Sunday without Eucharist
JOURNEYSONGS

THE HARDBOUND HYMNAL THAT'S ALWAYS UP-TO-DATE

PERMANENT

JOURNEYSONGS is a finely-crafted permanent, hardbound hymnal. It contains a wide selection of the best music ever written for liturgy, all available under one cover, that your assembly can sing and enjoy year after year.

ALWAYS UP-TO-DATE

The JOURNEYSONGS Program also includes an Annual Supplement

- Containing the best new music published during each year
- Updated annually

THE JOURNEYSONGS PROGRAM — COMPLETE MUSIC RESOURCE

For additional information call toll-free 1-800-LITURGY (548-8749) and ask for Customer Service.

OREGON CATHOLIC PRESS, 5536 NE HASSALO, PORTLAND, OR 97213

Oregon Catholic Press is a nonprofit corporation organized exclusively for religious, charitable and educational purposes.
This could be your Choir!
Travel with the leader, as more than 500 choirs have done.

Peter's Way will . . .
✦ obtain an invitation for your choir to sing the Sunday Latin Liturgy at St. Peter's Basilica.
✦ arrange a formal concert at the Church of St. Ignatius in Rome as part of their ongoing concert series.
✦ arrange your choir's participation at the Papal Audience.
✦ take care of all your travel arrangements, leaving you to concentrate on the musical aspects of your tour.

Preview a Choir Tour!
Continuing Education Programs for Music Directors and Organists

- France - Best in French Liturgical Music
- Ireland - Land of Saints and Scholars
- Germany and Austria - European Masters
- Holy Land - Hebrew Chant
- Rome, Assisi, Vatican City - Roman Polyphony
- Gregorian Chant Study Week in Italy

Mar. 4-11, 1996 $995
Oct. 22-29, 1996 $850
Nov. 7-14, 1996 $995
Jan. 17-26, 1997 $995
Feb. 6-13, 1997 $795
Feb. 7-14, 1997 $995

Enjoy these specially designed programs at substantially reduced rates. Fully refundable when you return with your own choir!
In This Issue . . .

We explore Sunday without eucharist. There is no doubt that one of the most controverted areas of pastoral practice today is the area of Sunday without eucharist. This issue of Pastoral Music intends to clarify some of the concerns surrounding this topic for the pastoral musician and to provide assistance for others who are involved in ministry of Sundays without eucharist.

We start with history; namely, 1985 and onward, the last ten years. In a wonderfully clear article, Tom Faucher shows the genuine effort made by the bishops and their liturgical advisors to provide leadership in this thorny area.

Sundays without eucharist provide an unusual opportunity for lay leadership in prayer among Catholics. Kathleen Hughes provides practical suggestions; some of our members and program staff recommend appropriate music, especially for the parish with limited resources.

And then the issue of Sunday without eucharist becomes more difficult, because the questions become more profound. When we don't have an ordained priest present on Sunday, just what should the parish community do? Should the parish celebrate a communion service, with readings and song, or not? The bishops of Kansas say: "hardly ever." The Federation of Diocesan Liturgical Commissions states: "The practice is not acceptable." Why?

James Dallen explains clearly that to do so will be to risk both Catholic identity and the loss of the sense of the sacrament. "In the communion service, the Body of Christ does not show itself in action." The bishops of Kansas judge that holy communion regularly received outside of Mass is a short-term solution that has all the makings of becoming a long-term problem.

What should we do? Our recommendation is to celebrate the liturgy of the hours on Sunday without eucharist. There are two forms of Sunday worship which parishes may use in the absence of an ordained presbyter, approved by the Roman Directory and Sunday.

Celebrations in the Absence of a Priest: the liturgy of the word and the liturgy of the hours. We recommend the liturgy of the hours.

What's at risk? Gabe Huck outlines the fundamental problem which Sunday without eucharist has raised, not just for the parish without the ordained presbyter, but for every single parish in the United States, and that is: "What's missing if there's no eucharistic prayer at Sunday liturgy?"

I am continually shocked at the lack of an intelligent answer to that question: by musicians, by laity who have been members of the church for a long time, by clergy. In workshop after workshop, I ask the question, what do you do at the eucharistic prayer, and few can even attempt an answer.

At the core of our faith life is the action of thanksgiving, which consists of uniting with the heavenly worship, an invocation of the power of the Spirit, a memorial of the Last Supper, an offering, an intercession, and a doxology of praise which renews the covenant we have made with God. Those actions of the Body of Christ should be familiar to every Catholic, burned into our hearts through repetitive action. That's what "happens" at the eucharistic prayer. Our communing with God should be done as part of these actions; that is what is missing from a communion service using the host from another community's table.

These acts are central to every Christian's liturgical life. And that brings us to why NPM presents this material to you, the pastoral musicians and clergy. Ask your choir members Gabe's question: "What's missing if there is no eucharistic prayer?" Ask yourself my question: "What did you really do last Sunday at the eucharistic prayer?"

These are important times for the future of the Catholic Church. All of us who know history know that choices like the ones you and I are making in what to do when a priest is unavailable reveal the nature of our fundamental belief about our life and our work. May this issue of Pastoral Music continue to help us make the courageous choice.

Stations of the Cross. See opposite page for explanation.
Contents

Letters  5

Association News  6

FOR CLERGY & MUSICIANS: A DOCUMENT

The Snowbird Statement on Catholic Liturgical Music  13

A Ritual Born Out of Real Concern
BY W. THOMAS FAUCHER  21

Announcing the Presence of God: Qualities and Skills of a Leader of Prayer
BY KATHLEEN HUGHES, R.S.C.J.  24

What Shall We Sing on a Sunday without Eucharist?
BY NPM MEMBERS  26

Sunday Worship in the Absence of a Priest: What Is at Risk?
BY JAMES DALLEN  31

Sunday Eucharist: Do This in Memory of Me
BY THE BISHOPS OF KANSAS  40

Celebrate the Hours on Sunday, but without Communion
BY ARTHUR D. CANALES  42

How to Become a Church: Don’t Expect Results for Half an Hour
BY RICHARD B. KIMBALL  47

COMMENTARY
“What Gets Changed? Sam Gets Changed.”
BY GABE HUCK  67

Hotline  49
Reviews  53
DMMD: Professional Concerts  59
NPM Chapters  61
Music Industry News  65
# Magazines, Books, Other Items

## Magazines

<table>
<thead>
<tr>
<th>QUANTITY</th>
<th>COST PER COPY</th>
<th>PRICE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Back issues of <em>Pastoral Music</em></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Issue date:</td>
<td>$4.00</td>
<td>$ ______</td>
</tr>
<tr>
<td>Back issues of <em>Catholic Music Educator</em></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Issue date:</td>
<td>$4.00</td>
<td></td>
</tr>
</tbody>
</table>

