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<tr>
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<td>19-28, 1996</td>
<td>10 days</td>
<td>Holy Land - Hebrew Chant</td>
<td>$995</td>
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<td>Feb.</td>
<td>8-15, 1996</td>
<td>8 days</td>
<td>Gregorian Chant Study Week in Italy</td>
<td>$995</td>
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In This Issue . . .

We explore the musicians’ books. I know of no musicians who do not love the old, illuminated chant books. The beauty of the hand-drawn notes, combined with illuminations of the first letter (and sometimes more), thrills the craftsman and even the artist in each of us. Music, like the process of creating these books, is a craft that may become an art. We use our hands to touch the instruments and our breath to make the sound. Good musicians use their whole bodies . . . to become the music.

The craft and artistry involved in producing illuminated manuscripts have always fascinated me. Two summers ago, while I was on a visit to Los Angeles, Sr. Teresita Espinoso, the chairperson of NPM-ME, invited me to visit the J. Paul Getty Museum, which was then presenting an exhibition of illuminated manuscripts drawn from its collection. This museum is worth a visit: High in the coastal hills north of Los Angeles, J. Paul Getty built a Roman style villa to house a museum and an art collection. The museum and the collection housed are a testament to architectural beauty and the taste of a discerning collector.

That display of illuminated manuscripts featured two sections of special interest: one, on the crafts that were needed to produce illuminated manuscripts, and the other, illustrations featuring early musical instruments. This issue is a result of that visit.

The manuscript curators of the J. Paul Getty Museum graciously agreed to adapt for this issue of Pastoral Music sections of the introductions and checklists from their temporary exhibitions.

In addition to the illustrations from the illuminated manuscripts—the music, texts, and early musical instruments—this issue affords musicians a chance to reflect on “their” books. For such a reflection, key moments in the historical development of musicians’ books might be summarized this way: the production of libelli (text-only manuscripts), led to marked libelli, then to diverse chant manuscripts, to collected chant manuscripts for scholars, to the Missale Romanum, to printed books, to chant revival books (the Liber Usualis), and, in our time, to vernacular hymnbooks and songs. When we outline the historical development of musicians’ books in this linear fashion, it serves as a reminder that during the period of the “collected chant manuscripts” for scholars, the musicians had their own books at the liturgy.

When the Roman Missal combined all the ritual books for Mass into one book, some of the music was included, but most was not. When the Latin Roman Missal was subdivided and translated into the vernacular languages after the Second Vatican Council, this was divided at first into only two major books, the Lectionary for the ambo and the Sacramentary for the altar. A number of commentators have pointed out that, based on the history of liturgical books, there also could have been at least two more divisions of the Roman Missal, one for musicians and one for the master of ceremonies.

Would the importance of the musicians’ role in liturgical celebration be clearer if a separate book existed for the musician as it does for the reader? Would it be clearer that the Lamb of God is a litany to be sung if it appeared in a book for musicians and not in the Sacramentary? If the responsorial psalm did not appear in the Lectionary, would it be clearer that the proclamation of this song text is the psalmist’s role and not the reader’s? If the directions for the general intercessions appeared in a separate musician’s book, would it be clearer that the general intercessions (prayer of the faithful) is a titanic petitioning which is best expressed by music?

When musicians reflect on the great chant manuscripts, it is also a time to reflect about our contemporary scene. With what visual reverence do we treat the music and the holy texts which we sing? Certainly we are beyond illegal photocopying, but is there more that we can do to express reverence for the songs we sing?

I write this introduction on the day of Yitzchak Rabin’s funeral. When Etlan Haber, a gifted speech writer and Rabin’s aide, spoke at the funeral, he held up a blood-soaked page with the words for “Song of Peace,” which the prime minister had in his pocket when he was killed. That paper had been handed to Rabin during the peace rally, Mr. Haber said, so that he would “not mumble the words.” He told how Rabin, who usually did not sing, sang at this rally, saying that it was one of the happiest days of his life. Then he placed the text of the “Song of Peace” in his pocket, and it was covered with the peacemaker’s blood when the fatal bullet struck. “You can kill the man, but you can’t kill the spirit of the song,” Haber said.

At the funeral, Mr. Haber prayed once more the text from that bloodied song sheet. That single sheet of music has gained an amazing visual meaning and reverence. May the image of Mr. Haber praying from that page encourage us as pastoral musicians to strive for meaning and reverence in all of our music.

VCF
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New Releases...

Ancient Song: Sacred Sound
Jim Kosnik
Ancient chant and organ music performed by Jim Kosnik on the Lively-Fulcher organ at St. Patrick’s Church in Washington, DC. Music centers on the seasons of the liturgical year. Chant performed by Capella Nova under the direction of Leo Nestor. CD-95399 ($15.95)

The Seven Last Words of Christ
Elaine Rendler
Theodore Dubois’ cantata based on the words of Christ during the crucifixion. Performed by the Georgetown Community Chorale under the direction of Elaine Rendler. CD-9500 ($15.95) CS-9500 ($9.95)

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Letters

Dan’s Got It Right

In response to [the question] “Can anyone help us name that cathedral?” on the Letters page of Pastoral Music Oct.-Nov.: Dan Ostdiek, O.P., is correct. It is the Saint Louis Cathedral, that recently celebrated the 81st anniversary of the first Mass celebrated in that building. It also houses the most extensive collection of mosaics in the U.S. and, if I’m not mistaken, perhaps in the world.

Rev. Edward Goldian, S.J.
St. Louis, MO

In order to confirm his statement, Father Goldian sent us a full-color brochure of St. Louis Cathedral along with his letter. We also heard from Msgr. Nick Schneider of St. Louis, who called to affirm Fr. Ostdiek’s suspicion.

Gregorian Chant School: Singing Every Day

[Last spring,] the pastor of my parish, St. Peter Roman Catholic Church in Carencro, LA, asked me to attend the NPM Chant School being offered last summer [June 26-30, 1995]. (I am liturgy director of our parish.) My pastor told me that he wanted to incorporate more plainchant into the liturgy. Our parish has been singing some of the really simple chants from Jubilate Deo for some time now. I enthusiastically accepted my pastor’s offer.

The School was held at the Divine Word Conference Center in Chicago (Techny) . . . The Center provided a perfect setting for the school . . . The Conference Center had an atmosphere which was very conducive to “quiet time” for prayer and reflection, as well as for study during the week.

Beginning with the very first class I felt a sense of comfort with the faculty as well as with my classmates . . . The faculty consisted of Dr. William Tortolano, the Program Coordinator, and Rev. Anthony Sorgie . . . It was obvious that both men were experts in the field of plainchant, and each had skills and a personality that complemented those of the other.

The school accentuated a nice blend of plainchant skills, theory, practice, and prayer . . . One of the most stirring aspects of the school was the fact that the class had many opportunities to sing Gregorian chant. We sang every day in class! We sang every day at holy Mass! We sang solemn vespers on the Feast of St. John and Paul, martyrs of the Church of Rome. What a joy it was to actually utilize— from the very first day of classes—the material that we were learning.

The most important fact of this school (for me, at least) was the emphasis on Gregorian chant as sung prayer . . . We shared sung prayer together, which has certainly left a lasting impression on all of us. Most importantly, however, was the fact that we celebrated the liturgy together every day. We listened to the Word of God, and we shared in the most holy eucharist. As participants in the liturgy, we offered to God one of the most wonderful gifts he has bestowed on his Church: Gregorian chant.

Deo gratias!

Michael W. Totaro
Carencro, LA

Everything Was Wondrous, Except . . .

Please accept my late comments regarding NPM ’95, As A Story Handed Down. Since this was my first NPM convention, everything was a wondrous experience for me. I can’t say enough good things about the workshops and concerts I attended. Jeanne Cotter, David Haas, Paul Salamunovich, Marty Haugen, the choral director’s repertoire workshop . . . the list goes on and on.

I’m afraid that as a first time participant, I was a bit overwhelmed. So much great music! So many wonderful workshops! What angelic voices! Truly an awe-filled and inspirational time.

I regret, though, that one thing didn’t meet my expectations: the music at the liturgies . . . As clarification, please understand that it was not the performance of the music that was bad, it was the selection. Indeed, the performance was good—as good as it could be. I found the selections, though, decidedly lacking.

. . . While I understand that the acoustics of the space certainly made it necessary to have a choir lead, I wish the choir had not featured so prominently. In one room, there were four thousand musicians “chomping at the bit” to sing beautiful hymns of praise, and we were, in effect, told to wait until the choir got through before we could sing our short, unison refrain . . .

I must emphasize, though, that my reaction to the convention as a whole was extremely favorable! Indeed, I have “handed down the story” many times. The convention helped me through when I was dangerously close to ministerial burnout, and helped me to realize that it was time for a change. In the interim, I have changed parishes, found a new home, moved, and have been revitalized and renewed. Final rating: A-

Philippe Beaudette
Bridgewater, NJ

Letters Welcome

We welcome the reflections of our readers. Address your reflections to: Editor, Pastoral Music, 225 Sheridan Street, NW, Washington, DC 20011-1492. Or fax the editor at (202) 723-2262. All letters are subject to editing for length.
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Convention Update

Four Regional Conventions ’96

Milwaukee, Wisconsin, June 25-28. Doors to the Sacred explores the way that musicians and other artists approach the holy . . . and the Holy One. How do musicians come in closer contact with the sacred in their lives? The planners tried to answer this question anew for our times. They felt that three areas in particular are central to such an approach: through artistic experiences—going to theater, concerts, and the like; through the plurality of cultures and diversity, including the diversity of theological opinions in the Church; and through struggle, doubt and anxiety. All three areas serve as doors to the sacred.

Major presentations will be given by Rev. J- Glenn Murray, s.j., at the beginning and at the ending of the Convention to tie this beautifully challenging idea together for the participants. Richard Proulx will lead The Cathedral Singers in a concert and present the “Challenges of Striving for Artistic Excellence.” Sr. Carol Perry, s.d., will present the scriptural basis for discovering God in the dark side of human experience; doubt, pain, and anxiety. John Ferguson, with the choir of the University of St. Thomas led by Rob Strusinski, will provide a hymn festival not to be missed.

Additional performances include events with the Schola Cantorum of St. Peter in the Loop led by Michael Thompson, the University of Notre Dame Folk Choir, The Gospel of Mark by Marty Haugen, and an organ recital by Mark Buxton.

Register early because space is limited.

Cleveland, Ohio, July 9-13. Some Assembly Required . . . We will explore how conversion takes place in the whole assembly through participation in ritual action. Liturgy is about the conversion of the assembly and it requires the participation of the assembly.

Bishop Kenneth Untener’s keynote explores how Christ is present in the ritual action of the liturgy and how the assembly, by participation in the ritual action, participates in the very action of Christ. Rev. J- Glenn Murray, s.j., demonstrates how music is wedded to ritual action, making music and ritual action one. This wedding between music and ritual action is demonstrated using the eucharistic prayer, the water rites, the Rite of Christian Initiation of Adults, and the Easter Vigil as examples.

Music speaks to and from our spiritual side: this sign of transformation is explored by Arthur Zannoni with David Haas; the role of the liturgy in inviting us to ask the right questions (and therefore, inviting us to go through conversion) is explored by Sr. José Hobday.

Denver, Colorado, August 7-10. The Western Region will gather in beautiful downtown Denver at the Adams Mark Hotel; there we will sing with hope the old hymn . . . Bound for the Promise Land.

Our ancient roots offer encouragement that unity can take place in our time. The deep sense of Exile links us directly to the people of the desert and our Exodus tradition. Jim Hansen will speak, and then we will go from church to church in the downtown area, singing and praying and celebrating together the deep sense of wandering.
At the heart of our religion is a promise, a promise that God will be present with us, revealed in the Covenant and in the Paschal Mystery. David Pleins, a Scripture teacher, and Tony Eiras, the cathedral musician from San Jose, California, explore how this promise of presence remains with us even today.

Marty Haugen and Tom Conry will celebrate that promise in song: Lorenzo Florían with Peter Rubacalvo will celebrate it in fiesta; Christ the Light of the World Parish will celebrate it in the Easter Vigil; and Don Pless will celebrate it with Great Music for a Great Space.

