitality of the musical ministers, their prayerfulness, and their ability to model appropriate praise.

_Musical Tradition:_ Another often unspoken factor which has considerable bearing on the quality of a musical-liturgical event is the musical tradition of a local church, a local community, or even a specific worship gathering. Aside from the larger cultural context that was noted above, there are varying musical traditions from community to community, or even in subdivisions of a community. Some communities, for example, have a strong tradition of sung worship in general, while others have a tradition of singing at certain times in the rite, or even of singing certain pieces of music. These specific musical traditions are critical when assessing the quality of the musical liturgy.

*Quality of the Musical Composition:_ The community’s assessment of the quality of the musical composition also has a significant impact on engagement in the worship: an implicit evaluation of the singability of a piece of music, its rhythmic interest, the amount of challenge in the length of the phrases, the level of difficulty in the intervallic structure or the ambitus of the work, and so on. This evaluation, however, is framed not in terms of some conservatory standard or text book definition, but in terms of the experience of a local community in assessing the quality of a musical composition. No matter what a
textbook might say about the excellence of a composition, if a community does not like it, then it will be less effective in engaging the community in worship.

Quality of the Text: Closely related to a community’s perception of the quality of its music is their perception of the quality of the texts which are set to music. Again, this is often more an implicit than an explicit evaluation, but it is one which a community often makes over and over again, although such an ongoing evaluation may take place on the subconscious level. Does the text meet the perceived needs in terms of its imagery, poetics, inclusivity, and expression of dogma, and does it stretch the community while respecting its capacity for change or challenge? The balance between these two polarities—a community’s comfort with the texts as appropriate expressions of belief, and the community’s level of tolerance when the norm of that expression is challenged or stretched—defines the range for assessing the usefulness of a text for engaging a community in sung worship.

Interplay of Music and the Rite: A final element which needs consideration when employing a convergence model for evaluating music’s ability to engage the assembly is the interplay of the music with the ritual. Does the music effectively express the meaning of the rite, and does it provide appropriate musical expression for and distinction between primary and secondary elements in the worship?

The Interrelation of Extra-Musical and Musical Elements

The delineation of various musical and extra-musical elements which need to be taken into consideration when employing a convergence model for evaluating worship music is only one step in this process. A second and more complex issue is how these elements relate to each other. It should not be presumed that each of these elements is of equal import for engaging a community in sung worship, nor should it be assumed that such factors interact with each other with parity.

Certain factors in a convergence model for the engagement of the assembly appear to combine more readily, whereas others require certain pressures or catalysts to be present. For example, I would suggest that effective liturgical leadership somewhat easily combines with the interplay of music and the rite in the promotion of the assembly’s participation. Or, at times of great pastoral expectation, there may be much more of a need to rely on certain local musical traditions which readily surface at such moments to support and invite the engagement of the community. On the other hand, a text which is challenging in its poetic expression or theological content may require the catalyst of a particular gifted musical leadership in combination with an articulate liturgical leadership—such as a presider or homilist to break open the text—in order for the text to be effective. The pattern of these combinations is not entirely clear and needs further examination.

A Convergence of People

For centuries worshipers have recognized the power of music in worship. So too have worshipers effectively employed this musical power through the centuries to offer praise and inspire the community. Offering a new model for evaluating worship music on the cusp of the twenty-first century is not meant to disapprove the manner of evaluating music in the past, nor is it to suggest that contemporary perspectives on worship music are infinitely superior to those of another era. Rather, this foray into models and methods for evaluating worship music begins with the premise that things have changed: the form of our worship, the style of our music, the manner of ministering in worship, and even our concept of what it means to be present at worship. This significant and fundamental transformation of our worship challenges us to new kinds of and new ways of thinking about our musical-liturgical participation.

Ultimately it is not only a convergence of factors or perspectives which I am suggesting for consideration, but also a convergence of people. The division of musicians into various schools or camps, each with its own “approach” (sometimes and more specifically, its own “agenda”), does not enrich either the worship of the church, nor the atmosphere for discussing that worship. Rather, it is divisive and has the potential for turning worship into incivility. To change this situation we need not only competent and charitable participants in the dialogue but also an end to the belief that some styles or bodies of music are not only ontologically superior, but that they also possess a greater capacity for mediating the holy. This is not to say that people are to give up their preferences or tastes for certain types of music, but rather that these be recognized as just that: preferences, not metaphysical priorities. In this way, perhaps, musicians and liturgists, assemblies, and worship leaders can journey even further into the mystery we call liturgy, for the glory of God and the sanctification of the community.

Notes for this article appear on page 33.
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Notes for Edward Foley. "From Displacement to Convergence," continued from page 28

1. I am grateful to the many students who have participated in my seminar on "Music and Ritual" at Catholic Theological Union over the past ten years. It was there that some of these ideas were first explored.


3. Much of whose work was anticipated in the 1968 document of the U.S. Bishops' Committee on Liturgy, The Place of Music in Eucharistic Celebrations.


5. The Milwaukee Symposium for Church Composers: A Ten-Year Report addresses the apparent tension between the musical, liturgical, and pastoral judgment by stressing that these, in fact, are three facets of a single judgment and cannot be made sequentially or in opposition to each other (no. 82).

6. Warren Anderson argues that this was more a basic phenomenon in many Ancient Greek writings about music than it was a unitary theory. See his Ethos and Education in Greek Music: The Evidence of Poetry and Philosophy (Cambridge: Harvard University Press, 1966) 177.


9. For example, what is beautiful music, what is the effect of music, what is the relationship between music and morality, etc.?


11. See, for example, the discussion of Clement of Alexandria in Robert Skeris, Chroma Theou (Atötting: Alfred Coppenrath, 1976) 130-140.


15. For the applicable works of Plato see the Phaedo 65d, 75d, 78d, 100b, etc.; Symposium 201c, 204e; and Greater Hippias 296e-297b, etc.

16. See Augustine, Enarrationes in Psalmos 41.7; De Civitate Dei 11.23; and De Ordine 2, 15, 42.


18. De spectaculis 3.2-3.


21. "nos cantandi in ecclesia" (4.2), "modiand i in ecclesia a more Romanorum" (4.2), and "carmina ecclesiae" (4.12).

22. "carmina religio tet pietati," 4.24; on architecture see 5.21.

23. Admonitio Generalis 79.

24. This was consonant with a growing trend in the Medieval West to idealize the Roman way in all things ecclesiastical, so that to be Christian often meant conforming to Roman usage, including the perceived artistic tastes of the Roman church. For further comment on this matter see Angelus Haussling, Münchskonvent und Eucharistiefeier, Liturgiewissenschaftliche Quellen und Forschungen 58 (Münster: Aschendorff, 1975) 90-96.


27. See, for example, the discussion of this primary norm in Frederick R. McManus, Liturgical Participation: An Ongoing Assessment, in American Essays in Liturgy (Washington, DC: The Pastoral Press, 1988).

28. SC itself begins its discourse on the nature of the liturgy with a soteriological exposition in no. 5, and already in no. 2 frames its discussion of the liturgy in terms of human salvation and sanctification—liturgy = "making the work of our redemption a present actuality."

29. Six of these were enumerated earlier.


31. My field work has convinced me that there can be a perceptible correlation between the quality of the proclaimed Word and the level of the assembly's engagement in the response psalm or acclamation that follows.

32. My own and my students' field work demonstrates that these elements combine in different ways and under different circumstances, but there is not enough data at this time to suggest clear patterns to the combinations.
Music for the Word Should Reveal the Living God

BY PAUL COVINO AND J. MICHAEL MCMAHON

What we seek in choosing repertoire for the liturgy of the word is not simply a way to do the liturgy more beautifully or even more artistically. What is at stake in our approach to ritual music is the presence and action of the living God in these rites. The care and attention that we devote to them can, as the American bishops said in Music in Catholic Worship, either foster and nourish faith or weaken and destroy faith.¹

A paradigm that provides insight into the collection of rites that we know as the “liturgy of the word,” especially for pastoral musicians, was proposed in Edward Foley and Mary McGann in their essay, Music and the Eucharistic Prayer.² In that essay they invite us to consider the relationships among three ritual elements: action, text, and music. Some rites, they observe, incorporate all three elements (the breaking of the bread accompanied by the Lamb of God litany); some have ritual action and music, but no text (a procession accompanied by instrumental music). Some texts and music are used together without any ritual action, e.g. the sung Gloria; while sometimes music is used alone, without any ritual action or text (as at a period of meditation after communion).

Whether used alone, or with text, or with ritual action, or with both text and action, music is part of the rite. In the Constitution on the Sacred Liturgy (#112), the bishops of the Second Vatican Council valued music above any other art because, “as sacred song closely bound to the text, it forms a necessary or integral part of the solemn liturgy.”

Celebrating the Word

The pattern for celebrating the word of God in our liturgy is essentially the same, whether that celebration is part of Sunday Mass, weekday Mass, a baptism or marriage, or communal celebrations of penance and anointing of the sick. Though the pattern remains pretty much the same, the word we celebrate is extraordinarily rich.³ It is the word that goes forth from God to bring the universe into being; it is the word that God speaks to Moses and the prophets, a word of faithfulness and love binding God to the people of the covenant. It is the Word-made-flesh, going forth from God to become one of us. The fourth gospel describes the Word that existed from all eternity, through whom all things were made, who came to make a dwelling place among us. In the liturgy, then, we are called to do more than hear words; we are called to encounter the living Word.

This is the dynamic word that takes shape in our liturgy, feeding all who believe “from the table . . . of God’s word” as we are fed “from the table . . . of Christ’s body.”⁴ Christ is really present in the proclamation of the word, just as he is really present in the eucharist. The proclaimed word is a living encounter with the living God who comes to meet us and converse with us.⁵ The proclamation of God’s saving events is not just a retelling of dead events or even “precious moments” in some long-ago past, nor is it a listing of prescriptions for happy and successful living; this proclamation is a revelation of the God at work now among us, creating, redeeming, and sustaining the people of the covenant, in this gathering of the Christian community. The aim of the liturgy of the word is not to “straighten people out” about doctrinal and moral issues, though such teaching has an important part in Christian life, it is a celebration of the mystery of Christ’s presence among us. If our-celebration of the liturgy (word and sacrament) allows communities to encounter Christ, instead of just hearing about him, then it will draw us all by that presence among us into right belief and goodness of life.