*For back issues of newsletters (Notebook, Praxis, Clergy Update, Organist) and for information on video and audiod tapes from NPM Conventions, contact the National Office at (202) 723-5800.*

## Books

<table>
<thead>
<tr>
<th>QUANTITY</th>
<th>COST PER COPY</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hiring a Director of Music Ministries</td>
<td>$5.00</td>
</tr>
<tr>
<td>La Musica en el Culto Catolico</td>
<td>$3.00</td>
</tr>
<tr>
<td>Ministers of Music (Johnson)</td>
<td>$7.95</td>
</tr>
<tr>
<td>NPM Commentary on Music in Catholic Worship</td>
<td>$6.95</td>
</tr>
<tr>
<td>NPM 6-Session Lesson Plan for Music in Catholic Worship</td>
<td>$5.00</td>
</tr>
<tr>
<td>NPM Cookbook</td>
<td>$5.95</td>
</tr>
<tr>
<td>NPM Reference for Prayers We Have in Common</td>
<td>$30.00</td>
</tr>
<tr>
<td>NPM Workbook: Job Descriptions, Contracts, Salaries</td>
<td>$10.00</td>
</tr>
<tr>
<td>Pastoral Music Index (Vols. 1-16)</td>
<td>Members: $10.00</td>
</tr>
<tr>
<td></td>
<td>Non-Members: $14.95</td>
</tr>
<tr>
<td>Qualifications Director of Mus. Min.</td>
<td>$3.50</td>
</tr>
</tbody>
</table>

## Other Items

<table>
<thead>
<tr>
<th>QUANTITY</th>
<th>COST PER COPY</th>
</tr>
</thead>
<tbody>
<tr>
<td>Go with the Flow Notecards</td>
<td>$5.00/pack of ten</td>
</tr>
<tr>
<td>Pastoral Music 3-ring binders</td>
<td>$7.50</td>
</tr>
<tr>
<td>NPM Member’s Pin</td>
<td>$4.00</td>
</tr>
<tr>
<td>DMMD Member’s Pin</td>
<td>$4.00</td>
</tr>
<tr>
<td>“I Am Music” Poster</td>
<td>$3.00</td>
</tr>
</tbody>
</table>

## TOTAL ORDER

<table>
<thead>
<tr>
<th>SHIPPING &amp; HANDLING CHARGES</th>
<th>Subtotal $ ______</th>
</tr>
</thead>
<tbody>
<tr>
<td>Orders below $10</td>
<td>add $3</td>
</tr>
<tr>
<td>Orders from $11-$20</td>
<td>add $4</td>
</tr>
<tr>
<td>Orders from $21-$40</td>
<td>add $5</td>
</tr>
<tr>
<td>Orders over $40</td>
<td>add $6</td>
</tr>
<tr>
<td>Shipping $ ______</td>
<td></td>
</tr>
<tr>
<td>TOTAL ORDER $ ______</td>
<td></td>
</tr>
</tbody>
</table>

## SOLD/SHIP TO:

Name
Address
City/State or Prov./Zip
Daytime Phone (____ )

## METHOD OF PAYMENT:

- [ ] Check (U.S. funds; payable to NPM Publications)
- [ ] VISA
- [ ] Mastercard

Card # __________________________ Exp. Date __________________________
Signature __________________________
Priest to Unemployed Musician: Don’t Just Take It

The letter from “Unemployed Musician” [Pastoral Music, October-November 1996, page 5], telling of termination as a parish musician when a new pastor arrived and installed his own organist, struck a sensitive nerve. Unfortunately the solution to this problem does not lie with appeals to higher bodies for better guidelines or relying on the good will of superiors to right wrongs.

Church employees should no longer simply stand back and take it. All too often a combination of inertia and unwillingness on the part of church authorities has stymied any just resolution of many problems within the church. Sadly, in many instances, it has taken the intervention of some outside force to affect change and bring about justice. Often that outside force has been the courts.

As long as church employees meekly take whatever mistreatment is given, mistreatment will continue to occur. If you have been unjustly treated, don’t call the chancery, don’t call the bishop, don’t call the diocesan mediation service . . . call a good attorney! Consult with both a good canon lawyer as well as a civil lawyer. The Executive Office of the Canon Law Society of America at The Catholic University of America [Washington, DC 20064; phone: (202) 269-3491; fax: (202) 319-5719] will refer individuals to a canon lawyer.

Canon 1268 states: “Administrators of goods [e.g., pastors] (1) are to observe meticulously the civil laws pertaining to labor and social policy according to church principles in the employment of workers; (2) are to pay employees a just and decent wage so that they may provide appropriately for their needs and the needs of their family.” Many canonists argue that this canon effectively eliminates any argument for a special status for the church vis-à-vis its employees, except for religious and those in holy orders.

Many contracts for those in church employment contain a cancellation provision in the event the pastor changes. Yet, in many jurisdictions, contracts that terminate when the person in charge (i.e., the pastor) is changed are illegal and unenforceable. If that is the case, entering into this type of contract violates canon law as well as civil law.

It is sad that, in an organization which says it stands for justice, one should be forced into an adversarial relationship to bring about simple justice. However, after twenty years as a priest, I have come to the conclusion that the church moves on these issues only when it is forced to by some outside force. Most often that force is either the glaring light of publicity or the action of a court.

To paraphrase the late Senator Everett Dirksen, “Don’t get mad, get a lawyer!” Doing this will get the attention of those in charge. You’ll feel better about yourself and, just maybe, justice will be done.

“Father D. Bonum”

The priest who sent this letter is the vicar general of a western diocese and a pastor.

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.

Exciting, New Children’s Collection from WLP!

featuring the music of Julie Howard performed by The Crayons

From rap to rounds, an exciting variety of music to inspire and entertain children of all ages

Cassette $9.95
CD $14.95
Songbook available

For more information, more Julie Howard selections, or to order, call 1 800 566-6150 or FAX 847 671-5715

World Library Publications, a division of J. S. Paluch Company, Inc.
3825 N. Willow Road • Schiller Park, IL 60176
CONVENTION UPDATE

Young Organist Master Classes

The NPM Young Organists Committee is offering a Master Class for Young Organists (students age 12-19) at each of the four 1996 Regional Conventions. Each class will be limited in size (4-6 students); outstanding students may be invited to perform at the noon recital on the final day of a Convention. Students will prepare two organ solos for a class on the first or second day of a Convention; the Master Teacher at each site will choose one of the titles for the student to perform. Students who need financial support to attend a Regional Convention should indicate that on the application for the Master Class. The deadline for applications is May 1, 1996. For applications or further information, contact: Sr. Mary Jane Wagner, OSF, Saint Francis Seminary, 3257 South Lake Drive, Milwaukee, WI 53235.