Finally, Rev. George DeCosta, pastor of Malia Puka O Kalani Parish in Hilo, Hawaii, will sum up the Convention themes with a vision that we all can come together in a great sense of unity.

Denver is one Convention you will not want to miss. There will be something for the beginners and something for the most advanced musician. Register early.

Stamford, Connecticut, August 21-24. From Common Ground to Holy Ground. Stamford is located forty minutes outside of New York City, the first stop on the commuter train going north. Anyone with access to the Amtrak line on the East Coast has a two-block walk to the hotel after getting off the inexpensive train. And the Stamford Sheraton is a beautiful convention hotel in the charming town of Stamford.

The “common” in New England towns belonged to everyone—a place to stroll as well as the place where the church and town hall were located. How do we move from the “common” ground—things held in common—to holy ground? We begin by acknowledging different viewpoints: a panel led by Rev. Anthony Vargas, consisting of Rev. Robert Burbank, Dr. J. Michael McMahon, Mr. Robert Zappulla, Mr. John Michael Caprio, Sr. Sheila Brown, and Ms. Barbara Upton. Then, Rev. Jan Michael Joncas will challenge the group to explore liturgical consequences of commonality.

Celebrations include a new work on the Psalms, using the translations of Francis Patrick Sullivan, s; the music of Alexander Peloquin and Michael Burgo; the voice of Tish Bin and the dance troupe of Rev. Robert VerEcke, s; a presentation on gathering rites with the music of Marty Haugen and a commentary by Rev. Edward Foley, CAPUCHIN; new music and a program for Children, Ritual, and Formation with the resources of the Diocese of Rockville Centre, with

Mr. Michael Wustrow, Rev. Ron Hayde, and Donna Eschenauer; and a festival of Dutch Music with Antoine Oomen and Tony Barr.

Common Ground in an ecumenical context will be explored by Don Saliers, professor at Emory University, Atlanta, Georgia; and a very practical presentation will be made by John Romer, cathedral musician of St. Louis.

Choir Festivals

The Stamford Convention and the Cleveland Convention will each close with a Choir Festival, drawn from choirs of the region. If your choir is ready and willing to have a wonderful experience, please contact the National Office. The regions divide the country into four; however, feel free to attend any one of the conventions: each has its specific emphasis. NPM members and subscribers will receive full brochures on all the 1996 Conventions early in the year.

NPM Schools 1996

Responding to Needs

The 1996 Schools and Institutes include a wide variety of offerings in response to the interests and needs of our members.

For Cantors. Two week-long programs are available for cantors, one in beautiful Halifax, Nova Scotia (July 1-5), and the other in St. Paul, MN (July 22-26); there are also two weekend programs, in Metuchen, NJ (June 21-23), and Helena, MT (September 13-15). For Canadians, the registration fee in Halifax will be $535 Canadian, to be paid to the Canadian registrar. This School offers U.S. cantors a wonderful opportunity to enjoy beautiful Halifax at a wonderful educational price—$495 for the week (includes room, board, tuition).

For Choir Directors. Robert Strusinski, teacher at the University of St. Thomas in
St. Paul, MN, has been appointed Coordinator for the Choir Director Institute. Two wonderful programs, with outstanding faculty, are planned for Los Angeles, CA (August 12-16) and Philadelphia, PA (dates to be announced).

For Guitarists. A weekend program in the winter (February 2-4) in Tucson, AZ and a week-long program in Covington, KY (June 24-28) will offer a strong basis for your ministry and challenges to improve your understanding and performance. Advanced Registration deadline for the Weekend Guitar School is January 12.

For Piano. All those who use piano in liturgy and want to improve liturgical and piano skills together: Come to Cincinnati, OH (July 15-19).

For Handbell. Due to the large demand for handbell presentations and workshops at the 1995 National Convention, Jean McLaughlin will provide an outstanding Handbell Institute in Chicago, IL (June 17-21).

For Pastoral Liturgy. These five intense days are about “putting it in practice” in a parish. Clergy, musician, and liturgist combine in a unique offering with Mr. Paul Covino, Dr. Elaine Rendler, and Rev. Tom Caroluzza. Musician and clergy should come together to Virginia Beach, VA (July 29-August 2).

For Chant. Beginning and advanced sessions, all directed toward how to use chant in your parish liturgy: Burlington, VT (June 17-21).

Two Joint Programs

Ecumenical Organ School, jointly sponsored by NPM and the Association of Lutheran Church Musicians, will feature outstanding organ sessions for beginning and intermediate organists. Come and learn with the best in Valparaiso, IN (July 22-26).

Weekend Children’s Program, jointly sponsored by NPM and the Choristers Guild, will feature three intense days for anyone starting or striving to maintain the finest children’s choir program. Wilkes-Barre, PA (August 1-3) is centrally located in the eastern corridor.

Early in 1996 all NPM members and subscribers will receive an all-schools brochure along with the brochures for the 1996 Regional Conventions. Brochures with more details about the individual summer Schools and Institutes will be available by request by February.

Members Update

Additional Scholarship

In addition to the 1996 NPM Scholarships announced in the previous issue of Pastoral Music, NPM is also offering a $1,000 challenge grant toward a $2,000 scholarship in the Rensselaer Program of Church Music and Liturgy at Saint Joseph’s College, Rensselaer, IN. This program is administered by the Rensselaer Program, Write to Rev. James Challancin, Rensselaer Program of Church Music and Liturgy, Saint Joseph’s College, PO Box 815, Rensselaer, IN 47978.

Welcome, Chicago!

The first meeting of the Chicago NPM Chapter was held on September 14, 1995,
at St. Cyril and Methodius Church in Lemont, IL. Mary Beth Kunde-Anderson represented the Archdiocesan Office for Liturgy; Richard Jeffrey is the Chapter Director. Jeffrey commented that “our organization is like a train that’s picking up steam and is destined to do much good for its constituent members.”

**Meetings & Reports**

**ND Pastoral Liturgy at 25**

The Pastoral Liturgy Center at the University of Notre Dame is celebrating its silver anniversary in several ways. The major event is a conference (July 17-20, 1996) on the theme “Traditions and Transitions: Culture, Church and Worship.” There is also an anniversary poster available, and a commemorative book of poetical reflections prepared in honor of Dr. Mark Searle, who died in 1992. For more information, contact the Notre Dame Center for Pastoral Liturgy, PO Box 81, Notre Dame, IN 46556. Phone: (219) 631-5435; fax: (219) 631-6968; Internet: N.D.ndcpl.1@nd.edu.

![Richard Jeffrey, Mary Beth Kunde-Anderson, and the Chicago NPM Chapter’s “birthday” cake.](image)

**Holy Cross Organ Scholar**

The College of the Holy Cross, Worcester, MA, is offering a full-tuition scholarship, renewable on a yearly basis, beginning in the fall of 1996 for an organ scholar. The recipient of this scholarship will have at his/her disposal the 1985 four-manual, fifty-stop mechanical action organ built by Taylor & Boody, located in St. Joseph Memorial Chapel. The scholar will be expected to assist the college organist in all aspects of the chapel music program. Applicants for the scholarship should have experience in church music and a strong background in keyboard studies and sight-reading. Interested applicants should send a detailed resume of music studies and music experience to Prof. James David Christie, Department of Music, College of the Holy Cross, Worcester, MA 01610. For a catalogue and application forms, contact the Admissions Department, College of the Holy Cross, Worcester, MA 01610. Deadline for submission of scholarship applications is February 15, 1996.

**Benedictine Musicians to Meet**

The Benedictine Musicians of the Americas is a “non-organization” which has been meeting biennially since 1966; it was organized by then-Abbot Rembert Weakland, O.S.B., and held its first gathering at St. Vincent Archabbey, Latrobe, PA. There are no officers, no dues, and no by-laws, but there is a purpose and a somewhat standard procedure for the meetings. The purpose of these gatherings is to share new liturgical compositions of the members, to discuss issues and concerns relevant to Benedictine ministers of music, and to experience the joy of gathering together to praise God in song.

Usually a group of less than one hundred musicians gathers from monasteries in North America, and some come from England and South America, for meetings at which composers present their recent compositions, which are read through by the group. There are also lectures, panel discussions, concerts, and much-anticipated talent shows.

Since its first meeting in 1966, the group has become a source of inspiration for many Benedictine musicians. Its influence has been felt in wider circles especially through the publication by The Liturgical Press of its two hymnals, A Benedictine Book of Song (1979) and Pastoral Music • December-January 1996

**1996 NPM Scholarships**

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The Renniezar Challenge Grant ($1,000)\(^2\)

Applications accepted after December 1, 1995. Application deadline is February 1, 1996.

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\(^1\) Scholarship grant provided by GIA Publications; program administered by NPM
\(^2\) Grant provided toward a $2,000 scholarship; program administered by St. Joseph's College.
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Welcome, New Members

The following pastoral musicians have joined NPM between May and October of this year; of course, many others have renewed their membership. (In some instances, where no personal name appears on the membership, we include in this list the name of the parish or other institution which we serve.) We welcome them all to our “circle of friends.” If one of these new members lives near you, give them a call and a personal welcome to our Association.

UNITED STATES OF AMERICA

Alabama
Ms Marie Brennan Pell City
Mrs Jody Coombs Birmingham
St Francis Xavier Church Birmingham
Ms Molly Knerl Birmingham
Ms Sharon Rauch Anniston
Ms Judith L Taylor Midfield
Ms Rosanne Tonobili Birmingham

Alaska
Quanna S Hager Healy

Arizona
Ms Willa Bass Phoenix
Rev Tim Davern Tempe
Ms Teresa Forsyth Mesa
Mr Fred Garcia, Jr Phoenix
Ms Jill Lilleberg Wickenburg
Mr Benjamin A McClellan Tempe
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Rev. James B. Dunning, a priest of the Archdiocese of Seattle, died at his home in Washington, DC, on September 16, 1995. The cause of death was heart failure. The Order of Christian Funerals was celebrated by Jim’s family and friends in Seattle at St. Luke’s Parish (vigil on September 20) and at St. John the Evangelist Parish (Mass of Christian Burial on September 21). In his honor, the North American Forum on the Catechumenate has established the James B. Dunning Memorial Fund. Contributions may be sent to the Forum office, Suite 308, 7115 Leesburg Pike, Falls Church, VA 22043-2301.

“A vision of the church—an ecclesiology—is the most radical dimension of the RCIA. It takes Vatican II’s Constitution on the Church and moves it into practice in every parish . . .
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James B. Dunning, “More Than an Apologia” PM 14:1

Jim Dunning was “deviously” faithful. He admitted that in public during the 1989 NPM National Convention in Long Beach, California. We have it in print, on page 47 of the October-November 1989 issue of Pastoral Music. In fact, the beauty of his spirit and his love for the church and the people of God were never more visible than when he was being faithful in his devious way. The world and the church would be far better and more human places if Jim’s way of fidelity could be taught and practiced more widely.

The Forum has called him its “Bearer of the Vision.” It is part of the weight that a vision brings to the shoulders of the bearer that it requires such devious fidelity in order to invite people to what Jim called, in that same article, the “conversion journey.” It is in the nature of our culture and our cult to be thick and slow to move, slow to recognize things of great value to all. Faithful people work to teach and bring about change, surprising others with the recognition that they have found what they’ve been searching for all along. Jim Dunning was a master of such work.

Without his work we would not know how to speak the language of conversion clearly and unmistakably. Jim left no doubt about the call he felt or the call he sent out. His ecclesiology began and ended with the gathering and the work of baptized believers. He was one. Among the baptized believers who are ordained, Jim knew that his priesthood was in the service of all, so that “all the baptized might be empowered for their mission.” Anyone who came to know him came to recognize this basic fact.

And he laughed—thank God, he laughed. Quickly, easily, deeply, loudly he laughed. Perhaps in his laughter he gave the strongest witness to the love of the Creator he knew so well. In a world where he no longer lives, may devious faithfulness grow among all who loved him, so that we may keep the vision alive.