God acts for us, first, in the word that is proclaimed among us. But that word calls the liturgical assembly into action through movement, gestures, words, and song.

³ Covino and McMahon, p. 34

⁴ Covino and McMahon, p. 34

⁵ Covino and McMahon, p. 34
and then by shaping our lives to conform more closely with the Word-made-flesh, who is the Christ. The proclaimed Word always calls for a response from the community to which it is addressed, and our ritual response is “Thanks be to God” (or, after the gospel, “Praise to you, Lord Jesus Christ”). While this acclamation may not seem as important as others, such as the Alleluia that welcomes the gospel, or the major acclamations of the eucharistic prayer, still it calls for the voice of the assembly to ring out strongly in response to the presence of the living God. Singing this acclamation, instead of reciting it, may help our communities to respond to God’s living Word in a stronger and more deliberate fashion.

So the starting point for choosing repertoire is this: Christ is really present and active in the proclamation of the word in the liturgical assembly. As we examine the ways in which ritual actions, texts, and music are used in celebrating the word, we are really looking to see if our ritual practices support our belief in the living encounter of God with the people of faith.

Note that we are not considering the entrance rites in this article. That process of gathering the assembly and getting ready for receiving and celebrating the word and the eucharist is really a separate issue. Many people are still beginning their preparation for worship by thinking about this initial part of the liturgy, but we want to suggest that preparation should begin with the heart of the liturgy of the word—the biblical texts proclaimed and sung—and then move on to the other parts of the ritual.

The Key Issue

We tend to think of the “responsorial psalm” that follows the first reading as our “response” to the reading, but we should understand that it is itself an integral part of the proclamation of that word. The psalm text is a part of Scripture, and like the other biblical texts, it draws us into an encounter with the living Word who is present and active in the assembly. This psalm is called “responsorial” because of its form; it is sung “responsorially,” but it is not the “psalm response.” The repeated response that is attached to or drawn from the psalm text allows the whole assembly to participate actively in proclaiming the psalm but, precisely because it is a proclamation event, the Introduction to the Lectionary (#20) provides that it may also be sung “directly,” that is, with “no intervening response by the community; either
the psalmist or the cantor of the psalm sings the psalm alone as the community listens or else all sing it together.”

Because it is an integral part of the scriptural proclamation, the psalm may be sung from the ambo, the same lectern from which the other scripture texts are proclaimed. This use of the ambo is in keeping with its image as the “table” of God’s word, just as the altar is the “table” of the eucharist.7

The key musical issue, particularly in the liturgy of the word, is how clearly the text, especially the psalm text, which is the one text from the Bible that is usually sung, speaks through the music. That was the issue in the ninth century, when the text was in Latin (at least for the churches of the West) and the music was plainchant. It was still the issue in the seventeenth century, when the
text was still Latin, but the music was complex polyphony. And it is the issue today.

As pastoral musicians sift through the many options available to them for singing the psalm, especially in the responsorial form found in the Lectionary, we have to keep asking ourselves how easily this or that setting of the psalm refrain lends itself to the active singing of the assembly, for it is in singing that refrain that the whole assembly takes up its active part in proclaiming the living word of God. A related question, of course, concerns the musical setting for the psalm text itself. Does the music really foster the proclamation of the text by the psalmist/cantor or by the choir, and allow it to speak clearly to the whole community or, even better, does the setting allow the text to speak even more clearly than a spoken proclamation of the same text? Does a chant setting, for example, allow for expression of the wide range of emotion that is characteristic of the psalms? Does a more lyrical setting, on the other hand, interpret a psalm text improperly, by softening and even deadening its strong emotion? Does the musical setting allow the words of the psalm to be understood easily by the assembly to whom it is proclaimed?

The framers of the Lectionary for Mass worked very hard to ensure that singing the psalm would be possible for communities of even very limited musical resources. That is why, in addition to the proper psalm assigned for each set of scriptural texts, they also provided “common” psalms for use through particular seasons and in Ordinary Time. There are also a number of common responses, which may be used with the proper psalm texts.

Some commentators have encouraged the use of these common psalms or responses to foster familiarity with the psalms and to make the assembly’s participation as easy as possible. Others have argued that use of the appointed proper psalm is more in keeping with the desire expressed in the Constitution on the Sacred Liturgy (#51) that the “treasures of the Bible . . . be opened up more lavishly, so that a richer share in God’s word may be provided for the faithful.” It may also be argued that the brevity of most of the refrains makes it quite easy for most communities to sing a different response each week. There is still a decided division of opinion on this issue.

What ministries are involved in proclaiming the psalm? The liturgical documents speak of the assembly and the psalmist or the cantor.8 The role of the assembly is to listen attentively, with open hearts and minds, to the proclamation of the psalm and to join in singing the refrain when the psalm is sung responsorially, or to join in singing the entire psalm when it is sung straight through. Direct or responsorial singing of the psalm allows the whole community to take an active part in the proclamation of the word, while “direct” singing of the text by the cantor alone does not allow for such participation.

The documents speak of the psalm being sung “as a rule” by the psalmist or “the cantor of the psalm,” that is, it may be sung by the one who is leading the singing of the assembly throughout the liturgy, or it may be sung by another singer whose only role is the proclamation of the psalm. Nowhere in the liturgical documents is it suggested that the psalm be sung by the choir. This silence concerning choral proclamation is in keeping with the notion of the psalm as a proclamation event, in which priority is given to the text—best rendered by a single voice—over the musical setting.

Proclaiming the Gospel

In the proclamation of the gospel, more than in any other part of the liturgy of the word, the three elements of ritual action, text, and music are used together to form one ritual proclamation event. The ritual action is far more clearly tied to the text and music, as the assembly stands while incense and candles are carried ahead of the gospel book to the ambo or into the midst of the assembly, and the solemn Alleluia is sung by all.

Over the past twenty-five years of celebrating the reformed Order of Mass, pretty much everyone has learned that the Alleluia is never said; it is always sung.9 We have embraced this practice, but we have been a little slower to embrace other parts of the rite, such as the ritual gestures involved in a gospel procession, or the singing of the dialogue with the deacon or priest before and after the gospel proclamation. The Introduction to the Lectionary (#17) encourages that these be sung, even if the text of the gospel itself is not going to be sung, “in order that the assembly may also sing its acclamations. This is a way both of bringing out the importance of the gospel reading and of stirring up the faith of those who hear it.”

Such attention to the manner of proclaiming the gospel is based on the principle that “the reading of the gospel is the high point of the liturgy of the word,”10 just as the
eucharistic prayer is the high point of the entire eucharistic celebration. In fact, some of the same ritual elements are used in proclaiming both texts: acclamations sung by the whole assembly; dialogues between the minister and the rest of the assembly; the use of incense and candles; the posture of standing. In both the gospel proclamation and the eucharistic prayer the community affirms the living and active presence of Christ among us.

The Pivot of the Liturgy

The liturgy of the word turns on the pivot of the homily. In this ritual activity—a text without music (usually) or additional ritual action—the faithful are led by the preacher from the proclamation of the paschal mystery in the biblical texts to its celebration in the eucharist. The homily leads the catechumens away from the table of the word to a deeper reflection on Christ’s presence in and through the word; it leads the rest of the assembly into an affirmation of its faith and into prayer. In short, the homily is more than an explanation of the readings; it is a summons to open our eyes to the mystery of Christ present among us in the proclamation of the word and an invitation to be transformed by that presence.

The act of sending forth the catechumens, when they are present at Mass, allows the rest of the assembly to take an active part each week in their preparation for initiation. Catechumens have reported the enormous support that they experience from coming before the community each Sunday to be prayed over and to be sent forth with the community’s blessing and music (either instrumental music or a brief refrain sung by the assembly). Other members of the community have acknowledged their sense of responsibility for the formation of catechumens when they take part in the dismissal ritual.

The recitation of the creed often lacks the character of a real profession of a deeply reverenced statement of our common faith. At the very least, parish liturgy teams might devote some attention to a slower, more thoughtful recitation of this text, which is so important that it is presented to catechumens as a gift from the community in a formal ritual just weeks before their baptism. The General Instruction of the Roman Missal (§44) says that, when the profession of faith is sung, it is ordinarily sung by the whole assembly, either together or in alternation. Composers have not devoted much attention to musical settings for this text; the most successful settings are responsorial. Still, it would be appropriate to sing the baptismal creed during the Easter season as part of the community’s mystagogy or as a way to continue the celebration of the Easter sacraments.

The liturgy of the word concludes with the general intercessions. This prayer involves no ritual action, only text and music. Musically, the intercessions may be prayed in any of three ways: with a spoken intercession and a sung response; with sung intercessions and a sung response; or with sung intercessions followed by a responsive silence. The involvement of the whole assembly in the general intercessions is extremely important, because this is a priestly prayer of the Christian community.
The assembly's response, whether spoken, sung, or silent, is the prayer; the intercession, sung or spoken by the deacon, cantor, or reader, is the invitation to that prayer. Using music with the text of the response is a concrete way to emphasize the importance of the assembly's priestly prayer for the well-being of the church and the rest of the world.

The general intercessions are by their nature general, but that does not preclude individuals from proposing intentions for the community's prayer, even during the act of making the prayer. There are several ways this might be done: by a period of silence woven into the intercessions, in which all might reflect on particular intentions for our prayer; by a short period in appropriate intercessions (or even in each intercession) during which people may speak their personal intentions aloud, together; or by inviting additional petitions to be spoken one by one, to each of which the community would respond with a spoken or sung response. This last method, of course, is difficult in a large assembly, but it is appropriate in a small community in which each person may hear what is said and in which there are not likely to be a large number of petitions.

Making a Difference

Here are some suggestions about ways in which pastoral musicians and parish clergy may begin to make a difference in the ways their communities celebrate and understand the liturgy of the word.