Musical Opportunities

Three of the Regional Conventions this year are offering special “musical opportunities” during the breakout sessions: chances to experience performances of music, drama, and dance that are suitable for various forms of pastoral ministry: evangelization, liturgy, education, or social ministry. Here is a sampling of some of the opportunities at the three Conventions.

Milwaukee is offering the largest number of such “musical opportunities.” Among them are Passion for Justice, with music by Donna Kasbohm and text by Theresa Cotter, a powerful and evocative choral setting of an adaptation of the Way of the Cross inspired by the writings of Leonardo Boff, and This Little Light—Sr. Thea Bowman in Music and Art, a joyful celebration of hope, recovery, and the creative spirit, led by Brother Michael O'Neill McGrath and using the glorious music of spirituals and nine paintings inspired by Thea.

Two “opportunities” in Milwaukee display music for young people: “Real” Music for “Real” Students, a concert demonstration and discussion of inspired sacred and secular music for high school singers, featuring the Pius XI High School Concert Choir and Madrigal Ensemble, Milwaukee, directed by Bonnie Bielawski, and Enabling the Children’s Choir to Sing, which offers quick and practical methods for enabling children to sing, using the example of a demonstration children’s choir under Lee Gwozdz’s direction.

Three more events explore various kinds of music: John Behnke, Jeffrey Honoré, and the Alleluia Ringers of Concordia University, Wisconsin, explore the liturgical use of handbells, featuring new materials. John Bell presents the musical tradition of lamenting, arguing, and expressing anger as a great untapped spiritual resource which extends back before the psalms. And Michael Thompson and the Schola Cantorum of St. Peter’s in the Loop look at possibilities for using plainchant for Mass and the liturgy of the hours in the parish.

Called to Share the Story, with Mark Friedman and Donna Anderle, explores the role of the musician as storyteller of the word through ritual dance, gesture, mime and music. And the Madison Diocesan Choir, with Patrick Gorman as its director, offers A Choral Reflection on Processions, inviting delegates to reflect on the various types of processions that fill...
Catholic liturgy and the appropriate accompanying music, from processions to the font to processions to the place of burial.

**Denver.** *Heritage of Hope* with Tim and Julie Smith is an exciting, musical journey celebrating five centuries of Christianity in the Americas as seen through the eyes of Juan Diego, Kateri Tekakwitha, Elizabeth Ann Seton, and Martin De Porres. David Haas presents *Singing the Songs of Israel,* a musical and dramatic event featuring music, singing, poetry, and dance that draws on the ancient prayers of our sacred story. Dr. Greg Onofrio presents, in a twentieth century “updating” of the sacred treasury of music, an instrumental trio adaptation of Randall Thompson’s *Peaceable Kingdom.*

**Stamford.** Grayson Warren Brown offers *God Is for Us,* a festive presentation of his new music; and *The Psalms as Contemporary Art Songs* is a demonstration plus explanation of selected psalms and a canticle. This presentation uses new translations by Francis Patrick Sullivan, sj, and is set to new music composed by David Gallagher. *Songs and Stories of Jesus* (Christopher Walker and Sr. Paula Freeburg) is a dramatic audiovisual presentation involving a group of young children, readings, movement/dance, explanation, singing, and audience interaction.

**Initiation and Liturgy Institute in Cleveland**

The Cleveland Regional Convention offers a strong opportunity for delegates to experience the “awe-inspiring rites of initiation” in music, gesture, and word.

**Don’t Forget the Discounts**

NPM members who register in advance for a Regional Convention receive a discount on registration. Other discounts that are available include the CLERGY/MUSICIAN DISCOUNT: When an NPM clergy member and musician attend a Convention together, they receive a discounted rate—only $105 each! (Advance registration only; the normal member’s advance rate is $115.) Discounts are also available for Chapter and parish groups of five or more who register together; contact the National Office or your NPM Chapter director for more information.

The Quartets in Cleveland will explore the initiation rites of Lent (at the Cathedral of St. John the Evangelist), water rituals (at St. Peter Church), the liturgy of the word at the Paschal Vigil (at St. Francis de Sales in Parma, OH), and the eucharistic prayer as an act of the whole assembly (at the Convention hotel).

A special feature of the Cleveland Convention is the Liturgy Institute on The Pastoral Musician, presented by a panel led by Terry Nufer, C.P.P.S., Dr. John Leonard, Patrick Collins, and others in a discussion of the dual roles of minister and mystagogue, exploring the true spiritual aspects of our music making.

**Hispanic Programs in Denver**

The Denver Regional Convention offers special opportunities for celebration and formation for Hispanic pastoral musicians. Convention delegates will have an opportunity, in the Quartet titled “Fiesta, Mariachi, Huapango, Salsa, Vallenato,” to experience the range of music in Spanish-heritage communities. Lorenzo Florán, Pedro Rubalcava, and friends will lead the Convention in a variety of new music featuring ranchera mexicana, huapango, salsa, vallenato, and more.

The workshops offer special opportunities for musicians in Hispanic communities—and in multicultural communities that include people from Hispanic backgrounds—to explore various aspects of music ministry. Jaime Ortega (A-8) looks at the way music should serve the community’s worship: ¿Está la música ayudando a esa comunidad a oir mejor? ¿Qué es lo que dicen los documentos? Veamos ideas de como podemos balancear la liturgia y la música más efectivamente. Peter Rubalcava (C-7) examines the liturgical year, with a special focus on Hispanic community celebrations. Alexandrina Vera joins John Hajda and Tim and Julie Smith (E-7) in an exploration of key leadership issues regarding multicultural and bilingual liturgy and music, with special attention to the recent U. S. bishops’ instruction on multicultural liturgy.

**Milwaukee: Institute for Adolescents**

Concurrent with the Milwaukee Regional Convention, Thomas Tomaszek, campus minister at Alverno College, is leading a Music and Liturgy Institute for training youth ages 14-19 who are currently involved—or would like to be—as pastoral musicians or in other liturgical leadership capacities. The Institute schedule will allow participants to attend the...
Convention general sessions, showcases, concerts, and so on. The MLJ participants will also prepare and lead midday prayer on Wednesday and Thursday of the Convention. For additional information, contact Thomas Tomaszek, Campus Ministry Office, Alverno College, 9401 S. 39th Street, PO Box 343922, Milwaukee, WI 53234-3922. Phone: (414) 382-6000; fax: (414) 362-6354.