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For Clergy and Musicians: Documentation

The Future of Environment and Art

BY THOMAS G. SIMONS

Over the past few years, participants in the Colloquia on Diocesan Guidance for Places for Catholic Worship, part of the National Conference on Environment and Art for Catholic Worship (Form/Reform), have done some excellent and beneficial work. Among their accomplishments are a list of the essential elements that should be part of any building or renovation process for worship spaces and a description of what a diocesan art and environment committee ought to be. The Colloquium gathered most recently as part of the 1995 Form/Reform Conference, which took place March 19-22 in San Diego, CA.

Learning from a notice in the Newsletter of the NCCB Committee on the Liturgy (Volume 30, December 1994) that the committee is planning to revisit the 1978 statement Environment and Art in Catholic Worship, participants in the 1995 Colloquium prepared a statement about the seventeen years’ experience we have had with the current document and our hopes for a sequel, a companion document or, perhaps, a second edition of Environment and Art. At the 1995 National Meeting of Diocesan Liturgical Commissions, Region III of the FDLI presented a position statement supporting Environment and Art and making suggestions that any sequel to this statement would preserve the vision of the original. This statement, based on materials prepared by the Colloquia and by the FDLI Board’s Committee on Environment and Art, passed with strong support.

Since musical and acoustical concerns are part of the design or redesign of any space for worship, and since the Colloquium participants used as a model for our proposal the development of Liturgical Music Today (1982) as a companion document to Music in Catholic Worship (1972), we thought that the readers of Pastoral Music would be interested in the directions we have proposed. Also, as we noted in the statement, Environment and Art has had “a major impact on the experience of worship in general,” forming our view of what worship should look and feel and sound like at the end of the twentieth century.

Position Statement

Whereas Environment and Art in Catholic Worship (EACW) was published by the Bishops’ Committee on the Liturgy (BCL) in 1978 and has been a collection of guiding principles that has had a major impact on the experience of worship in Pastoral Music. December-January 1996
general and in the building and renovation of churches;
   Whereas, ten years after *Music in Catholic Worship*, the BCL issued a sequel document, *Liturical Music Today*;
   Whereas, after seventeen years of pastoral experience since the publication of EACW, we are aware of the need to revisit the document and to affirm, to strengthen, and to integrate the principles that shape our places for Catholic worship:
   Whereas the BCL Newsletter (Volume XXX, December 1994) states that EACW will be re-examined by the Committee on Liturgy;
   Whereas this was a recognized concern taken up by participants in the Colloquia on Diocesan Guidance for Places of Catholic Worship at the 1995 National Conference on Environment and Art for Catholic Worship (Form/Reform);
   Therefore, the participants in this discussion request that the Board of Directors of the Federation of Diocesan Liturgical Commissions (FDLC) bring to the 1995 National Meeting of Diocesan Liturgical Commissions a position statement developed from the following concerns.

Affirmations

We affirm that EACW, as a document, embodies universal liturgical principles within the context of the Church in the United States.

We affirm the theology and literary style of the document as well as its ecumenical appeal and applications.

We affirm the document's emphasis on both hospitality and mystery, and on teamwork in the process for building and renovation.

Areas to Strengthen & Develop

Strengthen the relationship between the principles of EACW with their primary sources in universal Church documents by citing references more fully.

Develop more completely the document's treatment of a place for baptism.

Develop more fully the importance of the assembly and the roles of all within it.

Develop a section in the document that expresses how architectural forms from another time can be true both to their form and to the demands of postconciliar liturgy. Expression needs to be given on how to integrate form and function in renovation and restoration.

Projects

Treat more fully the subject of devotional spaces, including traditional forms (icons, images, etc.) and ritual forms (altar, cross, etc.).

Consider the importance of the domestic church and ways of encouraging Christian art in the home and this relationship to the wider Church and its worship.

Promote sensitivity to multicultural concerns and expression in a multicultural Church.

Discuss the development of the role of presiders and the placement of the presider's chair, recognizing the diversity of practices.

Discuss the whole issue of the reserved sacrament and its placement in the Church building, including principles of universal law, spirituality, art, and architecture.

Promote inclusion of the role of the diocesan art and environment commission in the building or renovation process.

Provide for a more complete treatment of the position and spatial needs of ministers of music.

Include an examination of the needs of the physically impaired in order that they may be recognized as full and active members of the assembly.

Recommendations

We recommend that the above "affirmations" and "areas to strengthen and develop" be addressed in either of the following ways:

a) That a sequel document be prepared as a follow-up document to EACW, leaving the original intact (but including footnote references to universal documents), following the example of *Music in Catholic Worship* and *Liturical Music Today*;

OR

b) That a second edition of EACW be prepared, including the above concerns without changing the integrity of the original document and making use of similar literary style (including footnote references to universal documents).
Huc tecri sum alleluia
posu in super me manu
alleluia alleluia
Once upon a time, within the memory of some who are still with us today, there was only one official book for Mass: the *Missale Romanum*. It pretty much “belonged” to the priest; it sat on the altar, where no member of the congregation “in the pews” could reach it, and only the priest or an attendant (subdeacon or altar boy) moved it back and forth, from one side of the altar to the other. It contained all the prayers and readings for Mass, as well as most of the music and the texts (with or without music) that were to be sung. In the middle of the twentieth century, lay people were permitted to have small copies of this book in order to “follow along” with the Mass. These “hand missals” usually contained all of the official texts that the priest prayed, along with a translation of those texts for people who couldn’t read Latin. Some of the more elaborate ones also contained some of the chants, at least for the parts that the congregation sang in some parishes.

In our time people have grown familiar with new names for the liturgical books used at Mass—the *Lectionary* and the *Sacramentary* especially—without necessarily realizing that those books have a subtitle: *Of the Roman Missal*. But if the *Lectionary* and the *Sacramentary* contain major parts of the old missal, where is the official book that contains the chants and the texts (with or without music) to be chanted by someone other than the priest? The short answer is that it exists (or, better, they exist), but a more adequate answer requires that we take a few steps back into history.

Many Ministries, Many Books

The oldest book prepared for use in the liturgy, of course, was the Bible—the chief memory aid for the proclamation of God’s saving acts. Next came outlines of the way particular churches celebrated the rites (the “church orders”) and lists of scripture readings for the Sundays and for major feasts. As liturgical practice became more elaborate and more fixed, special books were developed for each of the major ministries: a book for the presiding bishop (pontifical) or priest (sacramentary), a book for the reader of the first reading(s) from the Bible (lectionary or epistolary) and a book for the deacon who proclaimed the gospel (evangelary), a book for the cantor or the *schola* who sang or led the major chants between the readings as well as the processional chants for the entrance, offertory, and communion (antiphony, *canitoriun*, or gradual). There were also books for the various ministries associated with other sacramental celebrations and for the liturgy of the hours.

By about the year 1000 several things had happened to the celebration of Mass in the West that led, by the end of the thirteenth century, to the development of a single ritual book for the use of the priest. The rise of nations and their vernacular languages, after the collapse of the Roman Empire in the West, came to mean that the great majority of people did not read or understand any significant amount of Latin; those schooled in Latin were, for the most part, clerics (that is, people who were supposed to be preparing for priesthood). At the same time, the practice of lay people receiving communion at Mass was becoming an unusual thing. First, at least in part because of plague conditions in Europe, people were denied communion from the cup. Later, an overweening respect for the presence of Christ in the eucharist led to elaborate preparatory requirements that discouraged almost anyone, other than the priest-presider who was required to receive communion, from coming forward to receive the host. Meanwhile, the development of “low” Masses—celebrated by a priest without a deacon, subdeacon, cantor, or choir—began in monasteries and religious houses in northern Europe in the eighth century. As this practice grew, it led priests—or harried sacristans, perhaps—to request a unified book that would combine the readings, prayers, and chants of the Mass into one handy source. Once its use became widespread, this book came to be used routinely as the official Mass book, even in parish churches that could still have used the old books for the various ministers.

As with many other aspects of Roman Catholic life after the Reformation, this medieval development of one
book for each ritual became fixed by the decrees of the Council of Trent. The bishops at the Council presumed that such unified books as the missal, breviary, and ritual would continue in their basic shape, but they were to be revised after a careful review of the ancient sources. That revision (of the breviary in 1568, the missal in 1570, and the ritual in 1614) actually made only a few changes in the books. These books were then mandated for use throughout the Latin Rite of the Roman Catholic Church, with some few exceptions for practices of long standing in some churches (e.g., the Ambrosian Rite in Milan, the Mozarabic Rite in Spain) and religious orders (the Benedictine and Franciscan Rites, for example).

The Missale Romanum of 1570 remained pretty much the sole liturgical book for Mass for the next four hundred years. By the mid-twentieth century, in fact, a listing of “official” liturgical books included such texts as the Graduale Romanum and the Antiphonale Romanum, though in use and even revised, were not listed among these official liturgical books, however, because they were both excerpts from official books.

Missale Romanum (1570, with later additions and corrections); the Breviarium Romanum (1568, with later additions); the Pontificale Romanum (1596) for bishops’ ceremonies; the Ceremoniale Episcoporum (1600), which described all the requirements for the rituals in the Pontificale; and the Rituale Romanum (1614) for sacramental celebrations other than Mass. The Graduale Romanum and the Antiphonale Romanum, though in use and even revised (in 1907 and 1912, respectively) as a result of the Gregorian chant revision undertaken at Solesmes, were not listed among these official liturgical books, however, because they were both excerpts from official books: the texts for the Graduale were excerpted from the Roman Missal, and those for the Antiphonale were taken from the breviary.

The general rule of one-book-per-ritual in the medieval church was turned on its head by the liturgical revision mandated at Vatican II. Though the Constitution on the Sacred Liturgy did not mandate a separation of the various elements of the existing liturgical books, such a separation followed logically from the requirement that “in liturgical celebrations each one, minister or layperson, who has an office to perform, should do all of, but only, those parts which pertain to that office by the nature of the rite and the principles of liturgy.” Consequently, though the old pattern of four major ritual books—the missal, breviary, ritual, and pontifical—was continued by the Consilium that implemented the reforms, in fact these books were divided into sections for use by various ministers. The so-called Lectionary for Mass, for instance, contains not only the scripture selections for Mass but also for other rituals (e.g., for marriage and for funerals, whether or not a Mass is to be celebrated).

Official Music Ministry Books

This brief review brings us to these four questions: Where are the official books for music ministers, that is, where are the new Graduale and the Antiphonale? Were these books (even though they were not considered “official” before Vatican II) updated in accord with the postconciliar revision of the liturgy? And if so, were they adapted for use with vernacular languages as were the other books? And if so, where are those adapted texts?

In order to give a complete answer to the first question, we have to begin with answers to the other three. The answer to the second question is yes, the books were indeed updated and revised. The Kyriale simplex, one of the first fruits of the postconciliar reform, appeared in 1965. Based on the Tridentine Order of Mass, it offered five settings of the ordinary, plus other simple chants (e.g., for the Asperges me and the Vidi aquam). A Graduale simplex (1967) offered simple chants for the Mass propers, “designed for those churches where a correct rendition of the more complex chants of the Graduale Romanum would prove difficult.” The Ordo cantus missae, a new arrangement of the Graduale that included the music for the Order of Mass as well as for the proper chants in accord with the revised liturgy—that is, a book for all the music ministers—appeared in 1971. A revision of the Graduale simplex, which incorporated a revised form of the Kyriale simplex, appeared in 1975.

To the third question, the answer is a qualified yes.
These books were adapted for use with at least some vernacular languages. The problem that arose in English-speaking churches, however, was that the English texts did not combine easily with Gregorian chants any more complex that the simple modal tones. The stresses in words and the pattern of sentences in Latin are quite different from those in English, and chant is so wedded to its development as a vehicle for Latin texts that it does not easily admit a second marriage partner—especially a non-Romance language. Still, some early attempts were made to adapt the Graduale for English texts, among them The Simple Gradual produced by Geoffrey Chapman.6

A decision by the American bishops, however, made such adaptations of the Roman music books an all but useless exercise for the churches in the United States. Here and in Canada, more than in almost all other English speaking countries, the movement to a completely vernacular liturgy was accomplished with lightning speed. Since the adaptation of chant, or the development of appropriate new forms of chant that would work more smoothly with English texts, was taking so long, the American bishops allowed the use of hymns as substitutes for the assigned texts, at least for the processional parts of the Order of Mass—entrance, procession with gifts, and communion—and the use of other settings of the psalm text as alternatives to those provided in the

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**Western Liturgical Books in the First Millennium: An Overview**

*Early Church*

The oldest book for liturgical use is the Hebrew Bible. The early gatherings of Christians, mostly Jewish followers of Jesus (30-110 C.E.), used that book, probably in a familiar Greek translation (the Septuagint), adding to it the unique Christian documents that interpreted the Bible in the light of Jesus Christ. Ancient Christian lists of books in the Bible (such as the Muratorian Canon, late second century) were developed for liturgical use.