First, of course, every minister involved in the celebration of God's word—cantors, psalmists, readers, deacons, priests, bishops, directors of music ministries, choir members—should themselves be more deeply formed by the word of God. As servants of the word, who foster the encounter of the living Christ with the whole community, we ourselves need to be full of God's word. All of us involved in preparing the community's liturgy should also allow the biblical readings to be the touchstones for our preparation of liturgical seasons and celebrations. This is not to suggest a return to thematic planning for the liturgy; rather, it is an echo of the principle that the celebration of the word is integral to the whole celebration, and that the preparation of homilies, texts, music, and environment should be imbued with the spirit of the word proclaimed in the assembly.

Presiders can make an enormous difference in the ritual celebration by visibly and prayerfully listening to the word as it is being proclaimed—body turned toward the reader, eyes fixed on the action, ears and heart open to receive God's living word. Since presiders are part of the liturgical assembly, they should also join the rest of the community in wholehearted participation in the psalm, gospel acclamation, profession of faith, general intercessions, and the periods of silence. Finally, surveys have shown again and again that people are hungry for a nourishing word in the homily, so it would be hard to think of any effort by presiders and deacons that would yield greater fruit than a renewal of preaching.

Pastoral musicians might do three things to make a concrete difference in the way their parishes celebrate the word. The first is to offer gentle support and positive feedback to the other ministers of the word. Our genuine care for them can encourage them to sing parts they may not be accustomed to singing. Second, pastoral musicians can develop the ministry of psalmist, finding a few singers in their community whose primary function is the proclamation of the psalm. The responsorial psalm is a sung proclamation of a biblical text. If possible, it should be sung from the same place at which the other texts of the Bible are proclaimed. Third, we can emphasize and strengthen the community's response to the general intercessions. Because this response expresses the community's priestly role of offering prayer for the needs of the church and the rest of the world, it needs greater emphasis than it has so far received. Singing the response, or allowing a moment of deep, silent prayer after each attention is announced, would be a concrete way to foster this priestly role of the community.

Each of us, convinced of the presence of the living Word among us, should do all that is possible to reveal that presence in the liturgy of the word, to rejoice in Christ's presence with us, and to allow the word to send us forth in witness and mission.

Notes

5. See ibid.
7. See the *General Instruction of the Roman Missal* #8: "In the Mass the name of God's word and of Christ's body is laid for the people of God to receive from it instruction and food."
8. See the *General Instruction of the Roman Missal* #36, 90; *Introduction to the Lectionary for Mass* (1981) #20, 56.
9. Note that the *Introduction to the Lectionary* does not suggest omitting the *Alleluia*. Quite simply, the principle is that this acclamation is always used, and it is always sung. The *Introduction* (#23) says: "The *Alleluia* or verse before the gospel must be sung and during it all stand. It is not to be sung only by the cantor who intones it or by the choir, but by the whole congregation together."
10. *Introduction to the Lectionary* #13.
11. The *Rite of Christian Initiation of Adults* and the *Book of Blessings* provide a number of texts for blessing catechumens.
12. This directive is notably absent from the 1981 *Introduction to the Lectionary for Mass*.
13. See the *General Instruction of the Roman Missal* #45: "In the general intercession or prayer of the faithful, the people, exercising their priest function, intercede for all humanity."

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What Are All Those Children’s Choirs Singing?

BY MICHAEL WUSTROW

More and more people in the United States are hearing a children’s choir singing at Mass on Sunday morning. In light of continuing budget cuts for many elementary and secondary schools, which lead almost inevitably to cuts in school music programs, churches are once again becoming what they once were: the primary music educators in our society. One way they are assuming this educational role is by sponsoring a children’s choir. Many parishes have choirs for children who are as young as three years old; others offer separate choirs for boys and girls; and still others have a youth choir of high school age students singing SATB music. The increasing number of children’s and youth choirs is a growing force that strengthens the ability of our young people to share a “full, active, conscious participation” in liturgy.

As the number of these choirs grows, so does the repertoire written and published for them. Did you ever wonder what kind of music such choirs are singing? Did you ever wonder what kind of music is available for them to sing? The answer to that second question depends on a number of factors. One key component in choosing music for a children’s choir that will be a fulfilling experience for the choir (despite the director’s occasional frustrations) is the choir director’s ability to choose the right music that meets the needs of the moment. The music should be worthy of the musician’s time and efforts, it should engage the singers.

Mr. Michael Wustrow is associate director of music at Saint Agnes Cathedral, Rockville Centre, New York.

Repetoire for the Incarnation Season

ADVENT

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<thead>
<tr>
<th>Title</th>
<th>Composer</th>
<th>Publisher</th>
<th>Code</th>
<th>Voicing</th>
</tr>
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<tbody>
<tr>
<td>Advent Message</td>
<td>M. How</td>
<td>Boosey &amp; Hawkes</td>
<td>OCTWO161</td>
<td>2 part</td>
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<tr>
<td>An Advent Carol</td>
<td>Jody Lindh</td>
<td>Chor. Guild</td>
<td>CGA 648</td>
<td>Unison</td>
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<td>Call to Advent</td>
<td>J. Williams</td>
<td>Hope</td>
<td>A 516</td>
<td>Unison</td>
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<td>Child’s Advent Prayer</td>
<td>R. Currie</td>
<td>GIa</td>
<td>G 2994</td>
<td>Unison/opt. handbells</td>
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<tr>
<td>Come, Lord Jesus</td>
<td>F. Schubert</td>
<td>Augsburg</td>
<td>11-2431</td>
<td>2 part</td>
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<tr>
<td>Come, Thou Long-</td>
<td>Rameau/Nelson</td>
<td>Augsburg</td>
<td>11-0301</td>
<td>Unison/violin</td>
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<tr>
<td>Expected Jesus</td>
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<td>Come to the River Jordan S. Larson</td>
<td>AMSI</td>
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<td>Come to Us Lord Jesus</td>
<td>H. Hopson</td>
<td>Chor. Guild</td>
<td>CGA 449</td>
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<td>Comfort Ye My People</td>
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<td>Singing</td>
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<td>First Sunday in Advent</td>
<td>B. N. Maeker</td>
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<td>He is Coming</td>
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<td>Happy Advent, Glad</td>
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<td>New Year</td>
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<td>He Is Coming</td>
<td>Delmonte</td>
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<td>Morning Star</td>
<td>J. Kemp</td>
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<td>‘Neath Vine and Fig Tree</td>
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<td>O Come, O Come,</td>
<td>N. Sleeth</td>
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<td>Immanuel</td>
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<td>Prepare Ye</td>
<td>K. T. Shovic</td>
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<td>Rejoice Greatly</td>
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<td>Rejoice in the Lord</td>
<td>R. Gieske</td>
<td>Morning Star</td>
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<td>Star, A Song, A</td>
<td>H. Hopson</td>
<td>Chor. Guild</td>
<td>CGA 167</td>
<td>Unison</td>
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<td>The Advent of Our God R. Leaf</td>
<td>Augsburg</td>
<td>Boosey &amp; Hawkes</td>
<td>OCTB6256</td>
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<td>The Angel Gabriel</td>
<td>J. R. Howell</td>
<td>Chor. Guild</td>
<td>11-9560</td>
<td>Unison</td>
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<tr>
<td>To You, O Lord, I Lift</td>
<td>R. Nelson</td>
<td>Concordia</td>
<td>98-2928</td>
<td>Unison/2 part/inst./handbells</td>
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<td>My Soul</td>
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<tr>
<td>Waiting Carol, A</td>
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<td>CGA 555</td>
<td>Unison/2 part/inst./handbells</td>
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<td>Zechariah’s Song</td>
<td>D. A. White</td>
<td>Chor. Guild</td>
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CHRISTMAS

<table>
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<th>Publisher</th>
<th>Code</th>
<th>Voicing</th>
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<tbody>
<tr>
<td>A Boy Is Born</td>
<td>W. Jordan</td>
<td>Chor. Guild</td>
<td>CGA 472</td>
<td>2 part</td>
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<tr>
<td>A Carol for Christmas</td>
<td>M. Cladwell</td>
<td>Word</td>
<td>CS 2948</td>
<td>2 part</td>
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as well as the assembly at some level, and it should be musically, liturgically, and pastorally appropriate for the particular liturgy in which it is used.

Before hunting for the “ideal” anthem that meets all of these requirements, directors should also have a clear understanding of the abilities of children in the age group they are conducting, a sense of this particular choir’s past musical experience, and a set of goals (both liturgical and musical) which the selected piece of music can help accomplish. Gauging the abilities and potential of young singers with some accuracy is, of course, one of the most difficult and yet most important steps in building a successful children’s choir.

In preparing this article, I have asked several choir directors to list the anthems that they have found successful, as a way of beginning to develop a basic common repertoire. No choir will want to sing everything on this list, but every group should find something new that meets its needs. Explore the possibilities presented here to see if you can find that new gem that will shine God’s light brightly onto the hearts of all.

### Gauging the abilities and potential of young singers with some accuracy is, of course, one of the most difficult and yet most important steps in building a successful children’s choir.

Each piece is listed in an appropriate category (Incarnation—Advent, for instance), and the titles in each category are arranged alphabetically. Additional information for each piece includes the composer, publisher, publisher’s identification number, and voicing.

### Contributing Choir Directors

The directors who contributed items to this listing conduct choirs of various ages and abilities. The description given here of the choirs with which they work is intended to offer some perspective on the repertoire they suggest.