**NPM Schools**

**Plan Your June Schedule**

Now is the time to start thinking about what you’re going to do for yourself once June comes, the choir schedule ends, and the 1996 school year draws to a close. NPM offers you two chances to get away in June for renewal and continuing education: the NPM Chant School and NPM Handbell School.

This year’s Chant School will be held at St. Michael’s College in Vermont, June 17-21. Our distinguished faculty includes Dr. William Tortolano, Rev. Dom Andre Saint-Cyr, oss, and Jean Pierre Noiseux. This year’s school includes a visit to two Benedictine Monasteries.

Our first-ever Handbell School (June 17-21) is a response to the tremendous interest in the Handbell Institute offered at the 1995 National Convention in Cincinnati; this week-long school will be presented at Loyola College in Chicago. John McLaughlin, who conducted the Handbell Institute in Cincinnati, will lead the instruction, and the faculty includes David Anderson and Dr. Camilla Burris.

The cost for each week-long school is $495 for NPM members ($545 for non-members), which includes housing, meals, and tuition. Benefits of attendance include opportunities to spend time on the music you love as well as opportunities for spiritual enrichment, fellowship, liturgical exploration, and instruction in the Scripture. Don’t miss out on these tremendous opportunities: Registration deadline for the June NPM Schools is May 17. For more information, contact Barbara Girolami, NPM Schools Coordinator, 225 Sheridan Street, NW, Washington, DC 20011-1492. Phone: (202) 723-5800; fax: (202) 723-2262.

**NPM/ALCM Joint Organ Program**

NPM and the Association of Lutheran Church Musicians are working together ecumenically, sharing their resources to present the 1996 Organ School (July 22-26) at Valparaiso University, Valparaiso, IN. Cost for housing, meals, and instruction for the week is $495 for members of NPM or ALCM; $545 for non-members. This school provides a unique look at the similarities and differences in our liturgies, while providing participants with a week-long opportunity to strengthen organ playing technique, discover new approaches to creative hymn playing, enhance understanding and appreciation of organ registration, and develop conducting and score preparation skills for conducting from the console. The Organ School will be coordinated by Dr. James Kosnik from NPM and Dr. Philip Gehring from ALCM. Contact Barbara Girolami at the NPM National Office for more information.

**Members Update**

**NPM On-line**

The National Office and the NPM Western Office are now accessible on the Internet. Use these addresses to reach us: National Office, NPM@AOL.COM; Western Office: NPMWEST@AOL.COM.

**Help Shape the Future**

Include NPM in your hopes and dreams for the church’s future with a bequest for our programs in your will. A will describes how you want your possessions used to shape the future after your death, but your intentions will be honored only if you have a properly executed will. If you would like information about establishing scholarship funds or limited trusts for special programs, please contact the National Office at (202) 723-5800; fax: (202) 723-2262.

**Keep in Mind**

Howard Swan, long considered the grandfather of choral music in southern California, died in Newport Beach, CA, at the age of 89 on September 18, 1995. He served for thirty-seven years as the choral conductor at Occidental College, and was a popular guest conductor who was often asked to organize and direct choirs.
Microphones like these could only come from one place.

In the world of microphones, the name Shure reigns supreme. It's a reputation we've been building for better than half a century. And nowhere is it more well-rooted than in worship where Shure microphones are performing flawlessly, year after year. Whether it's a miniature gooseneck microphone for the lectern or pulpit, a handheld microphone for soloists, or one of the most reliable, highly-regarded wireless microphone systems in the business, you'll find a solution that answers the call anywhere, anytime. For your free copy of our product catalog and educational booklet, "Microphone Selection and Application for Church Sound Systems," call 1-800-25-SHURE. You'll find it very enlightening.

SHURE

The Sound of Professionals...Worldwide
for national conventions.

Rev. Elmer F. Pfiehl, a priest of the Archdiocese of Milwaukee, died on January 7. He was ordained to the priesthood in 1942 and in 1948 he was appointed professor of music at St. Francis Major Seminary, a position he held for the next thirty-three years. In those years he also served as the music director in Milwaukee’s Office of Worship, where he published the fine music newsletter Gemsfrom, and served as a consultant to the Music Subcommittee of the International Commission on English in the Liturgy. He was instrumental in launching NPM, contributing his “Commentary” to the early issues of Pastoral Music. Because of health concerns, Father Pfiehl retired from active ministry in 1981. On September 17, 1995, St. Francis Seminary honored him as a distinguished graduate with its annual Annemey Award.

We pray that these men, and all who love the sound of choral music at worship, will hear this invitation from the saints, as envisioned by Isaac Watts:

“Come, we that love the Lord, and let our joys be known; join in a song with sweet accord and thus surround the throne. Then shall each rapturous tongue God’s endless praise proclaim, and sing in sweeter notes the song of Moses and the Lamb: Hosanna! Rejoice, give thanks, and sing.”

Meetings & Reports

New Eucharistic Prayer

The new Eucharistic Prayer for Masses for Various Needs and Occasions is available from The Liturgical Press—(612) 363-2326—and Catholic Book Publishing Company—(201) 890-2400. Based on a Latin revision of the Swiss Synod Eucharistic Prayer, it was approved for use in the United States by the NCCB in 1994; confirmation of that decision came from the Congregation for Divine Worship and Discipline of the Sacraments on May 9, 1995.

McManus Award to McManus

Msgr. Frederick R. McManus was the first recipient of an annual award established by the Federation of Diocesan Liturgical Commissions and named for him. In making the presentation during the 1995 National Meeting of Diocesan Liturgical Commissions, Rev. James P. Moroney (FDLC chair) noted that Msgr. McManus’s “curriculum vitae is a history of the liturgical reform in the United States. Active in the [North American] Liturgical Weeks and consultant to the preconciliar Bishops’ Commission for the Liturgical Apostolate, he was there before the Council . . . , during the Council (as a peritus), and after the Council (serving for six years on the Consilium). A member of the ICEL Advisory Committee from its inception, he was the first executive director of the BCL [Secretariat], where he served for ten years . . . Beyond these endeavors in liturgical renewal and his longtime association with Catholic University, he has also been a pioneer in the ecumenical adventures of ICET and ELC and is presently a facilitator in the development of the Common Lectionary.”

Continuing Ed.: France

John Romeri, director of music ministries at St. Louis Cathedral, is leading a continuing education and familiarization
Getting Ready For A New Century

The Buzard Organ Company is committed to playing a leading role in the art of contemporary organbuilding.