*Books about Praying, Books of Prayers*

The development of books of prayer for use in the liturgy centered around the key prayers repeated at various services, including the eucharistic prayer. At first, books of prayers were developed as models or examples of the ways in which such prayers were
formulated. They were soon expanded to include instructions about how to perform the actions accompanying the prayers as well, and then the prayers used only on certain days of special celebration were included. An example of such books is the *Apostolic Tradition* of Hippolytus of Rome, dating from the beginning of the third century. The pieces that made up these books—including prayers, instructions, professions of faith, doxologies, and acclamations—were put together in various sequences and combinations by local communities (110-330).

**Uniform Patterns**

Disputes over doctrine (heresies), especially over issues of Christology, and especially in the churches in Roman North Africa, created a desire for uniformity or consistency of liturgical practice from community to community. In the year 393 the Synod of Hippo decreed that prayers used at the altar must be addressed to the Father, and that any prayers developed in other localities should be scrutinized by the “brothers who are teachers” before being put into use. In general, prayer texts proposed for use in the liturgy were more carefully scrutinized in development and copying (330-600). This careful attention to the texts may have been part of the reason for a liturgical renewal that took place at the end of the fourth century.

Such scrutiny led to the development, by the fifth century, of *libelli missarum* (little books of Masses, sometimes just a single page, with presidential texts for a particular festival celebrated in a local church) in Carthage and other parts of the North African Church. In other Christian churches, it led to the production of other books. Churches in Gaul began to produce lectionaries, responsorials, sacramentaries, and books of homilies, though few of these have survived intact. In Italy Paulinus of Nola (who died in 431) even compiled a hymn book, and Ambrose of Milan composed hymns and antiphons.

**Monastic Copyists**

The development of monastic communities and the links established among various monasteries provided a better system for copying and distributing manuscripts. Manuscript collections of prayers for Mass existed in many places in *libelli* formats. These sets of texts were quite diverse in themselves; when they were borrowed from one church by others, and added to the collections in use at those churches, the texts came to be combined in various ways (examples include the Verona collection, sometimes called the *Leonine Sacramentary*, the *Stowe Missal*, and the seven *Masses of More*). Some contained texts for the liturgical year in one sequence; others used quite a different *Gradual*. So the answer to the fourth question is: Having been overtaken by the pace of liturgical reform, these official books for the music ministers are in liturgical limbo.

**Back to the Beginning**

That response to the fourth question brings us back to the question that is this article’s title: Do we need official books for music ministers? What is the result of the fact that a central ministry such as music has no official book to be put alongside such familiar and even, at times, imposing volumes as the *Lectionary* and the *Sacramentary*? How important can the ministry of the psalmist be when there is no *Gradual* from which to sing, a book as recognizable as the other books used to proclaim the biblical readings at Mass (*Lectionary* and *Evangelary*)? What sort of book does the psalmist bring to the reading desk as a substitute for the *Graduale* to use in proclaiming the psalm? Certainly, there are handsome hymnals and service books for use by the whole assembly, and these should be maintained and even improved. But is it possible that the ministry of the cantor or psalmist has not gained the recognition it deserves, at least in part, because it doesn’t have the “seal of approval” of an official book?

A further concern involves the possible distortion of the Roman Rite that has followed this failure to introduce a revised *Gradual* for English speaking parishes. Hymns are weighty things, often carrying strong statements in music and text. The use of hymnody at processional times has meant that the music that is played and sung at these moments often outweighs the ritual power of music at other parts of the service, particularly at the psalm, alleluia, eucharistic prayer, and breaking of bread. Further, the use of hymns during processions sometimes means that people don’t sing at these times. Some antiphonal music certainly makes it easier for people to sing, but sometimes antiphonal pieces just don’t seem right for a dramatic opening or closing of a special Mass, or they don’t seem appropriate for use in a large church. Even in smaller churches, the use of some antiphonal pieces with especially long or difficult antiphons may discourage congregational song.

Perhaps, then, it is time to take another look at the revised *Gradual* and reconsider its use at Mass. The bishops have reminded us that “any book which is used by an officiating minister in a liturgical celebration, should be of a large (public, noble) size, good paper, strong design, handsome typography and binding.” This is as true of the book that contains the responsorial psalm as it is of that other book of biblical texts, the lectionary. It is “worthy of venerable treatment [as] a significant part of the liturgical environment.”1 It may be time to provide an American adaptation of this book prepared with the same care and consultation that has gone into the preparations for the music proposed for the revised *Sacramentary*. With such a book in hand, the cantor/psalmist

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might be recognized as a singer of the word of God, inviting the people into that song by which they embrace God’s word for themselves, and, in turn, become singers as well as hearers of the word.

Notes

1. The names attached to these books varied by region and by historical period, but the function of the book, despite its changing name, remained fairly constant. Note that these books contained the settings for the “proper” or changeable texts of the Mass; see Cyrille Vogel, Medieval Liturgy: An Introduction to the Sources, rev. and trans. by William G. Storey and Niels Krogh Rasmussen, o.p. (Washington, DC: The Pastoral Press, 1986) 257. The fixed or “ordinary” parts of the Mass were also sung, but it was presumed that the people or, later, the schola had these parts memorized, and the priest would use a familiar chant formula to sing such parts as the opening collect or the eucharistic prayer.


4. Consilium, Introduction to The Simple Gradual (3 September 1967) #1 (DOL #4257).

5. The official Latin versions of several of these books are available in the United States from GIA Publications. GIA distributes the Liber Cantualis, the Graduale Romanum, and the Kyriale, a new collection of Gregorian repertoire for seasons and principal feasts called Cantus Selecti, and a hand missal (The Gregorian Missal for Sundays) with the Gregorian chant settings of the Latin texts with literal English translations of the texts.


7. See the Appendix to the General Instruction (of the Roman Missal) for the Dioceses of the United States of America, #26, 36, 50, 566.


Roman and Frankish Unification

Popes from Gregory the Great to Gregory VI (590-1085) made serious efforts to draw up a uniform model for liturgical celebration in the city of Rome. Use of this liturgy spread into the Kingdom of the Franks, especially through the unifying and nationalizing efforts of King Pepin III (Pepin the Short) and his son, the Emperor Charlemagne. Using the model from Rome, Charlemagne mandated a single set of liturgical forms for use throughout most of Western Europe. This model was adapted to incorporate Gallican forms, and this modified form returned to Rome, where it replaced more ancient models. This Romano-Gallican liturgy is what soon came to be known throughout Europe as the Roman Rite. Shortly after these intense efforts at unification, a form of chant notation was developed and spread through incorporation in the books for liturgical music ministers (800-1000).

By the year 1000, in most of the Western Churches, there existed a “book” for the presider (a collection of libelli eventually organized into a book called a sacramentary), a “book” of rubrics for the master of ceremonies (ceremonial), book(s) for the readers (lectionary and evangelary), and books for the musician (also, at first, collections of libelli).

The various libelli and the collections of libelli for the musicians differed widely in their content and structure, and they were known by various names in various places. Amalarius of Metz, for instance, observed in the ninth century that the antiphonary or gradale as used in the Frankish Church was broken into three sections in the Roman Church: the cantatorium, responsorial, and antiphonary.
The word "manuscript" derives from the Latin words *manus* (hand) and *scriptus*, from *scribere* (to write). Today the term is used to describe any handwritten text. "Illumination," from the Latin *illuminare* (to light up), refers to the hand-painted decoration in a manuscript, which usually employed brilliant colors, as well as silver, gold, and other precious metals. Illumination took the form of decorated letters, borders, and figurative scenes, also called "miniatures."

Manuscripts were most often written on parchment, made from the specially prepared skins of calves, sheep, or goats (the high quality parchment made from the skin of young or unborn calves was called "vellum"). Although paper was abundant in Europe as early as the fourteenth century, parchment continued to be used despite of the greater cost involved. Its beautiful texture, its ability to withstand the wear and tear of daily handling, and its resistance to the dissolving action of acidic inks were among the qualities that made vellum so appealing.

The text of a manuscript was usually written with ink made from an extract of gallnuts combined with ferrous (iron) sulphate and gum arabic. Once applied to vellum, this ink changed to a brownish hue as its iron content oxidized.

The miniatures were painted with a variety of precious colors, including vermillion and ultramarine blue, and were often decorated with gold leaf. Vermilion was made from mercury and sulfur, while ultramarine blue, a pigment as expensive as gold, was created by crushing lapis lazuli. Gold leaf was applied to luxury manuscripts in thin sheets.

This article is based on materials in the booklet Illuminated Manuscripts in the J. Paul Getty Museum, © 1984 The J. Paul Getty Museum, and on the Introduction and Checklist for the Getty Museum's exhibition Illuminated Choir Books of the Middle Ages and Renaissance (April 25-July 9, 1995), prepared by Dr. Elizabeth C. Teviotdale, Assistant Curator of Manuscripts at the J. Paul Getty Museum in Malibu, CA. This exhibition featured five bound choir books, written and illuminated by hand, two other liturgical manuscripts with musical notation, and single pages once contained in choir books. The twenty-seven works on view spanned the period from 1250 through 1500.

Who Made These Books?

Until the rise of universities in the twelfth century, the most elaborate and beautiful illumination was produced in monasteries and was devoted to religious works. In fact, European intellectual life in the Middle Ages was focused mostly in monasteries, many of which made copies of important books and writings (both Christian and classical) and formed their own libraries. In a monastery, the *scriptorium* was the center for both scholarly activity and the copying of texts. Later, as the quality of...
book illumination became more valued, lay artists were often hired to collaborate with monastic scribes.

Though monastic scriptoria survived, by the thirteenth century, scribes and illuminators were increasingly lay people who made their living by supplying fine manuscripts to nobles, the new middle class, and the emerging universities in cities such as Paris, Bologna, and Padua. Some religious communities also began copying manuscripts on a commercial basis. The English abbey of St. Alban, for instance, is thought to have produced a large number of books for lay people during the thirteenth century.

As significant as their contribution was, scribes were not the only craftspeople involved in the making of books. By the thirteenth century, the production of a luxurious illuminated manuscript involved the work of four distinct craftspeople: the parchment maker, the scribe, the illuminator, and the bookbinder. Each was required to belong to a guild that had specific rules governing both the quality of work and the rights of its members. The guilds also set standards and procedures for training apprentices. Frequently the guild maintained a monopoly over the rights of manufacture as well as the sale and price of goods. Since the guilds worked independently, an agent or an individual illuminator or scribe was responsible for coordinating the efforts of the four workshops involved in each commission.

Styles of Illumination

Throughout Christian Europe, from the sixth to the sixteenth century, various styles of illumination influenced one another, some growing out of earlier forms, others becoming "hybrids" formed from several contemporaneous styles.

The earliest style of illumination in Christian manuscripts appeared in the Byzantine Empire in about the sixth century. The salient characteristics of Byzantine manuscript painting were the abundant use of precious metals, especially gold; the choice of bright colors; and the use of empty space, often filled with gold leaf, as background. Byzantine illumination was frequently devoted to narrating biblical stories. Styles of depicting the human figure varied in Byzantine art over the centuries; in the thirteenth century, classical naturalism had a particularly strong influence on the depiction of human figures.

The "Insular" style predominated in the British Isles in the seventh and eighth centuries. The miniaturists of seventh-century Ireland developed the late antique practice of enlarging the first letter or initial of a text into an entire page covered with designs.

The Insular tradition of using elaborately decorated text pages in books of Gospels and other liturgical manuscripts flourished again in the tenth to twelfth centuries, in the Ottonian and Romanesque periods, but in Charlemagne's empire (Gaul, northern Germany, and Italy), artists of the eighth and ninth centuries were encouraged to emulate the naturalism of the ancient Greeks and Romans. Using Byzantine models that reflected classical art, some Carolingian illuminators combined this naturalism with an exhilarating, nervous brushwork.