Rob Glover works at St. Therese Parish in Deep Haven, MN, cooperating with several other directors to conduct three choirs: a preschool choir (ages 3-5), a group of singers from kindergarten

<table>
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<tr>
<th>A Winter Night</th>
<th>J. Erickson</th>
<th>Chor. Guild</th>
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<tr>
<td>Boy Child of Mary</td>
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<td>Hinshaw</td>
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<td>Carol of the Angels</td>
<td>R. Dirksen</td>
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<td>Carol of the Outcast</td>
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<td>Carols with Orff Acc.</td>
<td>Burton</td>
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<td>Unison/2 part/Orff</td>
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<td>Child of Our Dreams</td>
<td>M. Haugen</td>
<td>GIA</td>
<td>G 2951</td>
<td>2 part/keyboard/tr.</td>
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<td>Christmas Dance of the Shepherds</td>
<td>Z. Kodaly</td>
<td>Europe-Amer.</td>
<td>UE10878NJ</td>
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<td>Christmas Greeting</td>
<td>M. How</td>
<td>Boosey &amp; Hawkes</td>
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<td>Come Join the Angels Singing</td>
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<td>Flammer</td>
<td>E5195</td>
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<td>Come Running, You Shepherds</td>
<td>M. Stultz</td>
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<td>D. Wagner</td>
<td>H. W. Gray</td>
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<td>G. F. Handel</td>
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<td>Boosey &amp; Hawkes</td>
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<td>I Saw Three Ships</td>
<td>J. Rutter</td>
<td>Oxford</td>
<td>42,463</td>
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<td>Japanese Christmas Carol</td>
<td>Lee</td>
<td>H. W. Gray</td>
<td>GCMR2767</td>
<td>Unison</td>
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<tr>
<td>Jesus Child</td>
<td>J. Rutter</td>
<td>Oxford</td>
<td>156</td>
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<tr>
<td>Joseph’s Lullaby</td>
<td>K. Keil</td>
<td>Chor. Guild</td>
<td>CGA 599</td>
<td>Unison</td>
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<tr>
<td>Maria Walks Amid the Thorn</td>
<td>D. Cherwien</td>
<td>Chor. Guild</td>
<td>CGA 597</td>
<td>Unison</td>
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<tr>
<td>On Christmas Morning C. Schalk</td>
<td>Concordia</td>
<td>98-2736</td>
<td>Unison/C instr./hells</td>
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<tr>
<td>Seven Joys of Mary Shepherds Awake</td>
<td>G. Smith</td>
<td>Novello</td>
<td>17362</td>
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<tr>
<td>Star Carol</td>
<td>J. Rutter</td>
<td>Oxford</td>
<td>U133</td>
<td>Unison/2 part</td>
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<tr>
<td>The Season to Sing</td>
<td>D. Peterson</td>
<td>Chor. Guild</td>
<td>CGA 600</td>
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<tr>
<td>This Little Babe</td>
<td>B. Britten</td>
<td>Boosey &amp; Hawkes</td>
<td>5138</td>
<td>Unison/2 part/opt. fl.</td>
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<tr>
<td>Three Christmas Songs</td>
<td>Williams</td>
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<td>98-2136</td>
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<tr>
<td>Tiny Child</td>
<td>C. Murray</td>
<td>Curtis</td>
<td>8211</td>
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<td>Virgin Mary Had a Baby Boy</td>
<td>H. Hopson</td>
<td>Chor. Guild</td>
<td>CGA 627</td>
<td>Unison/2 pt.</td>
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<td>We Look for the Star</td>
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<td>Chor. Guild</td>
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<td>Welcome Dearest Jesus H. Kemp</td>
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<td>Winter Heavens Opened D. Hruby</td>
<td>Chor. Guild</td>
<td>CGA 194</td>
<td>Unison/C instr./opt. fc</td>
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### EPIPHANY

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<tr>
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<tbody>
<tr>
<td>Brightest and Best</td>
<td>M. Archer</td>
<td>Mayhew Bodt</td>
<td>KY 1007</td>
<td>2 part</td>
</tr>
</tbody>
</table>
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#### LENT

<table>
<thead>
<tr>
<th>Title</th>
<th>Composer</th>
<th>Publisher</th>
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<tr>
<td>A Lenten Love Song</td>
<td>H. Kemp</td>
<td>Chor. Guild</td>
<td>CGA 486</td>
<td>Union</td>
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<tr>
<td>A Lenten Prayer</td>
<td>A. Saleri</td>
<td>GIA</td>
<td>G 3427</td>
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<tr>
<td>Begone, Satan</td>
<td>J. Bender</td>
<td>Concordia</td>
<td>98-1848</td>
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<td>Bless the Lord, O My Soul</td>
<td>R. W. Henderson</td>
<td>Nashaw</td>
<td>HMC 1171</td>
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<td>Create in Me a Clean Heart</td>
<td>P. Bouman</td>
<td>Concordia</td>
<td>98-1143</td>
<td>Unison</td>
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<td>Day by Day</td>
<td>M. How</td>
<td>BSCM-GIA</td>
<td>G 4179</td>
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<td>God So Loved the World</td>
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<td>AMSI</td>
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<td>Willow Tree</td>
<td>H. Gerike</td>
<td>GIA</td>
<td>G 2767</td>
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<td>Improperium</td>
<td>McN. Robinson</td>
<td>GIA</td>
<td>G 3000</td>
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<td>R. Benger</td>
<td>Robertison</td>
<td>75162</td>
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<tr>
<td>Lenten Proclamation</td>
<td>J. Chepponis</td>
<td>GIA</td>
<td>G 2761</td>
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<td>Lift Up Your Heads</td>
<td>J. Marshall</td>
<td>Hirshaw</td>
<td>HMC 972</td>
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<td>Litany to the Holy Spirit</td>
<td>P. Harford</td>
<td>Oxford</td>
<td>U 37</td>
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<td>O Hear Us, Lord</td>
<td>A. Piccolo</td>
<td>RSCM</td>
<td>261</td>
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<tr>
<td>O Lord God</td>
<td>P. Buck</td>
<td>Novello</td>
<td>29 0194 03</td>
<td>2 part</td>
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<tr>
<td>O Lord Most Merciful</td>
<td>C. Franck</td>
<td>ECS</td>
<td>1571</td>
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<tr>
<td>Pray for Love</td>
<td>S. Johnson</td>
<td>Kips</td>
<td>6130</td>
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<td>When I Survey the</td>
<td>M. Archer</td>
<td>Kevin Mayhew</td>
<td>5101016</td>
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<td>Wondrous Cross</td>
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#### EASTER

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<td>All Shall Be Well</td>
<td>L. Larson</td>
<td>ECS</td>
<td>4261</td>
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<tr>
<td>An Easter Carolion</td>
<td>W. L. Beck</td>
<td>Oxford</td>
<td>94.503</td>
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<tr>
<td>An Easter Greeting</td>
<td>M. How</td>
<td>Robertson</td>
<td>312-41257</td>
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<td>Break Forth in Joyful Song</td>
<td>R. Leaf</td>
<td>AMSI</td>
<td>255</td>
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<td>Christ Is Risen!</td>
<td>W. Wold</td>
<td>Chor. Guild</td>
<td>CGA428</td>
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<tr>
<td>Come, Enjoy God's Festive G. P. Telemann</td>
<td>Augsburg</td>
<td>11-2443</td>
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<td>Easter Is Come</td>
<td>A. Lovelace</td>
<td>Augsburg</td>
<td>11-2513</td>
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<tr>
<td>Gaudeamus Hodie</td>
<td>N. Sleeth</td>
<td>C. Fischer</td>
<td>CM 7776</td>
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<tr>
<td>My Spirit Rejoices</td>
<td>Bach, Hruby</td>
<td>Augsburg</td>
<td>11-0335</td>
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<td>Peace Be with You</td>
<td>J. Bender</td>
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<td>98-2086</td>
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<td>Rejoice, O Queen of Heaven C. Andrews</td>
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<td>G 1537</td>
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<td>Sing with Joy!</td>
<td>J. Hunnicutt</td>
<td>GIA</td>
<td>G 2285</td>
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<tr>
<td>Sing, O Sing</td>
<td>C. Curtright</td>
<td>Chor. Guild</td>
<td>CGA 191</td>
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<td>Thanks Be to God</td>
<td>P. Bouman</td>
<td>Concordia</td>
<td>98-2342</td>
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<td>That Easter Day with Joy M. Praetorius</td>
<td>Chor. Guild</td>
<td>CGA 385</td>
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<tr>
<td>Walk Softly in Springtime H. Hopson</td>
<td>Morning Star</td>
<td>50-4501</td>
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<td>We Walked down the Road R. E. Kreutz</td>
<td>Chor. Guild</td>
<td>CGA 262</td>
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<tr>
<td>We Know That Christ Is Raised R. A. Nelson</td>
<td>Augsburg</td>
<td>11-0318</td>
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<td>Raised</td>
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#### ASCENSION

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<tbody>
<tr>
<td>Let Songs of Praise Fill the Sky</td>
<td>Bach/Klammer</td>
<td>GIA</td>
<td>G 3003</td>
<td>Unison/violin/cello</td>
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<tr>
<td>The Lord Is Ascended</td>
<td>L. Sowerby</td>
<td>Oxford</td>
<td>A 164</td>
<td>2 part</td>
</tr>
</tbody>
</table>

Through second grade, and a choir of students in grades three to six. Each of these groups has about twenty-five members.

Lee Gwozdz and Greg Labus are co-directors at Corpus Christi Cathedral in Corpus Christi, TX. They have a children’s choir (for children in grades one through three) and a group known as the “Cathedral Choristers” (grades four through seven).

David Nastal is the director of music at Our Lady of Mt. Carmel Church in Newport news, VA, where he has a graded choir program for more than one hundred singers in grades two through eight.

Glen Schuster is from St. Bernard’s Church in Madison, WI, where he directs a twenty-voice choir drawn from grades two to six.

Michael Wustrow, the associate director of music at St. Agnes Cathedral in Rockville Centre, NY, works with Music Director Michael Bower to conduct a sixty-voice girls’ choir and a thirty-five-voice boys’ choir. The choristers come from grades four through twelve.

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AMSI Art Masters Studio, Inc., 2710 Nicollet Avenue So., Minneapolis, MN 55408-1696.
Augsburg Augsburg Fortress Publishers, 426 S. Fifth Street, PO Box 1209, Minneapolis, MN 55440. (612) 330-3500.
Beckenhorst Beckenhorst Press, PO Box 14273, Columbus, OH 43214.
Belwin CPP-Belwin, 15800 N. 48th Avenue, Miami, FL 33014. (305) 620-1500.
Fred Bock—see Alexandria
Boosey & Hawkes Boosey & Hawkes, Inc., 52 Cooper Square, 10th Floor, New York, NY 10003. (212) 979-1090.
Broadman Broadman Press, c/o Genovox, 127 Ninth Avenue North, Nashville, TN 37234.
Chor. Guild Choristers Guild—see Lorenz
Concordia Concordia Publishing, 3558 S. Jefferson, St. Louis, MO 63118-3968. (314) 268-1052.
Curtis Curtis Music Press—see Kjos
ECS E. C. Schirmer Music Co., 138 Ipswich Street, Boston, MA 02120.
Europe-Amer. European American Music, Box 850, Valley Forge, PA 19482.
C. Fischer Carl Fischer, Inc., 62 Cooper Square, New York, NY 10003.
J. Fischer—see Belwin
Flammer Harold Flammer—see Shawnee

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GIA GIA Publications, Inc. 7404 S. Mason Avenue, Chicago, IL 60638. (800) GIA-1358.
H. W. Gray—see Belwin
Hinshaw Hinshaw Music Co., Box 470, Chapel Hill, NC 27514. (919) 933-1691.
Hope Hope Publishing Co., 380 S. Main Place, Carol Stream, IL 60188. (800) 323-1049.