The organs we build today not only inspire the senses but also combine solid engineering with state-of-the-art technology for generations of reliable service and low-cost maintenance.

We are witnessing a renaissance in the building of fine pipe organs. At the Buzard Organ Company we apply the wisdom of the past in the service of modern musical requirements.

We welcome the opportunity to show you our work. To request a brochure or arrange a visit, call toll free 1-800-397-3103.
tour of France, March 4-11. This tour offers choir directors an opportunity to visit the great centers (past and present) of French liturgy and music: Vezelay, Cluny, Taizé, Paray le Monial, Solesmes, Chartres, Paris. For more information, contact John Romeri at (314) 533-7662 or Peter's Way at 1 (800) 225-7662.

Comings & Goings

Changes at Liturgy Secretariat. Rev. James P. Moroney, a priest of the Diocese of Worcester, MA, and former chair of the FDL C Board of Directors, has been named an associate director of the Secretariat for Liturgy of the National Conference of Catholic Bishops, effective February 1.

Msgr Alan Detscher will be leaving the position of executive director of the NCCB Liturgy Secretariat after ten years of service, effective June 1. Msgr. Detscher served as an associate director under Rev. Ron Krisman until last year, when he was appointed executive director. NPM thanks Msgr. Detscher for his work in the administration of the Secretariat during this time of transitions.

New at Pontifical Institute. Msgr. Miseracks is the new president of the Pontifical Institute of Sacred Music in Rome, replacing Abbot Bonifacio Baroffio, o.s.a. Msgr. Miseracks, who served previously as music director for the Basilica of St. Mary Major in Rome, has already begun to make changes in the Institute's faculty and programs, though he only took office in September 1995.

Music Educator to Head AGO. Ann M. McKinney, a music educator, has been named executive director of the American Guild of Organists. For the past fifteen years, Ms McKinney has served as the executive director of the InterSchool Orchestras of New York, which includes five orchestras of student musicians from ninety schools, who offer twenty-five to thirty performances each year, directed by four conductors and twenty teaching musicians-coaches.

Smith Leaves Hymn Society. W. Thomas Smith has announced his retirement as executive director of The Hymn Society. Thomas has served the Hymn Society, an organization for the study of congregational song, for twenty years (1976-1996). The Hymn Society supports the work of NPM and NPM congratulates Smith on the significant contribution he has made to fostering congregational song.

American Organ Archives Get Möller Records

During the 1995 Organ Historical Society Convention (August 6-12, Ann Arbor, MI), the Society's Executive Director, Bill Van Pelt, announced that the Allen Organ Company had donated all the historical records of the M. P. Möller Organ Company to the Society for its American Organ Archives. This enormous acquisition contains information about one-tenth of all the organs in the Western Hemisphere.

This year's convention of the OHS is scheduled for June 30-July 6 in Philadelphia. For information, contact The Organ Historical Society, PO Box 26811, Richmond, VA 23261.

Certified for 1996
National Association of Pastoral Musicians

AD International
Lawrenceville, New Jersey

Catholic Travel Centre
Van Nuys, California

Cultural and Performing Arts
Park Ridge, Illinois
EIS
Waltham, Massachusetts

Patrician Journeys
Livingston, New Jersey

Peter's Way International
Jericho, New York

Select Travel Service
Franklin Lakes, New Jersey

At the request of its Standing Committee for Choir Directors, the National Association of Pastoral Musicians has developed a tour agency certification program to provide a standard for agencies wishing to take choirs directly to St. Peter's Basilica in Rome as part of a tour and to establish a common ground on which all agencies would operate in relation to St. Peter's. Certification is good for one year.

Code of Ethics

NPM Certified Tour Company
HOSTING CATHOLIC CHOIRS TRAVELLING TO
CATHOLIC SACRED SHRINES

Our Tour Company shall make no exaggerated claims when soliciting choir directors and/or choir members in our written or spoken promotion.

Our Tour Company shall provide the choir director with Choirs Travelling to Catholic Sacred Shrines: Recommendations & Information before signing a contract.

Our Tour Company shall offer a written contract regarding the terms and limits of our services to the travelling choir.

Our Tour Company agrees that the advance deposit shall be placed in a choir-managed escrow account, and shall not require payment in advance of services rendered.

Our Tour Company shall provide, if the choir is to sing at the Liturgy at St. Peter's Basilica, Vatican City, the necessary confirmation from the Vatican's representative before any deposit monies are transferred to our company, and shall provide the choir director with "Tips to Assist Your Participation" before signing a contract.

Our Tour Company agrees to attempt to resolve all disputes with the choir amicably, and agrees to utilize the resolution of disputes procedure provided by the National Association of Pastoral Musicians for any unresolved grievances.
The Snowbird Statement on Catholic Liturgical Music

The Snowbird Statement on Catholic Liturgical Music is the result of a series of consultations and discussions among Catholic liturgists and musicians in the English-speaking world, including the United States, Canada, the United Kingdom and Ireland. Under the auspices of the Madeleine Institute in Salt Lake City, the first consultation took place in Snowbird, Utah, in August, 1992; a second gathering took place in Salt Lake City in August, 1993. Between and since these dates a process of input and editing involving all signatories was conducted. Most of the signatories are actively serving large churches or cathedrals; some are involved primarily in academic work.

With this statement, we seek to contribute to a constructive and respectful spirit to the ongoing discussion of issues which remain controversial, unresolved or even divisive...

Theoretical Considerations

3. We believe that beauty is essential in the liturgical life and mission of the church. Beauty is an effective—even sacramental—sign of God’s presence and action in the world. The beautiful expresses the joy and delight which prefigure the glory of the liturgy of the heavenly Jerusalem. An injustice is committed against God’s people when styles of worship and liturgical art are promoted which lack aesthetic beauty. This problem is evidenced when the church’s worship becomes committed to pragmatic, ideological or political ends. Even a liturgy which serves the truth of faith and the justice of the Gospel is insufficient when the beauty of God’s self-revelation is inadequately expressed and celebrated.
While not wishing to promote aestheticism, we encourage a new attention to the theology and practice of beauty in Catholic worship, especially in the area of liturgical music. This will necessitate a more intense and sustained engagement with theological and philosophical aesthetics.

4. We wish to affirm standards of excellence in the composition and performance of all musical forms in the church’s liturgy: congregational, choral, cantorial, diaconal, presidential and instrumental. There is no necessary inconsistency between traditional standards of excellence and the pastoral principles of the renewed liturgy; nor does sound liturgical theology suggest such a discrepancy. Where standards of excellence exist in theory or in practice they should be sustained; where they do not exist, they should be developed and fostered.