In the mid-tenth century, a line of German kings beginning with Otto I began to commission manuscripts

Until the rise of universities in the twelfth century, the most elaborate and beautiful illumination was produced in monasteries and was devoted to religious works.

Some Important Terms

**Script** is the writing in manuscripts. Different styles of writing were used in different periods and places during the Middle Ages. Paleography is the study of historical scripts.

**Historiated Initials and Borders.** In some manuscripts the enlarged initials contain a scene illustrating the text, hence they are "narrative" initials, or "historiated" initials. Similarly, borders that contain figural scenes are called historiated borders.

**Colophon** is a passage at the end of a text recording information comparable to that contained on the title page of a modern book. Sometimes the name of the scribe who wrote the book appears in the colophon.

**Codex** describes a collection of hand-inscribed and illuminated leaves stitched together along one edge. In short, it is the classic book form that we can see on any shelf.

**Folio** is a sheet of writing material in a bound manuscript. It consists of two pages, the one on the front (called the *recto*) and the one on the back (called the *verso*).

**Binding** is the process of sewing and covering a codex; this covering is also called the "binding."
borrowing from both Insular and Byzantine art. The Insular focus on initials became the central element in Romanesque illumination, and the "historiated" initial, which contains a narrative scene or indentifiable figures, became a popular element in this style of decoration. Patterned backgrounds along with abstract drapery were also extremely popular.

By the end of the twelfth century, Parisian artisans had developed a new style of illumination with sinuous figures, a highly influential form of illumination which has been named the "Gothic" style (thirteenth to fifteenth centuries). During the thirteenth century the English and German schools developed Gothic styles as well. French illuminators occasionally adopted the visual conventions of other art forms, such as stained glass windows, in order to narrate stories and teach church doctrine in a simple visual scheme.

The "International" style, growing out of Gothic, reached its apogee in the early fifteenth century at the ducal courts of Europe. It was at this time that Jean, duc de Berry, one of the outstanding patrons of the period, commissioned the famous book of hours known as the *Très riches heures*. His illuminators, the Limbourg brothers, were among the great practitioners of a new naturalism, elegance, and fascination with landscape in French manuscripts.

The Renaissance (fifteenth to sixteenth centuries) was the last great era of the handwritten and illuminated book. Expanding literacy provided a stimulus for affluent middle class patrons both to commission manuscripts and to purchase those made for the open market in towns and cities all over the continent. An illuminated private devotional prayer book, for example, became a symbol of its owner's status and taste. Renaissance artists were fascinated with the classical world, and the study of antiquity also gave rise to beautifully illuminated humanistic secular texts alongside the religious texts that had been the chief focus of the illuminators to this time.

Although Gutenberg's invention of the printing press in 1452 was not immediately successful, soon he and other printers throughout Europe were vying with scribes to meet the increased demand for books. Imitating the manuscript tradition, early printed books were often illuminated and occasionally achieved the decorative splendor of luxury books. Eventually, however, printed books replaced illuminated decoration with woodcuts and metal engravings; the advent of the illustrated printed book led, within the next hundred years, to the demise of

*Continued on page 37*
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Sept 13-15  Weekend Cantor School
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Dominican nuns, and secular canons. At times the singers are shown actively singing; at other times they are shown reacting to events and situations which themselves form part of the illumination.

The two principal types of choir books are the antiphonal and the gradual. Many of the choir books that survive from the Middle Ages were made for use by communities of cloistered monks and nuns, including Benedictines and Cistercians, whose lives were focused on the celebration of the liturgy. Communities of preaching friars and cloistered nuns of the Dominican and Franciscan orders also celebrated Mass and the liturgy of the hours (or the “divine office”), and they too needed chant manuscripts. In cathedrals and “collegiate” churches, liturgical music was often sung by secular canons, groups of diocesan priests who lived in community and were entrusted with the care of a cathedral or some other church with a “college” of canons. The ranks of canons were often supplemented by choir boys to form the company of singers for a cathedral or church.

No Longer Useful

With the waning of the Middle Ages, the invention of printing, and other events, a shift occurred in the use and appreciation of illuminated choir books and indeed in illuminated manuscripts in general. Changes in worship brought about by the European Reformation and the Catholic Counter-Reformation led to a day, toward the end of the sixteenth century, when these books were no longer useful in liturgical celebration. Fortunately, many escaped destruction by Protestant as well as Catholic zealots of reform. Some were preserved in libraries and hidden storage places because of their exquisite illumination. In the eighteen and nineteenth centuries collectors were excising historiated initials and even whole pages of particular beauty from still intact books, collecting them into albums or framing them for display. In many cases, a handful of initials is all that remains of a large-scale, multi-volume choir book. Although such practices destroyed the books as integral units, much of our knowledge of the original beauty of these manuscripts comes from these remaining cuttings.

Notes

1. Sometimes the name of the scribe appears in a book’s colophon, or in a prayer or other text. For example, we know that Sigenulfus wrote the Monte Cassino Breviary (Ms. Ludwig IX 1) and Theoktistos wrote a New Testament in 1133 in Constantinople (Ms. Ludwig II 4)—both manuscripts in the Getty collection.

   Although few bookbinders signed their work, the Getty Museum owns two books of hours with bindings signed by the fifteenth-century bookbinder Lievin Stuaert (Ms. Ludwig IX 7 and Ms. 2).

2. See Gustave Reese, Music in the Middle Ages (New York: W. W. Norton, 1940), plate VI.

Choirs and Their Books

Continued from page 30

a glorious tradition that had flourished in Europe for ten centuries.

Choirs and Their Illuminated Books

The golden age of the illuminated choir book extended from the thirteenth to the sixteenth century, the high Middle Ages to the Renaissance. During this time splendidly illuminated examples of these books could be found open on lecterns in churches throughout Western Europe. From old woodcuts we can sometimes discern that such books were valuable enough to be chained to their desks and that singers gathered round the lectern to sing. Who were these singers, and how did they use these books?

Among the singers depicted in the illuminated choir books of the Getty collection are Benedictine monks.

Pastoral Music • December-January 1996
750 Years in the Life of a Pair of Cistercian Antiphonals

BY ELIZABETH C. TEVIOTDALE

In 1983, the J. Paul Getty Museum purchased its entirety the collection of illuminated manuscripts assembled by the German art collectors Peter and Irene Ludwig. Among those manuscripts is a group of nineteen leaves and four cuttings from a thirteenth-century antiphonal (figures 1 and 3). Nearly ten years later, in 1992, the Museum acquired an additional eighty-one leaves from the same manuscript (figure 2). Another leaf is now in the Cleveland Museum of Art, and there are cuttings in the Nationalmuseum in Stockholm (figure 4) and in a private collection in Collegeville, Minnesota. More cuttings, whose current whereabouts are unknown, were photographed in the middle of this century, when they were in a private English collection. These leaves and cuttings are all that remain of a once large, multi-volume manuscript antiphonal.

A nearly complete series of painted initials from another antiphonal is preserved in an album of manuscript cuttings now in the Hill Monastic Manuscript Library at St. John’s University in Collegeville, Minnesota (figure 5). These two antiphonals were almost certainly produced as a set for some religious institution. How did this pair of large, multi-volume choir books come to their present state, with pieces (some as small as a square inch) scattered in collections from Sweden to California? Despite the fragmentary nature of the surviving evidence, we can trace some of the history of these books, from their creation and use in the celebration of the divine office to their fate as victims of the art collector’s knife and finally as museum pieces.

Made for a Nunnery

To judge from the style of the painted decoration, the pair of antiphonals was produced in northeastern France in the second half of the thirteenth century. It seems that they were illuminated by lay artists who also provided the painted decoration for service books destined for two religious institutions in the city of Cambrai, the cathedral (Notre-Dame) and a house of Augustinian canons (Saint Aubert). The antiphonals are early examples of large choir books designed to be visible to a group of singers during the celebration of the liturgy. The leaves are nineteen inches high, a sure step in the direction of the truly grand choir books of the succeeding centuries.

These manuscripts are not only remarkable for their size but also for the high quality of their illumination and the ambitiousness of their decorative programs. There are painted initials not only for Christological feasts and saints’ days, but also for Sundays. Furthermore, most of the initials contain figural scenes. The artists sometimes borrowed subjects they had used for the same feasts in other sorts of liturgical books, but some of the scenes are specifically appropriate to the chant they introduce.

The antiphonals were made for a Cistercian nunnery, presumably one near Cambrai. The extremely limited use of gold and silver in the painted decoration was...
on the side of the choir where the abbess sat and the other on the prioress’s side.

The antiphonals were still in use in the seventeenth century. Instructions for celebrating a new feast were added as a marginal note at this time, and a number of the melodies and texts of the chants were modified. Whoever was responsible for the emendations imitated the Gothic script and square notation of the original, but the writing looks stiff and clumsy by comparison with that of the medieval craftspeople (figure 1).

More for Art Than Music

The books fell out of use at some time in the following centuries, most probably during the Napoleonic period. By the nineteenth century, the manuscripts were appreciated more for the art they contained than for their musical repertoire. One art collector of that century assembled initials from one of the antiphonals into an album of manuscript cuttings, a practice that was fashionable at the time. He or she bought a blank book of 72 paper leaves and cut the initials specifically so that they would fit into the album. This collector often left parts of the letters and the border bar extensions behind but saved the marginal drolleries when practical (figure 5). He or she then pasted the cuttings into the album, outlining the initials in black, and watercolored the few bits of remaining blank parchment with a pale yellow color. This album is now preserved (but not in its entirety) at the Hill Monastic Manuscript Library, having passed through the London art market in 1966 and 1981.

Figure 2: Initial I (with an eagle perched at the top). Malibu, Collection of the J. Paul Getty Museum, Ms. 44, p. 158. This is the only page with a painted initial among the eighty-one leaves acquired by the Getty in 1992.

probably a concession to the manuscripts’ intended destination. Many Cistercian books fail to conform to the order’s early statute that the initials in their books be “of one color and not pictorial,” but a certain artistic austerity can be observed among manuscripts made in or intended for Cistercian houses.

In the Middle Ages, the nuns used the antiphonals in the celebration of the divine office (the liturgy of the hours), the daily prayer liturgy of the Catholic Church. The nun responsible for the practical aspects of liturgical observance chose those from the community who would form the choir for a particular service and assigned the solos. The members of the choir arranged themselves into two groups around the antiphonals, one open on a lectern

Figure 3: Initial F with Saint Michael Battling a Dragon. Malibu, Collection of the J. Paul Getty Museum, Ms. Ludwig VI 5, leaf 22. Whoever cut this initial was not interested in saving the descender of the letter F or the border bar extensions.
The companion antiphonal to the one whose initials are in the Collegeville album has a more complicated modern history. At some time after 1846, a reduced version of the original multi-volume antiphonal was made. The new book consisted of about one hundred leaves, clearly drawn from more than one of the original volumes. Presumably many leaves were discarded at this time, and it is likely that some had been cast off or cut from the manuscript earlier with an eye to the art market.

Two art collectors excised the initials from the leaves not included in the nineteenth-century manuscript. One carefully followed the outlines of the initials and their border bar extensions, and the other saved only the main body of the initials. The fragments in Stockholm’s Nationalmuseum and in the private collection in Collegeville, as well as those photographed earlier in the century but now untraced, were sensibly cut (figure 4), whereas those now in the Getty Museum were more drastically cropped (figure 3). All of these initials were at some point in their history pasted onto paper, probably in scrapbooks like the Collegeville album. The cuttings in Collegeville, Stockholm, and Malibu left France in 1948, 1958, and 1978, respectively, and it is likely that the Collegeville and Stockholm cuttings came from the same album.

The nineteenth-century reduced version of the antiphonal fell prey to the art collector’s knife sometime before 1978. Nineteen leaves, most with painted initials, were excised from that manuscript, leaving only one painted initial among the remaining eighty-one leaves (figure 2). The nineteen leaves, together with four cuttings, were purchased by Peter and Irene Ludwig in 1979 and passed to the Getty Museum in 1983. With the Museum’s recent acquisition of the eighty-one complementary leaves, the nineteenth-century state of the manuscript can be reconstructed.