Holy Spirit/Pentecost

<table>
<thead>
<tr>
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<td>Be Filled with the Spirit</td>
<td>R. Nelson</td>
<td>Augsburg</td>
<td>11-1733</td>
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<td>Come Holy Spirit</td>
<td>Young</td>
<td>Presser</td>
<td>312.4046</td>
<td>Unison</td>
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<tr>
<td>Come Down, O Love Divine Roy Chisolm</td>
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<td>Novello</td>
<td>17340</td>
<td>Unison</td>
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<tr>
<td>Come, Let Us All This Day J. S. Bach</td>
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<td>RSCM</td>
<td>244</td>
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<tr>
<td>The Day of Pentecost</td>
<td>H. Hopson</td>
<td>Chor. Guild</td>
<td>CGA 356</td>
<td>Unison</td>
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<tr>
<td>Give Us Love</td>
<td>P. Whitaker</td>
<td>Shawnee</td>
<td>PA 2021</td>
<td>Unison</td>
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<tr>
<td>Holy Spirit, Ever Dwelling M. Sedio</td>
<td></td>
<td>Morning Star</td>
<td>50-5750</td>
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<tr>
<td>Murmuring Dove, The</td>
<td>S. W. McBee</td>
<td>Concordia</td>
<td>98-2757</td>
<td>Unison/Orff</td>
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<tr>
<td>Sing &amp; Dance, Children of God</td>
<td>M. Bedford</td>
<td>Hinshaw</td>
<td>HMC 379</td>
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<tr>
<td>Spirit Boundless</td>
<td>B. A. Ramseb</td>
<td>Augsburg</td>
<td>11-0327</td>
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Psalm-Based Anthems

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<tr>
<td>Bless the Lord, O My Soul (103)</td>
<td>R. W. Henderson</td>
<td>Hinshaw</td>
<td>HMC 1171</td>
<td>Unison</td>
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<tr>
<td>Brother James's Air (23)</td>
<td>G. Jacob</td>
<td>Oxford</td>
<td>44.047</td>
<td>2 part</td>
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<tr>
<td>Cry Out with Joy</td>
<td>C. Walker</td>
<td>Oxford</td>
<td>E 136</td>
<td>Unison</td>
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<tr>
<td>God Be Merciful to Us (67)</td>
<td>P. Bouman</td>
<td>Concordia</td>
<td>98-2471</td>
<td>2 part</td>
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<tr>
<td>God Is Our Hope (46)</td>
<td>J. Bertalot</td>
<td>Chor. Guild</td>
<td>CGA 444</td>
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<tr>
<td>I Lift Up Mine Eyes (121)</td>
<td>P. Bouman</td>
<td>Boosey &amp; Hawkes</td>
<td>OCT-6550</td>
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<td>Jubilate Dec (100)</td>
<td>D. Wood</td>
<td>Augsburg</td>
<td>11-1646</td>
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<td>Lord, Create Me in a CleanSchutz/McAtee Heart (51)</td>
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<td>DMC 3091</td>
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<tr>
<td>Non Nobis, Domine (115)</td>
<td>Byrd/Wagner</td>
<td>Belwin</td>
<td>BSC00122</td>
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<tr>
<td>Psalm 23</td>
<td>S. B. Owens</td>
<td>Augsburg</td>
<td>11-4614</td>
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<tr>
<td>Psalm 98</td>
<td>J. Marshall</td>
<td>Chor. Guild</td>
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<tr>
<td>Psalm 100</td>
<td>R. Clausen</td>
<td>Mark Foster</td>
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<tr>
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<td>R. W. Henderson</td>
<td>Hinshaw</td>
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<td>A. Lovelace</td>
<td>Chor. Guild</td>
<td>CGA 361</td>
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<td>Psalm 133</td>
<td>A. Tindall</td>
<td>Augsburg</td>
<td>11-4619</td>
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<td>Boosey &amp; Hawkes</td>
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<td>Rejoice in the Lord (33, 118)</td>
<td>J. Nares</td>
<td>RSCM</td>
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<td>Save Me, O God (54)</td>
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<td>Boosey &amp; Hawkes</td>
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<td>Sing and Rejoice (148)</td>
<td>T. Mitchell</td>
<td>Chor. Guild</td>
<td>CGA 584</td>
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<td>Sing to the Lord (30)</td>
<td>S. B. Owens</td>
<td>Augsburg</td>
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<td>Sing to the Lord a New Song S. Poorman</td>
<td>Belwin</td>
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<td>The Lord Is My Shepherd (23)</td>
<td>N. Sleeth</td>
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<td>Unison/Orff</td>
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<td>The Lord Is My Shepherd (23)</td>
<td>M. Wise</td>
<td>Novello</td>
<td>NEM 27</td>
<td>Unison</td>
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<td>The King of Love (23)</td>
<td>M. Williamson</td>
<td>Boosey &amp; Hawkes</td>
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General Anthems

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<tr>
<td>All Come, Sing Alleluia</td>
<td>M. Jothen</td>
<td>Beckenhorst</td>
<td>BP 1052</td>
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<tr>
<td>All Good Gifts</td>
<td>N. Sleeth</td>
<td>Sacred Music</td>
<td>S 5784</td>
<td>2 part</td>
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<tr>
<td>All Things Bright &amp; Beautiful</td>
<td>J. Rutter</td>
<td>Hinshaw</td>
<td>HMC 663</td>
<td>2 part</td>
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<tr>
<td>Alleluia</td>
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<td>Alleluia, Come Let Us Sing</td>
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<tr>
<td>Alleluia, Lullaby</td>
<td>J. Carlson</td>
<td>Sacred Music</td>
<td>S 8873</td>
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<td>Ave Verum Corpus</td>
<td>G. Fauré</td>
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<td>860</td>
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<tr>
<td>Basha Haba-a</td>
<td>Hiram/Leck</td>
<td>Posthorn</td>
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<tr>
<td>Be Filled with the Spirit</td>
<td>R. A. Nelson</td>
<td>Augsburg</td>
<td>11-1733</td>
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<tr>
<td>Behold, God Is</td>
<td>J. Lindh</td>
<td>Conradia</td>
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<td>Best of All Friends</td>
<td>K. L. Scott</td>
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<td>Bless the Lord, All Nations Caldara/Burckhardt Morning Star</td>
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Pastoral Music • February-March 1995
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<td>Come on Down, Zacchaeus R. Leaf</td>
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<tr>
<td>Come Today with Jubilant R. Leaf</td>
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<tr>
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<td>Creation Song</td>
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<tr>
<td>Da Pacem, Domine</td>
<td>M. Franck</td>
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<td>Ego Sum Panis Vivus</td>
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<td>Ego Sum Panis Vivus</td>
<td>P. Martini</td>
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<td>Fairest Lord Jesus</td>
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<tr>
<td>Flocks in Pasture Green</td>
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<td>For the Beauty of the Earth J. Ferguson</td>
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<td>For the Beauty of the Earth C. Hampton</td>
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<td>God Is Our Hope</td>
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<tr>
<td>God of Beauty</td>
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<td>God of Great/Good of Small N. Sleeth</td>
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<td>Mozart/Lovelace Chor. Guild</td>
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<td>He Shall Feed His Flock</td>
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<td>I Am the Vine</td>
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<td>M. Ernst</td>
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<td>In Remembrance</td>
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<td>Jesu, Joy of Man's Desiring J. S. Bach</td>
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<td>Jesus' Hands Were Kind Hands</td>
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<td>Jesus My Shepherd</td>
<td>J. Leavitt</td>
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<td>Jubilate!</td>
<td>C. Curtright</td>
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<td>Let the Children Sing</td>
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<td>Let the Whole Creation Cry, R. Leaf</td>
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<td>Like as a Father</td>
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<td>Lord Bless You &amp; Keep You! Rutter</td>
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<td>Lord, I Lift My Soul</td>
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<td>Love of God, The</td>
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<td>My Faith</td>
<td>R. Leaf</td>
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<td>My Heart Rejoices in the Lord</td>
<td>J. Hornman</td>
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<td>My Jesus Is My Lasting Joy</td>
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<td>Mustard Seed, A</td>
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<td>Non Nobis, Domine</td>
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<td>Belwin</td>
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<td>O God, Whom Saints &amp; Angels</td>
<td>A. Walker</td>
<td>RSCM A 428</td>
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Morning Star  Morning Star Music, 2117 59th Street, St. Louis, MO 63110-2807. (314) 647-2117.
Novello—see Presser
OCP  OCP Publications, 5336 NE Hassalo, Portland, OR 97213. (800) 548-8749.
Oxford  Oxford University Press, Music Department, 200 Madison Avenue, New York, NY 10016. (212) 679-7300.
Presser  Theodore Presser Company, Presser Place, Bryn Mawr, PA 19010. (215) 525-3636.
RSCM  Royal School of Church Music, Addington Palace, Croydon, Surrey, United Kingdom.
RSCM/GIA  See GIA.
Sacred Music  The Sacred Music Press—see Lorenz
Schmitt  Schmitt, Hall I McCready Co., 88 Tenth Street, Minneapolis, MN 55403.
Shawnee  Shawnee Press, 1 Waring Drive, Delaware Water Gap, PA 18327. (800) 962-8584.
Thompson  Gordon V. Thompson, Ltd.—see Oxford
Walton  Walton Music Corporation, 170 NE 33rd Street, Ft. Lauderdale, FL 33334.
Word Word, Inc., PO Box 1790, Waco, TX 76703

<table>
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<td>Morning Star</td>
<td>80-575</td>
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<td>Oh Love, How Deep</td>
<td>S. E. Fullenwieder</td>
<td>Morning Star</td>
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<td>Praise the Lord Our God</td>
<td>W. A. Mozart</td>
<td>Fred Bock</td>
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<td>11-1745</td>
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<td>J. Shepherd</td>
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Reviews

Keyboard

Keyboard Improvisation for the Liturgical Musician


Jeanne Cotter has provided a useful tool for liturgical musicians who wish to expand their improvisational keyboard skills. Her workbook, accompanied by cassette tapes, moves from the fundamentals of music theory to practical exercises in improvisation, drawing on examples in the liturgical repertoire.