Those who work in cathedrals, basilicas and religious institutions or parishes with greater resources have a special responsibility to model excellence in liturgical music performance. While the standards possible in these institutions cannot be replicated in every liturgical community, they do have a distinct and crucial role to play in the formation of attitudes throughout the church. In many parishes and communities, musical excellence will always remain more an ideal than a reality. Nevertheless, even the smallest parish communities must be encouraged and

As a stimulus for discussion on this matter, we propose the following about the musical judgment: some music is of higher quality than others; not all music is good.

helped to produce music of genuine quality, however simple.

5. We welcome the development of the concept of ritual music among liturgical scholars and musicians. This important development has clarified how intimately music is tied to ritual forms and how problematic liturgical music becomes when it is inadequately formed by the structure and spirit of the liturgy. Yet, the theory and practice of ritual music is often inadequately attentive to the beautiful and the artistic. It often seems to go unnoticed that aesthetically high quality music has the ability to make rituals more powerful and more engaging. Unfortunately, much ritual music in the Catholic church today is hampered by an excessive academicism and an artless rationality. In this regard, the concept of ritual music in the liturgy is very much a product of modernity and, as such, is already showing its age and transitional character. We call for further development in the concept and practice of ritual music so as to avoid utilitarian functionalism and to advance a liturgical music practice that is beautiful and artistically well-formed.

6. In 1972, the U.S. Bishops’ Committee on the Liturgy issued the document Musica in Catholic Worship which established that three judgments should determine the appropriateness of music for liturgy;
the musical judgment, the pastoral judgment, and the liturgical judgment. Various attempts have been made to refine the criteria for these judgments and to integrate their diverse concerns. We welcome the considerable progress made in advancing the criteria for the pastoral and liturgical judgments. We note, however, the inadequate development of criteria for the musical judgment. Given the current lack of consensus in the church on what constitutes "good" music, and even the lack of serious discussion of this issue, efforts to correlate the three judgments cannot help but remain unsatisfactory.

As a stimulus for discussion on this matter, we propose the following about the musical judgment: some music is of higher quality than others; not all music is good. Certainly, musical standards are not absolute or unchanging, and church history attests this mutability. Still, we are convinced that the elements which comprise the musical judgment are objective and are something more than mere assertions of personal preference or of social or historical convention. There are those who, through training and talent, are able to identify music that is technically, aesthetically and expressively good. In seeking to judge musical quality, we do well to consult the cumulative wisdom of both our contemporaries and predecessors.

In asserting the objectivity of judgments about musical quality, we are consciously rejecting relativistic positions. We do not think that the modern cultural situation renders musical evaluation impossible or compels the avoidance of the issue of musical quality. We do not share the often asserted opinion that comparison is valid only within a particular style. To the extent that many of the styles employed in English-language Catholic worship today are dialects of the same larger musical language (in terms of harmonic vocabulary or rhythmic organization), a discussion of musical quality across stylistic boundaries is valid and necessary. The difficulty of definitively stating the objective elements of musical quality is not an excuse for avoiding the issue or proof of the relativity of musical judgments, but rather an indication of human incompleteness and an impetus to further conversation. We invite the liturgical-musical community to a more constructive discussion of the objective elements of the musical judgment in liturgical celebration.

7. While we believe that the process of dialogue between liturgy and its cultural context must be promoted and advanced, we challenge the indiscriminate incorporation of an entertainment or therapeutic ethos into liturgical music. We think that this development constitutes one of the most serious problems in the present moment of the church's liturgical life. Particular dangers inherent in the adoption of currently popular musical styles and idioms are sentimentalism, consumerism, individualism, introversion and passivity. Means for evaluating various musical styles and expressions must be generated in order to avoid these particularly pervasive tendencies.

8. We believe that there exists a characteristic ethos of Catholic liturgical music, although we acknowledge that such is difficult to define. To identify the ethos narrowly with any specific period or genre in liturgical-musical history would be a mistake. The church is not intrinsically limited to any particular "sacred" style of music for the celebration of the liturgy. Still, we believe that a Catholic ethos is discernible, for instance, in music that elaborates the sacramental mysteries in a manner attentive to the public, cosmic and transcendent character of religion, rather than in styles of music that are overly personalized, introverted or privatized. Music employed by countless generations of Catholic Christians is the starting point for discerning the characteristics of a Catholic ethos in liturgical music. In response to the church's developing needs and the many new cultural contexts within which the church worships, the ethos of Catholic liturgical music will continue to find new expressions. This process of development, however, should consult pre-existing forms to a greater extent than has generally been the case in recent decades. We advocate that new forms and styles grow organically from extant forms which display a Catholic ethos. We seek to articulate more objectively the characteristics of the Catholic ethos which we intuitively believe to exist.

Education and Formation

9. Central to the church's musical education programs must be the continued development of the singing congregation as the principal and fundamental musical body. Congregational singing in Catholic worship has not yet generally achieved a desirable standard. While no shortcuts or easy solutions exist, pastors and musicians would do well to reflect together more systematically and regularly on this matter and to choose and promote repertoire in a manner conducive to increased congregational singing. Catholic musical life in this area might benefit from detailed study of successful patterns in other Christian churches.

10. We call for more adequate resources to improve the musical skills of parish musicians of all levels of competence. There exists a serious need for moral and financial support in this area from parishes, dioceses and episcopal conferences. The most important skill of the parish musician, apart from adequate understanding of the liturgy, is the actual ability to make music. When this is lacking, the song of the assembly cannot be actualized and the rites cannot be celebrated adequately. Basic musical skills to be fostered include, for example, keyboard playing which encourages congregational singing and vocal technique which enables proclaimation of a psalm verse. We envision graded listings of necessary musical skills articulated by the national episcopal conference or by diocesan music offices. We regard the fostering of musical competence in liturgical musicians as a primary task of the diocesan music director and the obligation of every bishop.

11. The Catholic Church's rich legacy of musical education of children and youth, extending back to early medieval times, needs to be rediscovered and promoted today. The musical formation of the young is critically important to the life of the church. Sound music education includes instruction in good vocal production and music reading skills, as well as exposure to a wide spectrum of musical literature. We advocate strong choral and other musical programs for young musicians, graded for various levels of ability, in Catholic schools and parish religious education programs. Such programs should be, as much as possible, founded on high standards and directed by competent music teachers. Music education should be part of the overall curriculum of the religious education of children, especially at a time when state schools in much of the English-speaking world have significantly
reduced artistic formation. First among the benefits of such programs would be the stimulation of a more active participation in the music of the liturgy. Success in this area may not be immediate, but it will be seen and heard in the liturgy of the future. From the ranks of children's choirs and music programs, where love for both the arts and for participation in the liturgy is fostered, future musicians will come forth to serve the church and its worship.