Although we may lament the losses this antiphonal has suffered over the centuries, we can find solace in the knowledge that the leaves and cuttings in Cleveland, Stockholm, and Malibu are on view as part of the exhibition programs of the museums that house them, making them accessible to a wide public interested in music, liturgy, manuscripts, and illumination.
Harmonies of Heaven and Earth: Musicians and Instruments in Illuminated Manuscripts

BY DOMENIC J. LEO

Manuscript illumination, the best-preserved art form of the Middle Ages, provides a nearly unique testament to instrumental music making in a period from which only a handful of instruments and almost no documents about secular musical performance survive. The images of musicians and the instruments they play permit speculation about the types of instruments and music considered appropriate for specific occasions as well as about the attitudes toward music and musicians.

The images functioned in various ways, sometimes to illustrate or elaborate the meaning of an accompanying text and, at other times, as decoration. Beyond their immediate relation to the text, images of music making could be symbolically charged, as is true of much medieval art. Some images, for instance, conveyed a belief that music has a dual power over human emotions: it can heal (as when young David plays the harp to soothe the anxious King Saul—figure 1) as well as incite (as when the

Some images conveyed a belief that music has a dual power over human emotions: it can heal as well as incite.

Argonauts are pictured as being filled with uncontrollable lust on hearing the song of the sirens. And all the music of earth was thought to be the audible counterpart to the silent symphony created by the harmonious movements of God's creation—the heavenly spheres of the universe.

Mr. Domenic J. Leo is a doctoral candidate at New York University's Institute of Fine Arts. He is currently researching his dissertation, The Illuminated Manuscripts of the Works of Guillaume de Machaut, at the Bibliothèque Nationale, Paris, and editing the Catalogue of Paintings for the Saul P. Steinberg Collection, New York.

This article is based on texts accompanying the 1994 exhibition Harmonies of Heaven and Earth: Musicians and Instruments in Medieval and Renaissance Manuscripts, which Mr. Leo curated at the J. Paul Getty Museum.

Pastoral Music • December-January 1996
ing their flocks by playing the bagpipes or rustic wooden flutes. Wandering minstrels soliciting money, accompanied by dancing bears and sword jugglers, struck up a tune to amuse the locals at a fair or in town centers. At court, highly skilled musicians entertained nobles in grand tapestry-lined halls and in formal gardens. Cathedrals resounded with songs of praise that, in the richest dioceses, were sometimes accompanied by the organ. Professors in monasteries and universities used the monochord, a one-stringed instrument, to teach the mathematical principles of music theory, and they taught the basics of singing with the help of a carillon, a set of bells. Because it was labor-intensive and required the use of expensive materials, manuscript illumination was a luxury art. It is not surprising, then, that the majority of the images that appeared in decorated manuscripts reflected the role of music in the lives of the wealthy. The arrival of nobles at court and at civic functions was regularly announced with fanfares by musicians playing buisines (brass or silver trumpets), shawms (reed instruments related to the oboe), and nakers (small kettle drums). These instruments were “loud” and were valued for their penetrating quality, an important factor in a busy market square or at a noisy banquet. The “sweet,” “soft” sounds of stringed instruments, such as the harp and the psaltery (a type of zither), graced more intimate occasions.

A Loud Ensemble

A striking example of a loud ensemble may be found in a fifteenth-century miniature of The Writing on the Wall at Belshazzar’s Feast. This miniature portrays the moment from the story of Daniel in the Hebrew Bible (Daniel 5) as if it were a banquet being hosted by a medieval king (see figure 2). The hand of God writes on the wall to the left, while the ensemble of musicians performs, seemingly unaware of the tumult or playing over it, on the right. The musicians in the painting are incidental to the story (no
musicians are mentioned in the Biblical narrative, but they are paramount to a medieval viewer’s understanding of a courtly banquet scene. The group of musicians includes two shawm players, a trumpeter on a brass buisine, and a bearded man drumming on nakers suspended from a sash around his waist.

Many of the musicians depicted in manuscript illuminations may correspond to the minstrels and troubadours mentioned in literature of the time. Minstrels who are poets, composers, and, above all, performers, clothed in bright and extravagant costumes, are shown entertaining in the streets of the town as well as in the halls of the castle. In addition to demonstrating their musical talents, they were also expected to dance, mime, and juggle. Their favorite instruments were the harp, psaltery, and vielle (fiddle).

Figure 3. Corpus Christi Procession. Spinola Hours, illuminated by Gerard Herenbout, Ghent or Mechelen, c. 1515. Malibu, Collection of the J. Paul Getty Museum, Ms. Ludwig IX 18, fol. 48v.

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A Corpus Christi Procession

A miniature showing a Corpus Christi Procession accompanies the prayers for the Feast of Corpus Christi in the Spinola Hours (figure 3). This manuscript, a book of hours, was illuminated in part by Gerard Horenbout in Ghent or Mechelen around 1515. The miniature shows a procession in which the eucharist, in an elaborate monstrance, is carried on horseback beneath a canopy emblazoned with words from the sequence for the Corpus Christi Mass: “Ecce panis angelorum, cunctis cibus viatorum” (“This is the bread of angels, now the food for all pilgrims”). The pope, identifiable by his triple-tiered tiara and carried on a throne, and the cardinals with their distinctive circular hats lead the event. Flanking them are musicians in heraldic garb—part of the official pomp due royalty—playing buisines and shawms. (The coat of arms hanging from their instruments is the eucharistic insignia IHS.) Images of music making in this scene emphasize the element of nobility and show the practical function of the loud ensemble: trumpeting the arrival of an important person or event over the din of the crowd.

Conventional Images

The instruments regularly associated with the lower classes in art or literature are the bagpipes. Due to their shape, taken to be reminiscent of male genitalia, and the method by which they produce sound—expelling air from a bladder—the bagpipes were thought to characterize the rustic and uncouth behavior of peasants. The bagpipes are particularly common parts of images of the shepherds receiving the angel’s announcement of Christ’s birth.

Although these images of music making may provide information about actual musical practices, they were most likely never created with this intention. Relics of an age far removed from the late nineteenth- and twentieth-century concepts of realism, these images must never be understood as archaeological evidence or a sort of “photo documentation” of the past. In creating these images, artists often relied on pictorial or iconographic conventions, and they certainly focused on specific elements of musical performance which they—or their patron—thought appropriate. With this caveat in mind, manuscript illumination may be enjoyed for its beauty and appreciated as a rich source for studying the Middle Ages.

Notes

1. I am grateful to the Getty Museum for granting permission for publication of this material, and I am especially grateful to Elizabeth Teviotdale, without whose guidance the exhibition would not have been possible.

2. This belief stemmed in part from contemporary familiarity with the writings of Plato and Pythagoras as they had been interpreted by St. Augustine of Hippo and St. Thomas Aquinas.

3. As a general rule, the more completely a manuscript was illuminated, the greater its market value became.

4. The distinction between ensembles of “loud” and “soft” instruments can only be used provisionally. It is based, for the most part, on evidence from literature and art, sources in which, as has already been mentioned, it was not necessarily the primary aim of the artist to record or depict a musical ensemble “realistically.” Although this distinction holds true for the most part where instruments can be identified in manuscript illumination, there are notable exceptions. In the Carol Dance, for example, which appears in a fully illustrated copy of the Roman de la Rose (the Romance of the Rose, text by Guillaume de Lorris and Jean de Meun, illuminated in Paris c. 1405; Malibu, Collection of the J. Paul Getty Museum, Ms. Ludwig XV 7, fol. 6), a group of nobles perform an elegant dance to the music of a “soft” harp and a “loud” shawm. That type of ensemble would be possible given an expert musician on the shawm who could temper the dynamics of the instrument to suit the delicate sound of the harp. [Editor’s Note: For an additional illustration, see the variety of instruments played by the angels in the margins of figure 4, above.]

5. The book of hours, a personal prayer book, is a modified form of the medieval church’s daily offices. It contains the “little office” of the Virgin Mary (the “hours of the Virgin,” from which the book takes its name), the office of the dead, and other prayers. A luxury item and often quite a small book, this type of manuscript was a fashionable accouterment of the wealthy.

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Organ Dedications

Pittsburgh. Heinz Memorial Chapel at the Oakland campus of the University of Pittsburgh and Shadyside Presbyterian Church presented the inaugural performances of two newly constructed pipe organs in sequential concerts on September 24. The Heinz Chapel organ, with more than 4,200 pipes, and the Shadyside organ, with more than 6,400 pipes, represent two of the world’s most powerful instruments. The new organs were built by the Reuter Organ Company. Both sites offered dedicatory concert series through the rest of 1995.

New York. The Church of the Heavenly Rest celebrated the restoration of its organ with a dedicatory concert on October 10. The concert featured English concert organist John Scott, organist and director of music at St. Paul’s Cathedral, London. The organ was originally built by Austin Organ Company, Hartford, CT, and installed in 1929. Updated and enlarged twice, it was the victim of a devastating fire on August 7, 1993, which destroyed the console, the only part of the organ that is visible. (The pipework, concealed in chambers behind various architectural elements, survived, but it required cleaning and relathering because of heat and smoke damage.) The new console, built by Guibault-Therien of Quebec, Canada, was installed in time for services last Easter. Additional improvements include an enhanced computer system, a solid state logic system which provides additional flexibility, and a majestic state trumpet for the rear gallery. For more information, contact: Margaret Horsley, Church of the Heavenly Rest, 2 East 90th Street, New York, NY 10128-0674. Phone: (212) 289-3400; fax: (212) 534-8460.

Allen and the Pope

The three-manual Allen digital computer organ used at the papal Mass at Giants Stadium in East Rutherford, NJ, survived the driving rain that fell during the liturgy. It is now permanently installed in St. Paul the Apostle Roman Catholic Church in Irvington, NJ.

Free Volunteer Management Book

Walter’s Publishing is offering to clubs and organizations a free copy of Mary Dankert’s booklet, Effective Volunteer Management. To get your free copy, call 1 (800) 477-3275 and ask for the booklet, or write: Walter’s Publishing, 215 Fifth Avenue, S.E., Waseca, MN 56093.

Music Trade Fair in Moscow

The first Musik-Show-Technik ever held at the Krasnaja Presnaja Fair Ground in Moscow (October 7) was a success in the estimation of its organizers, the Russian Expocenter and Messe Frankfurt of Germany. Sixty-six exhibitors from six countries (forty-one of them from the Russian Federation, Estonia, and Belarus) welcomed about 6,000 visitors to a trade fair that featured musical instruments and stage equipment. Steffen Scholtes, one of the German exhibitors, noted that the Russian market is “a market that has its own laws and is not comparable with other international markets.” The next Musik-Show-Technik is scheduled for Moscow in September 1996.

The Integrity of Advent

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Sermon Competition

The bi-monthly service *Sunday Sermons* is marking its twenty-fifth anniversary by sponsoring its first international "Sunday Sermon of the Year" competition. The competition is open to preachers from all denominations, and lay persons and religious sisters and brothers who do not usually preach on Sundays may also compete. For further information, contact James F. Colaiaanni, Jr., Voicings Sermon Competition, Voicings Publications, PO Box 3102, Margate, NJ 08402. Phone: (609) 822-9401; e-mail: Preaching@aol.com.

Electronic Preview

Musicware (TAP), the merged company that now includes Temporal Acuity Products, has announced the release of NoteView, a software program for Macintosh that allows users to view and hear any musical score created with Nightingale, the Musicware (TAP) notation software for Macintosh. Musical scores or excerpts posted by owners of Nightingale may be downloaded, read, and played by anyone using NoteView (and the software is now included free of charge with all copies of Nightingale). The company also offers a music scanning program called NoteScan as part of the integrated suite of Nightingale products. For more information, including the electronic bulletin boards and Web sites from which NoteView can be downloaded, contact Musicware at 1 (800) 997-4266 or (206) 881-9797.