Topics covered include harmonic theory, techniques for embellishing melodies and accompaniment figures, rhythmic variations, as well as the importance of musicianship and the role of the piano in worship.

Experienced, trained pastoral musicians will be challenged to incorporate additional improvisational techniques into their playing, and those with moderate training will find a valuable resource for music theory and development of their skills.

Carol Fagan

Weddings

United As One: Liturgical Music for Weddings

Various composers. Two Vols. OCP Publications. Accompaniment book for each volume (9297GC and 9749GC), $7.95 each; stereo cassette for each volume (9298GC and 9750GC), $9.95.

In these two volumes, OCP offers a large collection of wedding music. Volume 1 employs music by such composers as Owen Alstott, Randall DeBruyn, Pastoral Music • February-March 1995 David Haas, James Hansen, Bob Hurd, and Gregory Norbet. Volume 2 contains the music of Jaime Cortez, Stephen Dean, Bernadette Farrell, Bob Hurd, Paul Inwood, Fintan O’Carroll, M. D. Ridge, Dan Schutte, and Christopher Walker.

Most of the pieces are written in the refrain-verse style. The texts are generally stronger than the musical settings. The music in Volume 2 is more varied and even includes several hymns with appropriate wedding texts. A guitar version and a keyboard version have been provided for most of the songs in the collection.

M. D. Ridge’s text “God Who Created Hearts to Love” set to LASST UNS ERFREUEN is a sure winner as well as her beautiful music with Corinthian text in “The Greatest of These is Love.” The melody of her refrain is truly unforgettable.

OCP provides performance notes for each piece with many practical suggestions. Liturgical and Scriptural Indices as well as solo instrumental parts are also provided. A separate assembly copy found in the back of each volume may be used when permission is sought by the engaged couple/pastoral musician and granted by OCP.

While much of the music sounds the same, pastoral musicians will find the collection useful in working with couples for the preparation of wedding liturgies.

Patrick Carlin

Congregational

Table Songs: Music for Communion

David Haas with Kate Cuddy and Rob Glover. GIA Publications. Compact Disc, CD-265, $15.95; Cassette, CS-265, $9.95; Music Collection, G3671, $12.95; Melody-Guitar, G3671C, $5.95.

This collection of eighteen liturgical songs composed by David Haas with the collaboration of Kate Cuddy and Rob Glover is intended for use during the communion procession. All are written in the refrain-verse style. The melodies of the refrains are generally winners with the assembly. Such tunes as “Table Song,” “The Name of God,” and “Now We Remain” with their neo-Sondheim melodic construction sing well, even when repeated over time.

The texts are generally fine. The theology is decidedly contemporary and refreshing. However, at times the texts become so “theologically correct” that one can almost predict what “buzz” word comes next. Avoiding the predictable is always a challenge to the composers and poets of pastoral music.

Guitar and keyboard editions are available. Excellent notes on the background and liturgical use and performance suggestions for each piece are given in the collection.

When Every Gate

John Foley. GIA Publications. Compact Disc, CD 303, $15.95; Cassette, CS 303, $9.95; Music Collection, G 3930, $11.95.

In this collection of fourteen pieces of liturgical music, interestingly, seven of the pieces are written in refrain-verse form; the other seven are through-com-
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posed hymns. John Foley has written the texts for six of the pieces; the remaining pieces employ texts by such writer-poets as Fred Pratt Green, Jean Janzen, and Michael Dennis Browne.

Generally, the collection is quite good. John Foley is a master of the miniature form. A sense of prayerfulness is pervasive in the volume. Musically, the melodies are very tuneful and yet varied. The setting of Psalm 16, "Keep Me Safe," is an exquisite melody. While I would prefer a different accompaniment figure in the verses, the rhythms and harmonies work well together. As always John Foley's setting of the text matches the music perfectly.

Foley's "Halleluja, Bless the Lord" for soloist, choir, and congregation is a rhythmically rousing canon that sings itself. The haunting chant-like "We Know You Are the Lamb" could be used as a choral reflection. (I had the Cathedral Men's Choir sing it during Advent.) The hymns "Mothering God, You Gave Me Birth" and "When Every Gate" are other examples of perfect marriages between word and music. Many will welcome the beautiful images, truly traditional and truly contemporary, found in these pieces.

The complete recording of When Every Gate is excellent and may prove very helpful to pastoral musicians. The collection is strongly recommended.

Patrick Carlin

Books

In this issue we look at four books; three are about sacraments, and one is about aspects of Catholic life and practice in all their extensiveness and richness. As in an earlier review (in January Notebook), I use the Basque word "izarr"—translated loosely as "star"—to rate this month's selections, and an explanation of my system appears in the box in the column to the right.

Infant Baptism, A Parish Celebration


The author holds degrees in theology and liturgical arts and fills a position as associate director of the Notre Dame Center for Pastoral Liturgy and has been in parish ministry. I include that list of his activities because it is his practical application of theoretical concepts that makes this work so worthwhile.

Fitzgerald practices the virtue of simplicity in his four chapters and two appendices. His stress throughout is on the community and the full development of the ritual elements. "The first minister of baptism to be listed is the church...The intention is certainly clear: Initiation is the responsibility of all the baptized. Initiation belongs to the church for it is the church's very reason for being" (p. 7). This perspective dominates the book, with every aspect of the ritual viewed from how this can be lived out in the parish experience.

There are historical explanations scattered throughout, especially explanations which focus on developments in the last thirty years and the relationship of the Rite of Baptism for Children to the Rite of Christian Initiation of Adults. There is a full chapter devoted to the role of music in parish baptismal celebrations, with a strong call for parish leaders to examine seriously the possibility that music does have a role in the rite. "Too often the problem is not that 'music will never work,' but that the parish practice of infant baptism has not changed" (p.96).

This is a good book and on my scale of seven, it rates six izarr.

The Eucharistic Celebration: The Source and Summit of Faith


Eucharist


These two works on the eucharist exemplify brilliantly the changes in the church in the past quarter-century. Adam's work is an "old" book: old in the sense that it is an explanation of the changes in liturgy called for by Vatican II. It is a book of the 1970s with constant references to the "new Liturgy," and an almost uncritical advocacy of the existing structure of the Mass.

But it is an excellent book of the 1970s and one that still serves a valuable purpose in the church. As translated from the German, it appears to be a compilation of the notes and reflections of a master teacher. The historical and theological explanations are, for the most part, well done, although occasionally, for good or ill, there slips in a line that seems to come from Pius Parsch.

This book would be a most useful tool in the hands of those still having difficulty with liturgical changes, especially those old enough to remember the Tridentine liturgy, and I intend to make a gift of it to a friend in that situation. Adam's work deserves four izarr.

Susan Jorgensen's Eucharist is a totally different work. This is a workbook for eight sessions with adults, each session to last at least two and one-half hours. It is complete in every way, down to suggestions for scheduled moments for reflection. But as the book makes clear, its emphasis is on suggestion. The users are encouraged to be creative in their application of the work.

As much as anything I have seen, Eucharist is a striking example of how feminine influence is improving our parish practices. To me, this work is feminine in pedagogical style, emphases, and learning techniques. And I probably reflect my own training and biases when I say that I am more "comfortable" with Adam's printed lectures than with Jorgensen's participatory approach. But I think Jorgensen is on the right track. Her book is not a book for women: It is a book for people, and most especially it is a book for men, including the reviewer, who need to allow themselves to learn in new and improved ways.

Jorgensen's process approach presumes the availability of trained people who know liturgy to do the explaining, and suggestions for further study are scattered throughout the text. I would especially like to see seminarians or newly ordained priests use this series, both as facilitators and as participants. The give and take would be a splendid learning experience.

My major criticism is that the liturgy of the word is not given enough space or importance in relation to that given to some other parts of the Mass. The role of the homily especially is under-emphasized. Jorgensen's Eucharist rates six izarr.

A Basque "Izarr" Rating Code

7 izarr Beyond fantastic
6 izarr Extremely good, provocative
5 izarr Very good
4 izarr Good, far better than most
3 izarr All right, but . . .
2 izarr Mediocre
1 izarr Don't bother

Pastoral Music • February-March 1995


This work displays its imprimatur from the Bishop of Dallas prominently on the dust cover. The author is an art historian who has written a column on aspects of the church that has appeared in some Catholic newspapers.

This is a written curio shop of Catholicism. It is to be browsed through as one would a curio shop, first picking up this minor item, and then possibly this major work of art. On the shelves of this literary curio shop will be found "Relics," "The Pope," "Water, Holy and Plain," and "Church Law," along with hundreds of other entries.

The writing style is excellent, but the substance is more difficult to evaluate.

When discussing the external manifestations of church life and culture, Johnson's informal approach is refreshing. But when he comes closer to essential elements, the approach hardens into a rigidity that does not reflect Vatican II, nor does it reflect modern church teaching on some key points. These include the development of doctrine and the right of other Christian bodies to be called "churches."

The purpose of this book is to inform people about the Catholic Church in its various aspects and manifestations. Certainly this is done well in many areas, but poorly in others. I wish its excellencies were evenly distributed, because its good parts are really good. It rates only three izarr.

W. Thomas Faucher

About Reviewers

Dr. Patrick Carlin is a minister of music at the Cathedral of the Sacred Heart, Richmond, VA.

Ms Carol Fagan is the liturgical music director at St. Gerard Majella Parish, St. Louis, MO.