Choir schools, of historically proven ability for high-quality musical training, remain important for the renewed liturgy. We regret the closure of many schools in recent decades, especially when impelled by the mistaken conviction that they are obsolete. We wish to state our high regard for choir schools and we call for continued moral and financial support of these institutions. Where possible, new schools should be established. In many situations, full-time choir schools are not feasible; in such circumstances, we encourage the adaptation of the choir school model to part-time programs.

12. The leadership of the parish clergy is the single most influential factor in the liturgical-musical life of the church; yet the formation of most seminarians in this area remains seriously inadequate. The experience provided in seminars and seminary chapels forms the attitudes and musical values of future priests, often for the remainder of their ministry. Accordingly, for the good of the church's liturgy, seminarians need to participate in a liturgical music program which is well-informed in principle and generative of sound liturgical practice—something repeatedly called for in official church documents. Seminary formation requires a well-developed liturgical-musical curriculum which will allow future pastors to be good leaders in the worship life of their parishes and communities. Ongoing education for clergy after seminary also needs to be more adequately organized within dioceses and religious communities. The resources of diocesan liturgy offices or secretariats would be well spent in more intensive attention to the continuing formation of parish clergy in the area of liturgical music.

13. Graduate training for Catholic church musicians needs to be developed and improved. We have difficulty recommending many programs in the English-speaking world because they lack a well-rounded and excellent character. To be effective, a church musician must have a strong liturgical-musical education (including study of the history of liturgical music, of official church documents, and of the general role of music in worship), strong applied skills in music-making (including the study of organ, voice and conducting), a broad knowledge of the church's liturgical rites, and an ability to organize, lead and communicate in an effective and compelling manner. Hybrid liturgy-music programs all too often compromise adequate formation in either liturgy or music. We urge those responsible for graduate programs to address these imbalances and to work more assiduously toward creating education programs in which musical formation, the sciences of liturgy and theology, as well as pastoral skills, are more systematically integrated.

14. The church's liturgical presence at colleges and universities (whether church sponsored, private or state run) has a tremendous potential for forming students' habits and attitudes. It is important that liturgical music ministries in academic settings foster mature, adult participation in the liturgy, employ high-quality music competently rendered, make use of the often considerable musical talents in the student body, and provide visionary example for the entire church. We call for greater moral and financial support for liturgical music in such settings, as well as the development of leadership positions which ensure stability and competence.

The Practice of Liturgical Music

15. We affirm the value to the church of trained, full-time professional musicians. Though such musicians will always constitute a minority in the service of the church, their expertise and influence are a crucial resource for the broader development of the church's liturgical life. By their example, collaboration and sharing of talents, such musicians assist and support other lesser-trained or part-time musicians in parishes and smaller communities. No conceptual or practical opposition need exist between the full-time professional and the part-time volunteer. In an increasingly professionalized ecclesiastical environment, wherein the majority of those involved are lay people, it is surprising to see a professional role of long standing—the full-time church musician—being regarded by some today as obsolete or an affront to the common call to service.

16. Many parishes, especially smaller ones, are limited in material and personnel resources. There exists a need for the development of more adequate resources which would enable sung liturgy in such communities. Essential is a body of congregational music which is easily singable and of sufficient quality to endure across generations. Possibilities meriting further exploration include unaccompanied vernacular chants (such as the highly successful English Lord's Prayer), unaccompanied settings which can be led by a presider or cantor, simplified accompaniments for musicians of modest capabilities, and hymnody which has proven successful in small assemblies of other Christian traditions.

17. Since the Second Vatican Council, a prodigious amount of church music has been produced and published. So much music is now available and the turnover so great that common and stable repertoires of music familiar to Catholic populations are difficult to maintain. What common repertoire does exist has all too often been established by default rather than by informed design. This instability constitutes a serious pastoral problem and represents a source of disunity at all levels of the church's life. It impedes, for instance, the possibility of common diocesan celebrations. We call upon bishops in consultation with competent practicing musicians to begin to identify and promote a common repertoire of liturgical music to be commended to all parishes and ecclesiastical communities in particular regions of the church. This process need not mean uniformity or rigidity in musical practice, but rather the promotion of fundamental unity amidst diversity.

18. Regarding those elements of the church's liturgy which are to be sung, we encourage a renewed study of the 1967 document Musicam Sacram. A practice based on this document would include the participation of priests, other ministers and people according to their respective roles in a greater variety of responses, acclamations, dialogues, and prayers. A renewed study of Musicam Sacram would serve to complement practices emanating from the widely used U.S. document Music in Catholic Worship. While the latter has been enormously constructive and

Pastoral Music • February-March 1996
valuable, it has given rise to a particular, rather standardized, model of music in liturgy. This model needs to be enhanced so as to allow for a more celebratory liturgy, a greater variety of forms, and a more fully engaged active participation on the part of the assembly.

19. We call for a positive approach to hymnody in the Roman liturgy and the development of criteria for the appropriate use of hymnody in all liturgical rites. The tradition of Catholic hymnody stretches back to congregational office hymns of the early church; includes sequences of the medieval eucharistic liturgy which in effect were strophic hymns; and extends through vernacular medieval community hymn singing which was well-developed before the Reformation. The use of hymnody, already a feature of preconciliar eucharistic and devotional services, has continued to grow since the Second Vatican Council and deserves today stronger encouragement.

The hymn represents a poetically generative form of time-tested value for stimulating congregational participation. Well-crafted new hymn texts serve to amplify lectionary themes and bring spiritual enrichment to the hymn-singing tradition. Strophic hymnody, a well-established part of the religious culture of the English-speaking world, may rightly be seen as an authentic expression of liturgical inculturation. Hymnody is also ecumenically important as a musical bond between various Christian traditions.

We acknowledge that the hymn form poses certain challenges in relating well to the ritual and textual structure of the eucharist, but we reject the view that hymnody is intrinsically incompatible with the eucharistic liturgy. The task at hand is to advance the liturgical use of hymns, even if critically, and to clarify when and how hymns might be used appropriately in Catholic worship.