Sheet Music on CD-Rom

Celestin Company of Port Townsend, WA, has published the first volume of sheet music compilations available on CD-Rom. *Sheet Music in CD-Rom: Christmas Classics* is Mac- and Windows-compatible and contains more than one hundred arrangements of popular Christmas and winter season songs. All arrangements are copyright-free, so users can print out as many clean copies of the music as they need. Page layout programs may also be used to "customize" the hard copy. Future volumes in this series will include music arranged for voice, piano, and other instruments. For more information, contact Celestin Company, 1152 Hastings Avenue, Port Townsend, WA 98368. Phone: (360) 385-3767; fax: (360) 385-3586; e-mail: celestin@celestin.com.

Organ Art and Craft

Selah Publishing Company has available a new instructional video on ways of improving hymn playing. Details about the video *The Art and Craft of Playing*, as well as information about Selah's organ and choral offerings, may be found in its 1995-96 church music catalogue.

Selah has also become the distributor for the CRC Publications choral catalogue. Excerpts from the CRC list and suggestions for use may be found in the Selah catalogue.

For a free copy of the Selah catalogue, call (800) 652-6172 or write: Selah Publishing Co., PO Box 3037, Kingston, NY 12401.

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February 2-4

NPM Weekend Guitar School. Presenters include Bobby Fisher (program coordinator) and Jaime Cortez. Place: St. Francis Church, Tucson. Contact: Barbara Girolami, NPM Schools Coordinator, 225 Sheridan Street, NW, Washington, DC 20011. Phone: (202) 723-5803. Fax: (202) 723-2262.

FLORIDA

FORT LAUDERDALE
January 9-14

Twenty-First Annual Church Music Explosion. Guest faculty includes Eph Ely, Joyce Jones, Helen Kemp, Randy Edwards, Donald Allured, Donald Husted, others. Place: Coral Ridge Presbyterian Church. Contact: Shirley Reymond, Coral Ridge Presbyterian Church, 5555 No. Federal Highway, Ft. Lauderdale, FL 33308.

LOUISIANA

NEW ORLEANS
January 5-6


MARYLAND

HYATTSVILLE
January 6

Workshop: Preparation for the Easter Pastoral Music • December-January 1996


MASSACHUSETTS

NEWTON
February 3

Toward the Year 2000: Renewing Parish Liturgy. Featured speakers include J. Michael Joncas, Susan Jorgensen, James Schellman, Laetitia Blain, Paul Covino. Sponsored by The Georgetown Center for Liturgy, Spirituality and the Arts. Place: Boston College Newton Campus. Program will be repeated on February 17 at St. Joseph’s University, Philadelphia. Contact: The Georgetown Center, 3513 N Street, NW, Washington, DC 20007. (202) 687-4420.

MISSOURI

KANSAS CITY
April 17-20

MENC National Conference. Theme: Music Is Key! Invited speakers include Wynton Marsalis and Ernest Boyer. Invited performers include Pete Seeger and Friends, U.S. Army Brass Quintet, Eastman Wind Ensemble, National School Orchestra Association Honors Orchestra, others. Contact: Music Educators National Conference, 1806 Robert Fulton Drive, Reston, VA 22091. Phone: (703) 860-4000; fax: (703) 860-1531.

NEW YORK

DOUGLASTON
March 22-23


UTAH

SALT LAKE CITY
January 17-20

Southwest Liturgical Conference 34th Annual Study Week. Place: Red Lion Inn. Theme: What Is This Place? Liturgical Horizons for Word and Sacrament. Featured speakers include Eugene LaVerdiere, s.s., M. Francis Mammion, Mark Francis, cv, Elaine Rendler, David Haas, J-Glenn Murray, s.j., Mary Frances Reza, others. Contact: Office of Liturgy, 27 C Street, Salt Lake City, UT 84103-2597. Phone: (801) 328-8641; fax: (801) 328-9680.

VIRGINIA

ALEXANDRIA
February 19

Workshop: Celebrating the Easter Vigil. Presenters include Lawrence Madden, s.s., J. Michael McMahon, Paul Covino. Place: Blessed Sacrament Church. Sponsored by The Georgetown Center for Liturgy, Spirituality and the Arts. Contact: The Georgetown Center, 3513 N Street, NW, Washington, DC 20007. Phone: (202) 687-4420.

GERMANY

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Music Fair: Musikmesse Frankfurt. Featuring expanded Pro Light & Sound Show in two exhibit halls. Contact: Messe Frankfurt Service, Ludwig-Erhard-Anlage 1, 60327 Frankfurt am Main, Germany. Phone: (0 69) 75 75 - 64 15/69 07. Fax: (0 69) 75 75 - 69 50.

Please send information for Calendar to: Rev. Lawrence Heiman, c.v.s., Rensselaer Program of Church Music and Liturgy, St. Joseph’s College, PO Box 815, Rensselaer, IN 47978.
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—William Shakespeare, 1564–1616

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Reviews

Choral Recitative

Holiness/Jesu, Joy of Our Desiring. Ed. Sr. Theophane Hytrek. SATB choir, organ. World Library Publications. Westendorf Series: WLP 8537 $1.50. While the music of J. S. Bach’s Jesu, joy is familiar to most choirs, the added text “Holiness” by Omer Westendorf, based on Timothy and Philipians, will be a welcome addition to the Fifth Sunday of Lent, C cycle. The text of “Jesu, Joy of Our Desiring” by Robert Bridges is also given. Sr. Theophane’s accompaniment is tastefully done and will be appreciated by organists who have had to adapt the keyboard part in other arrangements. The music and text of this edition are well laid out and easy to read, and this makes it a winner over most other editions.

May Saints and Angels Lead You On/I Know That My Redeemer Lives. Arr. Steven R. Janco. SATB choir, keyboard. World Library Publications. Westendorf Series: WLP 8573. 80¢. Again WLP gives us two texts for the familiar tune Tallis’ Canon in D. While useful for funeral and memorial services, the second verse, “I know that my redeemer lives,” could also be used on the Fifth Sunday of Lent, cycle A. Good, easy part-writing makes this useable by small choirs.

God is With Us: Advent Processional. Michael Ward. SATB choir, cantor, optional descant, assembly, keyboard. World Library Publications. Westendorf Series: WLP 8572. $1.25. Michael Ward’s Advent Processional would make excellent gathering or communion music for the Advent season. Verses fit the Scripture of the Sundays of Advent. The music could be done by cantor or choir and assembly or as a choir processional. The accompaniment is for keyboard and/or guitar. This could be a piece used by different choirs of a parish throughout Advent and combined choirs on Christmas. The short cantor verses allow a good deal of assembly participation.

Three Psalms. Michael Hay. World Li-Pastoral Music • December-January 1996

Organ Recitative

Mariales. Neji Hakim. United Music, Theodore Presser, Agent. UMP Organ Repertoire Series No. 22. $23.75. The composer tells us that Mariales (1993) is a set of five easy pieces, each one built on a gregorian theme. “Incantation,” “Pastoral,” “Antienne,” “Hymne,” and “Danse” paraphrase respectively the following chants: “Mater admirabilis,” “Regina coeli,” “Salve Regina,” “Virgo Dei genitrix,” and
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“Ave maris stella.” The general piano dynamic accompanies the serene character of the suites. This work is very much in the style of Hakim’s teacher, Jean Langlais, to whose memory it is dedicated. Highly recommended.

Pastoral Dance on Simple Gifts. Andrew Clarke. Gemini Press Organ Series. Available from Theodore Presser. $4.95. One wishes that the talents of Mr. Clarke, organist, composer, improvisateur, were more readily available in published form. This wonderful setting of a familiar tune (how can we ever tire of these noble American tunes?) has much to recommend it: well-crafted counterpoint, a captivating ritornello, deft accompanimental touches. It is simple, very appealing, and highly recommended.

Baroque Music for Manuals, Vol V. Ed. and arr. S. Drummond Wolff. Concordia 97-6090. $6.75. Is there an organ bench in the United States that does not provide a home for at least one volume of Mr. Wolff’s excellent series of Baroque Music for Manuals? The present volume presents seventeen brief musical bon-bons by well-known composers (Handel, Vivaldi, Bull, Bach, Greene, Teleman, Wesley, Torelli) as well as by several lesser lights (Franceschini, Aubert, Travers, Selby). The text is very clean and easy to read, as we have come to expect of this series. Despite the title of the volume, most of us realize by now that the pedals are welcome to participate especially to support those ubiquitous and very difficult cadential trills perched on top of five and six-note chords! Recommended. Craig Cramer

Books

One of the great differences between managers and leaders is that managers only know “what is,” but leaders know “why it is.” As liturgists we can never allow ourselves to become mere managers of rituals, but we must constantly strive to be leaders within a community, that is, knowing the “why” of ritual within our community.

True leadership has many facets with one of the most essential being knowledge. The knowledge contained in the three very different books to be reviewed this month is the type of knowledge leaders need to have.

The Awe-Inspiring Rites of Initiation


The Awe-Inspiring Rites is not an easy book to read. A total reworking of his 1971 work on the same topic, it is now the American version of an English powerhouse by Fr. Edward Yarnold, who lectures at Oxford and Notre Dame. In one sense it is actually two books bound in one volume. The second half is a collection of fourth century homilies on initiation by Cyril of Jerusalem, Ambrose, John Chrysostom, and Theodore of Mopsuestia. While always findable by scholars who know what to look for and have the necessary resources, these homilies have never been so available to the general public. They are not difficult reading and are indeed inspiring.

The first half of the volume is a preparation for the homilies that traces the history of each aspect of adult initiation using parallel explanations of historic practice and the current ritual of the Rite of Christian Initiation of Adults. Superbly done, it manages to encapsulate varieties of historic practice, explain their origin and meanings, and then point out where modern liturgical rites follow, digress from, or abandon these historical steps and why.

Uniting these two sections, preparatory matter and homilies, is a short but powerful essay on “secrecy” and “mystery religions” as those two topics impact on historical and modern initiation practice.

Yarnold has given the church a masterful work, and done it in an easy-to-read prose. He is a good writer, simple in style, yet profound in treatment. This work could well be used by any serious liturgy committee or adult initiation team. Because the subject is profound, it does require work, but it is work that will be well-rewarded. I give this book a seven on my scale of seven.

Sacred Mysteries, Sacramental Principles and Liturgical Practice


Like the book just reviewed, Sacred Mysteries is by a Jesuit scholar, Dennis C.
This deserves a five on my scale of seven.

A Sourcebook about Liturgy


The final work reviewed in this issue is totally different from the two earlier serious, well-thought-out, logical progressive works. Here we have an eclectic, but penetrating collection of liturgical writings for personal reflection and contemplation. It has the pleasure of not being arranged to any particular method. If I may make an analogy, it is rather like a garden path that beckons one on to new and different vistas. It is a collection of thoughts on and insights into liturgy.

This latest addition to LTP's excellent "Sourcebook" series is a left-brain response to the other sourcebooks of the series which exhibit an order, method, and content influenced by a right-brain response. Both responses have a very real place in our affections and fulfill real needs.

Huck explains that he wrote to thirty people simply asking them for their favorite liturgical texts. His reward was an excellent response citing great material. His problem was finding a way to present the results. The final solution was to assemble the material under topic headings such as "The Use of What Is Not," "Stand Beside David," "Eat and Be Inebriated," "This Kiss Blends Souls," and "Toward the Edge of the Raft."

The material includes modern authors and ancient writers, believers and not-so-believers, men and women of every era. Finding Annie Dillard and Joseph Ratzinger on the same page is refreshing, and they are not too far away from Hsün Tzu, Nathan Mitchell, Abraham Joshua Heschel, and Mary Collins. Some of my own favorite commentators are there, among them Raimondo Panikkar, Joseph Gelineau, and Nikos Kazantzakis.

Huck calls the work a "poetry anthology" and he is correct in doing so. I almost wish it were bound differently so more of us might be tempted to send it as a Christmas gift to those who, we know, would appreciate it. We might even send it to some others in the deep hope that they would come to appreciate it. It receives a five on my scale of seven.

W. Thomas Faucher

About Reviewers

Dr. Craig Cramer teaches organ at the University of Notre Dame. He has performed extensively in the United States, and in Canada, Belgium, and Germany.

Mr. Tim Dyksinski is the Diocesan Director of Music, working in the Office of Worship for the Diocese of Galveston-Houston, TX.