Rev. W. Thomas Faucher, a priest of the Diocese of Boise, ID, serves as the book review editor for Pastoral Music and Notebook.

Publishers

Ballentine Books—see Random House

GIA Publications, 7404 South Mason Avenue, Chicago, IL 60638. (800) GIA-1385.

The Liturgical Press, St. John's Abbey, PO Box 7500, Collegeville, MN 56321-7500. (800) 858-5450, ext. 2560.

Liturgy Training Publications (LTP), 1800 North Hermitage Avenue, Chicago, IL 60622-1101. (800) 933-1800.

OCP Publications, 5336 NE Hassalo, Portland, OR 97213. (800) 548-8749.

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Education Is . . . 
or Should Be . . .
Continuous

Finding opportunities for continuing education is a problem for all professionals, yet it seems even more so for the pastoral musician because of the scheduled and unscheduled demands on available time. How does one harmonize the need for continuing education with the uncertain timing of people’s special pastoral needs such as weddings and funerals? Even the anticipated and regularly scheduled demands of a position can limit the time available for professional development. Education is continuous. It is continuous. In this article I wish to offer some comments on how to deal with our need for professional growth and intellectual refreshment.

For some people, the phrase “continuing education” conjures up nothing more than images of adult courses in community colleges, or in the public high schools. Or we may think of magazines and books that focus on the “how to” aspects of a subject. We may see in our mind the bulletin boards in various locations filled with notices of this course or that course led by local professional artists or gifted amateurs.

Despite the demands of a busy schedule, lifelong learning is a necessity for all of us, no matter how we approach it. We will continue to need additional training for our professional life and, if we hope to live a rich and full life, we will continue to need experiences that attract our interest and spark cross-connections with what we have already learned. There are ways of extracting education from our daily life. Not all learning situations require a total commitment of additional time. Sometimes the greatest source of training is in our daily relations with other people.

Malcolm Kogut is the director of music ministries at St. Gabriel’s Parish in Rotterdam, NY. He has recently published Piano Reflections I and II with GIA.

As a practical matter, an excellent learning experience is to volunteer to teach a course yourself at a school or some other center, such as summer theater arts schools or public libraries. Such courses might be arranged through the diocesan education program or your own parish. (Yes, I know that preparation for such a course takes time!)

What about preparing a carefully designed retreat for the late summer or early fall directed toward your own choir? The opportunity here is to learn yourself, to discover your own forgotten skills and knowledge, and even to use the music and materials planned for the coming year. Here, education comes from getting to know your own choir a little better, in planning your own responsibilities, and in providing a rewarding experience for the choir members. Here is the opportunity (to borrow a phrase from current popular psychology) to re-discover the inner teacher within the pastoral musician.

A friend of mine who is a magnificent woodwind player once remarked in an apparently contradictory statement that while technically his music had not improved over the past twenty years, he felt that his “music has matured and it now flows out of him with passion and ease like never before.” The difference he felt was in the lessons of compassion that he had learned as a person, as part of a family, as a member of the community. He rightly felt that his experiences were expressed in his music. Compassion it-
self had been a continuing education. We
must educate ourselves to express in our
music the sorrow, the frustration that we
feel in our daily lives as we encounter the
seeming victories of politics over pity,
ilness over health, restlessness over inner
peace. But we must also express with
passion the joy that we feel in our en-
counters with beauty, compassion in oth-
ers, and renewing love. Life itself is a
continuing education course in which
we determine what to emphasize in the
curriculum.

Continuing education is helped by
developing an awareness and under-
standing of the self as a learner. Life
experiences for learning come in any
shape and size and may take the form of
a person, place, thing, or some combina-
tion thereof. What are some of the char-
acteristics of life situations that lend them-
selves to learning? Activities that are goal
directed and action centered foster learn-
ing; activities in or out of a classroom that
are open to possibilities and meanings
foster learning; activities that encourage
discipline and investigation open up im-
mensely possibilities for learning. Beyond
these, activities and situations that en-
courage and support the search for truth
and beauty that adds meaning to our
lives and activities that foster close hu-
man relationships—all support our
growth as persons. For instance, plan a
meeting with colleagues to play and dis-
cuss the music that you use and love; this
too is a “learning” situation.

In addition to times for active learn-
ing, we need opportunities for solitude
and calm reflection. When we strain or
injure our bodies, doctors prescribe peri-
ods of rest and physical therapy sessions.
We need the same prescription for our
spirits, when they are under strain or
suffering from injury of one kind or an-
other. We need changes of scene to revive
us; we need appropriate therapies to re-
lieve stress and anxiety; we need the
stimulation of sharing experiences with
colleagues, even sharing our music with
another musician. Or we may choose just
to go bowling with some friends.

Continuing education is a life process:
we live to learn. We can and should make
use of formal structures for learning, set-
ing appropriate goals and evaluative
criteria for ourselves, but we should also
foster a view of life that all experience is
a path of study. In doing so, we will seize
our place in the communities in which
we live and in that place we will thrive.

Structured Learning
Opportunities

Of great benefit as continuing edu-
cation opportunities are the NPM
Schools and Institutes in various sub-
ject areas, and every pastoral music-
ian should be familiar with each
year’s courses and the sites where the
courses are offered. See the special
insert on the schools and institutes in
this issue of Pastoral Music. If attend-
dance at them is at all possible, the
annual NPM Conventions offer re-
markable opportunities for continu-
ing education, and that is especially
ture of this year’s Convention in Cin-
cinnati—see the brochure in the cen-
ter of the magazine.
Alabama
Florence
March 10-11
Workshop featuring Jim Hansen at St. Joseph's Church. Contact Pat Chandler at (205) 760-4488.

British Columbia
Nanaimo
March 10-11
Workshop featuring Christopher Walker at Bethlehem Retreat Center. Contact St. Jill Higgen at (604) 754-3254.

California
Anaheim
February 17-19
Workshop featuring Grayson Brown and Bob Hurd. Contact Adrian Whitaker at (213) 251-3332.

San Diego
March 19-22

District of Columbia
Washington
February 24-26
East Coast Conference on Religious Education. Includes workshops by Paul Covino and Dan Schutte. Contact: Center for Pastoral Leadership. (410) 266-6462.

Washington
April 2
Annual Benefit Concert for The Benjamin T. Rome School of Music of the Catholic University of America.

Featuring the CUA Symphony Orchestra Chorus and Solists. Piotr Gajewski, music director and conductor; Michael Cordova, chorus director. Place: The Kennedy Center for the Performing Arts. Contact: School of Music Concert Information Line at (202) 319-5416.

Illinois
Rosemont
March 10-12

Indiana
Notre Dame
March 19-22
Workshop: Proclaiming the Eternal Word in a Changing Church. Contact: Notre Dame Center for Pastoral Liturgy, Box 81, Notre Dame, IN 46556. (219) 631-5435.

Massachusetts
Boston
March 31-April 1

Pastoral Music • February-March 1995
MISSOURI
KANSAS CITY
February 18
Workshop featuring Elaine Rendler at St. John Diocesan Center. Contact Steve Obarski at (816) 756-1850.

NEW YORK
BUFFALO
March 18
The Sixth Annual Diocesan Convention of Musicians, Diocese of Buffalo. Keynote address by J. Michael Joncas: "Thirty Years after Sacrosanctum Concilium." Other workshops, including a music reading session with Joncas, featuring his works. Sponsored by the Church Musicians Guild of Buffalo (the NPM Chapter). Contact Barbara Ryan, 111 Emerald Drive, West Seneca, NY 14224. (716) 825-0626 or evenings at (716) 674-8253.

DOUGLASTON
March 4
Workshop featuring Christopher Walker at the Pastoral Center. Contact Brian Zuar at (718) 229-8001.

NORTH CAROLINA
CHARLOTTE
February 11
Workshop featuring Roc O'Connor at the cathedral. Contact David Galtier at (803) 327-6450.

PENNSYLVANIA
PHILADELPHIA
February 17
Psalms of Celebration: Ecumenical concert celebrating the 300th anniversary of Christ Church (Episcopal), the bicentennial of Rodeph Shalom (Reform Judaism; the oldest Ashkenazic congregation in the Western Hemisphere), and the centennial of Swarthmore Presbyterian Church in Philadelphia. Psalm settings by Parry, Palestrina, Schubert, Halevy, Hanson, Mendelssohn, others, performed by the choirs of the three churches plus the choir of First Presbyterian Church, Germantown. Place: Congregation Rodeph Shalom, 615 N. Broad Street, Philadelphia.

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PHILADELPHIA
April 1

SOUTHER CAROLINA
TAYLORS
February 3-4
Sixth Annual Choral Festival, Charleston NPM Chapter. Place: Prince of Peace Church, Taylors. Guest conductor: Laetitia Blain. Contact: NPM-Diocese of Charleston, PO Box 1953, Goose Creek, SC 29445.

SOUTH DAKOTA
SIoux FALLS
June 25-July 23

WASHINGTON
SNOHOMISH
February 10-11
Workshop featuring Dan Schutte at St. Michael's Church. Contact Kathy Pesek at (206) 334-0462.

Please send information for Calendar to: Rev. Lawrence Heiman, 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 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

ARIZONA

Director of Worship. Franciscan Renewal Center, Box 220, Scottsdale, AZ 85252. Full-time position to plan public Masses, liturgical components of retreats and workshops; educate and train liturgical ministers; chair liturgy committee. Requires B.A., certificate in liturgy or postgrad. equivalent, five years at parish/diocesan level, interpersonal and management skills. Send résumé to Search Committee at the above address. HLP-4452.

DISTRICT OF COLUMBIA

Director of Liturgical Music. Holy Trinity Parish, 3513 N Street, NW, Washington, DC 20007. Fax: (202) 337-9048. Large Jesuit parish, full-time position beginning 7/1/95. Expertise in all liturgical music styles and commitment to Vatican II reforms. Organ, piano, choral directing competencies required. Prefer music/liturgy degree(s), but not mandatory. Responsibilities include oversight of 7 weekend liturgies, sacramental celebrations, etc. Being a team player a necessity. Salary commensurate with background and locale. Archdiocesan benefit package. Résumé deadline 3/31/95. For complete job description, contact Chair of Music Search Committee at above address or fax request. HLP-4462.