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

Publishers

American Catholic Press, 16160 S. Seton Drive, South Holland, IL 60473. (708) 331-5485.


CPP-Belwin—see Warner.

Gemini Press—see Presser.

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

Liturgy Training Publications (LTP), 1800 N. Hermitage Avenue, Chicago, IL 60622-1101. (800) 935-1800.

Paulist Press, 997 Macarthur Boulevard, Mahwah, NJ 07430. (201) 825-7300.

Theodore Presser Company, Presser Place, Bryn Mawr, PA 19006. (610) 525-3636.

Schmitt, Hall & McCreary, 88 Tenth Street, Minneapolis, MN 55403.

United Music—see Presser.


World Library Publications (WLP), 3825 N. Willow Road, Schiller Park, IL 60176. 1 (800) 566-6150; fax: (708) 671-5715.

Pastoral Music • December-January 1996
The National Association of Pastoral Musicians (NPM) Convention Program Steering Committee has issued a call for the submission of proposals for breakout sessions and presentations at the NPM National Convention to be held July 7-10, 1997, in Indianapolis, Indiana.

Papers, panels, performances, lecture-recitals, demonstrations, research, liturgical projects, and creative projects are invited. The committee welcomes proposals on all aspects of pastoral music, including but not limited to the following areas: Song of the Assembly, Voice/Cantor, Organ, Choir Directing, Choir Members/Guitar Ensemble, Theory/Composition, Music History, Music Technology, and NPM Professional Activities (Salaries, Work Environment).

Proposals involving more than one area are encouraged, as are proposals touching on broad topics such as liturgy, Scripture, parish life, performance concerns, inculturation, and global music topics.

Additional suggestions for writing proposals are available on request from the NPM National Office. Send all proposals to: 1997 NPM Convention, 225 Sheridan Street, NW, Washington, DC 20011-1492. Phone: (202) 723-5800. Fax: (202) 723-2262.

The National Association of Pastoral Musicians is a non-profit organization of 8,500 clergy and musicians dedicated to fostering the art of musical liturgy.

**Proposal Guidelines**

- All proposals are to be no longer than one typewritten page, double-spaced (approximately 200-250 words).
- The subject area(s) in which the proposal is to be considered should be indicated in the upper left-hand corner of the page.
- Convention sessions are either sixty or seventy-five minutes long, including introductory and closing remarks.
- An audio or videocassette may be requested. This tape should feature the presenter performing works proposed for the session.
- Four copies of the proposal are required.
- Four copies of a one-page vita of each participant are required.
- Proposals must be postmarked no later than November 25, 1995.
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. Other useful information: instruments in use (pipe or electronic organ, piano), size of choirs. 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

CALIFORNIA

Director of Liturgical Music. St. Perpetua Church, 3454 Hamlin Road, Lafayette, CA 94549. (510) 283-0272. 850-family San Francisco Bay area parish seeks full- or part-time professional. Requires knowledge of liturgy and strong pastoral presence. Keyboard skills helpful. Salary commensurate with education and experience. Full benefits. Contact search committee at above address. HLP-4583.

Diocesan Liturgy Resource Specialist. Diocese of Oakland, 3014 Lakeshore Avenue, Oakland, CA 94610. This professional will provide services, expertise and be a resource to deaneries and parishes in liturgy and RCIA. Requires advanced degree in theology/liturgy, experience in parish liturgical formation, familiarity with church music, multicultural experience, experience in RCIA, and skills of a liturgist, trainer, facilitator, and enabler. Send résumé by end of 1995 to Director of Human Resources at the above address. HLP-4584.

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ILLINOIS

Liturgy Coordinator/Music Director. St. Barnabas Parish, 10134 S. Longwood Drive, Chicago, IL 60643. Established 2,000-family parish seeks full-time professional with collaborative skills. Thorough understanding of liturgy necessary. Choral direction, organ, keyboard, vocal skills desired. Degree in music, liturgy, or equivalent experience preferred. Salary/commensurate with qualifications. Benefits. Send cover letter, résumé, and references to address above. HLP-4574.

INDIANA

Director of Music Ministries. St. Luke Catholic Church, 7575 Holiday Drive, East Indianapolis, IN 46260. St. Luke Parish (1,800 families) is seeking a full-time person of faith who will provide musical and pastoral leadership through preparation, coordination, and performance of music for parish liturgical celebrations. Other responsibilities include supervision, formation, and recruitment of musical groups and individual music ministries. Requires at least three years' experience as a pastoral musician, basic training in Roman Catholic liturgy, and proficiency in an accompanying instrument or vocal/choral performance. Bachelor's or master's degree in music preferred. Send résumé to Search Committee at above address. HLP-4587.

MISSOURI


NEW JERSEY

Director of Music. Saint Ann Church, 781 Smith Road, Parsippany, NJ 07054. Part-time salaried position in a 525-family parish. Responsibilities include organ/keyboard skills, pastoral staff participation, music planning, directing adult choir, coordinating music ministers for weekend liturgies, weddings, and funerals. Send résumé to Rev. Martin McDonnell at the above address. HLP-4580.

NORTH CAROLINA

Director of Music/Liturgy. Holy Family Catholic Church, PO Box 130, Clemmons, NC 27012. Full-time position in 1,000-family parish in suburban Winston-Salem near colleges and universities. Music degree preferred, skilled in organ/keyboard, choral direction, and liturgy planning. Allen Organ, handbells, and other instruments. Send résumé to Search Committee at above address. HLP-4557.

OHIO

Music Director/Organist. St. Christine's Church, 840 East 22nd Street, Euclid, OH 44123. Full-time position for qualified candidate proficient on piano and organ, some choral experience, and a SOLID understanding of the Catholic Mass. Strong interpersonal skills required. Come, create your own music department. Competitive salary and benefits. Contact Fr. Alberts at the above address. HLP-4578.

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Director of Music. St. James Church, 4308 S. Blackwelder, Oklahoma City, OK 73119. (405) 636-6838; fax: (405) 636-6839. Part-time position (20 hours/week) in large parish. Three weekend Masses, choir, cantors. Weddings and funerals extra. Salary $12,000 negotiable. Students available. Send résumé to Search Committee, Attn: Mrs. Wilson, at the above address. HLP-4577.

PENNSYLVANIA

Music Minister. St. Rochus Church, 314 8th Avenue, Johnstown, PA 15906. Full-time position to coordinate liturgy and music at parish in forefront of liturgical renewal. Vocal and instrumental skills, knowledge of liturgical music, and ability to work with people must; keyboard skills preferred. Competitive salary, benefits. Send résumé by 12/31 to Search Team at above address. HLP-4579.

Assistant Director, Office of Worship. Diocese of Harrisburg, Office of Worship, 4800 Union Deposit Road, Box 3557, Harrisburg, PA 17105-3557. Full-time professional position open to deacons, religious clergy, sisters, brothers, and lay persons. Requires master's degree in liturgy/worship, knowledge of liturgy, liturgical music, art, environment, and process of Christian initiation. Competitive salary. Send résumé by end of 1995 to address above. HLP-4582.

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

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

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

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

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

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

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

Five hundred and eighty years
after the Babylonian Exile;

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

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

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

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

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

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

The birth
of our Lord Jesus Christ.

We are pleased to share this updated version of the
traditional Christmas proclamation once more with our
readers. It first appeared in the December-January 1994
issue of Pastoral Music (18:2), and we have had several
requests that it be reprinted.

Pastoral Music • December-January 1996
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“Worship the Lord in the Beauty of Holiness”

BY GORDON E. TRUITT

Our ritual books, primarily to safeguard unity, orthodoxy, or at least orthopraxis, have usually provided one central model for our liturgical practice, whether the ceremony being modeled is the Order of Mass, the liturgy of the hours, or adult initiation, along with directions on ways to (and limits on how to) adapt it for particular circumstances. Yet what we now know about the formative period of the Roman Rite in the Middle Ages suggests that there were various models for celebration—various “uses”—built on a common outline, for the various kinds of communities in existence, especially for cathedrals, monasteries, and parishes, each of which had needs for worship that differed radically from those of the other two.

The picture we come away with is always one that reflects a unified vision of what is going on.

What sorts of lessons for the future can we learn from our past? One might be this: The church of the past tolerated a lot more diversity than we have previously thought possible within the Roman Rite, so perhaps the diversity we are experiencing today isn’t all that bad. Another possibility, as we continue to develop and adapt the liturgies of the Roman Rite, is this: In the future, we might be more open to offering forms of celebration more fitted to the kind of community that is celebrating, rather than trying to come up with a “one size fits all” outline that is clearly a compromise among the needs of various communities which, in the end, fits none.

Another important lesson we can learn from those who have “gone before us, marked with the sign of faith” concerns our need for an aesthetic of worship, a sense of how things fit properly together. The miniatures and historiated initials in medieval manuscripts certainly tend to idealize, in many instances, the way worship was done but, discounting such idealization, the picture we come away with is always one that reflects a unified vision of what is going on. That is to say, the illuminations suggest that music, vesture, movement, words, space, and the books used in the rituals were designed with a particular ideal of worship in mind. That ideal, more often than not, could be summed up in this entrance antiphon that is still assigned to the Common of the Dedication of a Church: “This is a place of awe; this is God’s house, the gate of heaven, and it shall be called the royal court of God.”

Dr. Gordon E. Truitt edits Pastoral Music and Catholic Music Educator. The wonderful phrase that is the title of this Commentary is drawn from the translation of Psalm 96:9 in The Book of Common Prayer.

Pastoral Music • December-January 1996
In general, the medieval notion of beauty applied to the whole of an event: its setting, the event itself, and the elements that went to make up that event. This approach is clear even in the secular part of medieval society, in which banquets among the nobility and the poor alike included music, dancing, and good conversation as well as rich food and drink. That ideal may have been “more honour’d in the breach than the observance” when it came to poorer parishes and smaller monasteries and cathedrals, but it remained as a goal for worship in any setting.

We seem to have lost that envisioned if idealized unity for our act of worship and for the space in which it is contained, although the medieval ideal still seems to lie behind statements such as these from the 1978 statement Environment and Art in Catholic Worship:

An important part of contemporary Church renewal is the awareness of the community’s recognition of the sacred. Environment and art are to foster this awareness (#18).

Because the assembly gathers in the presence of God to celebrate his saving deeds, liturgy’s climate is one of awe, mystery, wonder, reverence, thanksgiving and praise. So it cannot be satisfied with anything less than the beautiful in its environment and all its artifacts, movements, and appeals to the senses (#64).

Any book which is used by an officiating minister in a liturgical celebration should be of a large (public, noble) size, good paper, strong design, handsome typography and binding... The other liturgical books of the Church, which contain the rites of our public worship tradition, are also worthy of venerable treatment and are a significant part of the liturgical environment. Each should be visually attractive and impressive (#91).

Perhaps it is time to take a step back and look at how—or even if—the various pieces of our act of worship fit together. Does the space in which we worship support the act we undertake within its walls? Does the furniture we provide for the assembly and its ministers reflect the roles we envision for them and the movement and gestures we expect them to make? Are the books we use—the Lectionary, the Sacramentary, the hymnal, and any other ritual books—worthy of venerable treatment as a significant part of the liturgical environment? Is the water with which we renew our baptismal commitment as we enter the building at least clean? Do the pews or chairs for the people look more like a place for the assembly to gather “in the presence of God to celebrate his saving deeds” or more like a windswept street littered with yesterday’s newspapers and sandwich wrappers?

Meditation on the paintings and historiated initials that illustrate this issue of Pastoral Music can teach us many things about the way liturgy was done in the centuries before ours, and the articles in this issue make some of those lessons sparklingly clear. Two of the things we might learn from the past are how to see more clearly the space in which we celebrate and how to make it more clearly what it is—the house for God’s people, the gate of heaven, the place in which we gather to worship the Lord in the beauty of holiness.


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Pastoral Music • December-January 1996
Choosing a Mass guide can be tough. There are many things to weigh including determining the quantity you need, choosing the best format to order, and finding a quality guide you can depend on for years to come—while staying within your budget. It's a hard decision to make and you may change your mind many times before and after you've ordered. Unfortunately if you are bound by a contract, you don't have the luxury to change your mind.

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**Dr. Sally Cherrington:**
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