KENTUCKY

Liturgist/Music Director. St. Thomas More Church, 209 Wallace Lane, Paducah, KY, 42001. Position available July 1, 1995. 750-household parish seeks person with knowledge of Vatican II liturgy and demonstrated management skills for volunteers. Degrees or certificates in liturgy and music preferred but not mandatory. Competency in voice, choral direction, organ (AGO certified), cantor training, and coordination and formation of liturgical ministries. Salary and benefits commensurate with training and experience. Send résumé and 3 references to Search Committee at above address. HLP-4458.

MICHIGAN

Director of Music. St. Thomas Aquinas Church, 5376 State Road, Saginaw, MI 48603. (517) 799-2460. Full-time position, summer of ’95, for 1,300-family parish. Responsibilities: music for four weekend liturgies, three children’s liturgies, funerals, weddings; directing adult choir; and training, scheduling cantors and accompanists. Qualifications: training in liturgy and church music, proficiency in keyboard. Salary negotiable. Send résumé to Pete Bron, Administrator, at above address. HLP-4451.

NEW JERSEY

Part-Time Director of Music. Fr. Paul F. Knauer, Immaculate Heart of Mary Parish, 580 Ratzer Road, Wayne, NJ 07470. (201) 694-3400. Position available in March 1995. Responsible for adult, children’s, and contemporary music choirs, and also leaders of song. Position could add one day a week as school music teacher. Call Fr. Knauer at the above phone number to discuss the aspects of this position. HLP-4457.

NEW YORK

Director of Music/Organist. Search Committee, Saint Michael’s (RC) Church, 4782 W. Seneca Turnpike, Syracuse, NY 13215. Three weekend liturgies; adult, children’s, and funeral choirs. Church has small pipe organ, Worship III, and a good choral library. Requires bachelor’s in music, 5 years experience, competency in liturgy, including liturgy of the hours. Salary is $18,000 plus continuing education allowance, 3 weeks vacation, diocesan benefits, funeral and wedding fees. Send résumé and three letters of recommendation to above address. Deadline is 2/28/95. HLP-4447.

OHIO

Director of Music. St. Luke Church, 1212 Bunts Road, Lakewood, OH 44107. 1,500-family suburban parish seeks full-time Pastoral Musician with excellent organ/keyboard/vocal skills, appreciation for totality of Catholic musical tradition, and good choral skills for all ages. BM/BME or equivalent. Salary with full benefits. Position available May/June 1995. Send résumé to Search Committee at above address. HLP-4454.

SOUTH CAROLINA

Director of Music and Liturgy. St. Peter’s Catholic Church, PO Box 212091, Columbia, SC 29221. Full-time position for skilled organist/liturgist. Music degree with concentration in organ/keyboard preferred. Liturgical, choral direction, and vocal skills important for planning and performance at all liturgies (choirs, RCIA, Sundays, weddings, funerals, etc.). St. Peter’s Catholic Church is a growing 1,000-family parish with elementary school, located in the state capital near a major university. Parishioners live in 41 different zip codes in and around the Midland area. HLP-4461.
city, creating an active, diverse, enthusiastic community with a variety of liturgies and ministries. Competitive salary and benefits package offered. Send résumé, references, salary history, and demo tape (if available) to Search Committee at the above address. HLP-4459.

TEXAS

Liturgist/Music Director. Rev. Msgr. Hubert J. Neu, Most Blessed Sacrament Church, 2100 N. Davis Drive, Arlington, TX 76012. Seeking liturgist/music director familiar with Roman Catholic worship, experience with choral conducting and keyboard. Please send résumé to Fr. Neu at above address. HLP-4456.

WASHINGTON


WISCONSIN

Director of Music. Cathedral of St. John the Evangelist, 802 N. Jackson Street, Milwaukee, WI 53202. 1,300-member Archdiocesan cathedral parish seeks leader for all liturgical music including volunteer and handbell choirs, cantors, and instrumentalists. 84-rank Noelchen organ. Requires Master’s Degree in music performance and Catholic parish experience. Compensation commensurate with qualifications and experience. Send résumé to Music Search Committee at above address. HLP-4455.

Musician Available

Music Director/Organist/Consultant. Immediately available as Director of Music Ministries to help churches looking for uplifting, inspiring music/liturgy programs to build/develop/expand programs including cantor/assembly singing programs. Over twenty years experience with choirs of all ages, and with organist training. Workshops and custom organ designs with advanced MIDI systems available for churches. Please call (619) 226-6360. HLP-4448.


For Sale

Peoples Mass Books, Gather. St. Philip Neri Church, 1107/1121 Felix Place, Midwest City, OK 73110. (405) 733-4918. People’s Mass Book: 300 congregation editions and 25 choir editions. Also for sale are Gather hymnals: 300 congregation editions and 25 choir editions. All these books are in excellent condition. We will consider the best offer. Call church at the above telephone number. HLP-4453.

Liber Breviorum. 786 pp. Gregorian chant books, $400 for 40 copies. Difficult to find collectibles, beautiful condition. Practical, useful: Masses, liturgical year, feasts, etc. Contact Dr. William Tortolano, St. Michael’s College, Colchester, VT 05445. Phone: (802) 654-2508; fax: (802) 655-3680. HLP-4456.

Glory & Praise. 550 hardcover COM-SB Glory & Praise hymnals in excellent condition. Will sell for $2.20 each plus shipping. Write or call Mark Tafelsky, Director of Music, Christ the King Parish, PO Box 94, Acme, MI 49610. (616) 938-9214. HLP-4462.

Miscellaneous

Want to Buy: J. Dix, 1436 W. Gray #241, Houston, TX 77019. Want to buy copies of Pre-Vatican II Masses, organ music, motets, hymnals from McLaughlin & Reilly, Gregorian Institute, World Library. J. Fischer. Call collect (713) 529-5508, or write to J. Dix at the above address. HLP-4446.
I had just hung up the phone, and my thoughts drifted back to the exquisite joy and pain of the Christmas celebration. I had been speaking with a music minister in another parish, and she was rehearsing the usual Christmas penitential litany: too many liturgies too compactly stuffed into too little time, with something certainly lost in their execution. The liturgies this year, she said, were sterile: the words just words, the music only music, the motions and rituals mere traditions lost on the modern soul.

I consoled her with this, and shared some of the same gripes about the Christmas season, but I could not totally agree with her litany, because I found things worth remembering—if not exactly cherishing—about our parish’s celebrations. I live and work in a place that challenges the definition of a “mixed” neighborhood. Rich and poor coexist in our parish; the “mentally challenged” and the “currently mentally fit” travel the same streets, often together, and they sometimes visit the same churches. The homeless and prisoners on work release wander through our doors during even the most elaborate liturgies. It makes for interesting times.

I remembered a dear old lady (“temporarily challenged female citizen”?) who came stampeding down the aisle on New Year’s Day, during the eucharistic prayer, wishing various members of the congregation a “Happy New Year” in a somewhat-more-than-audible shout. Finally she reached her pew and knelt with great fervor, melting into silent prayer.

My strongest memory for this year, however, is of the Christmas Eve celebration with the parish’s children. During our weekly meeting to discuss homily ideas and related ritual suggestions, the two parish priests and I thought it would be a good idea to invite the kids into the sanctuary near the crèche during this special Christmas liturgy, forgetting the sage advice of W. C. Fields that one should never perform opposite children or dogs. The plan was that the presider would “grill” the children on the identities of the various people represented in the crèche, while Santa crept quietly behind them to slip a wrapped present in among the crowd. The point of this homiletic performance was to be, of course, that God gave us the greatest gift of all at Christmas, perfectly wrapped up in Jesus.

Though the futility of this plan should have been obvious from the start (particularly the idea that Santa could creep quietly into a crowd of children), it went forward anyway. And when it came time for Santa to appear, his Irish heritage betrayed him. Rather than creeping, he danced a jig. That did it. Children squealed, the rest of the assembly exploded into fits of laughter, and the homily collapsed of its own weight.

On later reflection, though, I noticed that something happened to the congregation after the explosions of delight that greeted the dancing Santa (and the same thing happened at the New Year’s liturgy a few days later). Before the homily, people were duly respectful of and courteous to each other, but after Santa’s jig, they loosened up . . . and so did our liturgy. People responded, singing full-throated, and they greeted one another with true signs of peace. And then, after Mass, they hung around to talk and to laugh together. I’m reasonably sure that the person represented as an infant in our crèche scene would approve.

Though laughter is not something that is ordinarily built into the rituals of the Roman Rite, we may need more of it. Many of us take such great pains to get things “just so” in our liturgies. We hold endless rehearsals, make thousands of reminder calls, and send reams of notes to ministers and volunteers. We prepare worship guides, meet with presiders, deacons, homilists, and even with angels for the Christmas pageant. Then the angel loses her halo, the lector announces that the reading is from the letter “to the

Though the futility of this plan should have been obvious from the start . . . , it went forward anyway.

Philippines,” the cantor gets a coughing fit in the middle of singing the Christmas Martyrology, and we’re not sure whether the Christ was scheduled to be born in Bethlehem or Cincinnati! The presider begins one eucharistic prayer; the concelebrating priest picks up another one after the words of institution. But in the midst of all the confusion, Christ is somehow present.

Even (perhaps especially) in the midst of what must at least occasionally seem like sheer buffoonery, people find something Godlike. They understand that liturgy, like the rest of life, is sometimes messy, not always clean and perfect like a freshly ironed alb, or shiny like the replaced censer. God is revealed in a nearly flawless performance of Mozart as well as in the chorus of “Go, Tell It on the Mountain” performed by fifty kids itching to get finished singing so they can run out the door to find out where Santa got to after the homily. Perhaps the lesson of our flawed liturgies is that we need to work hard, plan well, and execute well, then give it all over to God, who seems to enjoy a good laugh . . . and even a bit of a jig . . . now and then. What we’ll get back is far more than we were able to offer.

Dr. Benet Wellums is currently on assignment. Our guest columnist for this issue is Mr. Chuck Kessell, director of liturgy and music ministries at St. Rita Parish, Chicago, IL.

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