20. We are strongly committed to the renewal of the role of the choir in Catholic worship. There is nothing in the church's official liturgical directives since the Second Vatican Council that would justify depreciation or elimination of the choir—developments which have unfortunately taken place in some quarters. The voice of the choir and that of the congregation properly exist in dynamic relationship; there is no intrinsic conflict between the two. As part of the assembly, the choir at times leads congregational singing; at times it simply joins with the congregation; and at times it sings alone for the congregation's edification or to allow a ritual to unfold more expressively. It should not be forgotten that active participation on the part of the people is ensured both through actual singing and engaged listening. In no case should the choir offend against the proper norms for congregational singing. In all situations, a careful balance between the choir and congregation needs to be fostered.

Deeper theological reflection on the nature of the liturgical choir is necessary in the Western church. Some, unfortunately, would reduce the choir's role exclusively to supporting and leading the assembly's song; many seem insufficiently aware of the ability of fine choral music to enhance worship. The resources

Bill Terry, Core Committee chair for the 1996 Denver NPM Regional Convention, conducts the choir at Queen of Peace Church, Aurora, CO.

Pastoral Music • February-March 1996
for a more intensive exploration of the choir’s role in worship may be found in a closer examination of the structures of the liturgical rites, in the resources of Eastern liturgiology and aesthetics, as well as in modern theories of symbol and art. Such theoretical exploration of the role of the choir might well consider the following: the choir serves in a particular way to give voice to the glory and beauty of the liturgy; the choir bears witness to the eschatological fulfillment of the church, the song of which prefigures that of the saints and angelic choirs in the New Jerusalem; the choir is a joyful attendant of the pilgrim people of God and a festive sign of their heavenly home; the participation of the choir is crucial to the realization of solemnity and majesty in liturgical events.

21. In view of the growing interest in Gregorian chant among people of diverse backgrounds and ages, we encourage the rediscovery of the role of chant in Catholic worship. The modern use of this chant is provided for in the Graduale Simplex, Jubilate Deo, the Gregorian Missal and other sources. Whether in Latin or in the vernacular, chant connects the modern liturgy with its ancient roots and can provide a source of unity for multicultural and multilingual worship, speaking to and from the collective musical consciousness of the church. Among the most successful examples today of common sung prayer are the chant versions of the Lord’s Prayer, Kyrie eleison and Agnus Dei, litanies and simple hymns. Moreover, melodic cells and motifs drawn from the church’s collective memory can also serve as a basis for evocative modern composition.

The church’s heritage of sacred music... must be used with careful attention to the structure of the reformed liturgy, with a well-informed sense for how a rite unfolds, and with respect for pastoral needs and sensibilities.

Young Organists’ Master Class
1996 NPM Regional Conventions

◦ For Organ Students age 12-19
◦ Sessions with Master Teachers
◦ Limited Class Size (4-6 students)
◦ Opportunities to perform during the Convention
◦ Sponsored by the NPM Young Organists Committee

At each of the 1996 Regional Conventions, young organ students will have an opportunity for instruction by a Master Teacher. Outstanding students may be invited to perform at the noon recital on the final day of a Convention.

Students who need financial support to attend one of the Regional Conventions should indicate that on the application for the Master Class.

For application/further information, contact:
Sr. Mary Jane Wagner, osf
Saint Francis Seminary • 3257 South Lake Drive
Milwaukee, WI 53235

Application Deadline: May 1, 1996

22. We affirm the use of choral music from the church’s heritage, including Gregorian chant and polyphony, as recommended by various church documents and since the Second Vatican Council. Liturgically sound criteria, however, must inform the use of the heritage of music. Pieces from the so-called treasury of sacred music must not be used in an unreformed, preconciliar manner, for reasons of mere nostalgic sentimentality or in any way at cross-purposes with the structure and pastoral intent of the renewed rites. Rather, the church’s heritage of sacred music (which today certainly includes treasures from other Christian musical traditions) must be used with careful attention to the structure of the reformed liturgy, with a well-informed sense for how a rite unfolds, and with respect for pastoral needs and sensibilities. A discerning use of traditional music can be a spiritually edifying enhancement of liturgical celebrations and a sign of our union with and indebtedness to our forebears. The treasury of sacred music should not be understood as closed, however. It can function as a wellspring, guide and inspiration for future composition. It can also serve to foster organic growth and continued creativity in Catholic liturgical music.

23. We underscore the value of the pipe organ as a most effective leader of congregational singing, especially in large assemblies. With its wide dynamic range, its variety of tonal color and especially its air-supported, sustained sound, the pipe organ offers a most effective support for communal song. The experimentation with guitars, pianos and other instruments over the past three decades has only proved the greater effectiveness of the organ. For smaller congregations and in small places, the use of other acoustical instruments such as the piano, guitar and wind instruments can be effective. These instruments need not be abandoned, but their use as instruments of broad congregational support is clearly limited. We invite a more critical attitude to claims that electronic instruments are equally effective and economical, and we encourage the installation of even small pipe organs in situations where resources are limited.

We also wish to underscore the fact that good pipe organs help to attract competent musicians to leadership roles in the liturgical life of the church. They can also attract young people—the organists of the future—to the field of liturgical music and promote mentoring rela-
tionships between skilled practitioners and aspiring musicians. A commitment to the pipe organ represents a commitment to future quality in sung worship. 24. The area of acoustics represents a critical element of liturgical-architectural design. This area has not been given adequate attention in recent decades by those responsible for the design, building and renovation of churches. Acoustics should not be regarded as a peripheral aesthetic consideration. Indeed, the principal beneficiary of an ample acoustic is the singing assembly; the church building itself is the primary resonating instrument of those gathered for worship. Lively interaction between building and assembly is essential both to the spoken and sung participation of the people and the dialogic character of the liturgy. A resonant acoustic is also crucial if choral music is to achieve its particular effect. All voices present in communal worship are well served by good acoustics: congregation, presiders, lectors, cantors, choirs, and instrumentalists.

25. The use of recorded music is a great temptation in Catholic worship today, especially where adequate musical resources are lacking. This option, attractive as it may appear, should be discouraged as antithetical to the nature of the liturgy as the living act of God’s people. Nothing should substitute for or impede the functioning of the assembly in actual liturgical celebrations. The use of recorded choirs, organs and cantors, though they can seem to serve an immediate need, has the effect of discouraging local communities from marshalling the resources necessary for the authentic celebration of the liturgy.

The Challenge of Leadership

26. We are concerned about the current lack of official leadership in the area of liturgical music. This problem exists at national, regional and diocesan levels. While many pressing ecclesiastical concerns compete for the attention of individual bishops and bishops’ conferences, more extensive episcopal leadership would be of enormous benefit to the church's sung liturgy. We urge the liturgy secretariats of episcopal conferences to restore or advance the subcommittees on church music that emerged after the Second Vatican Council, but have atrophied in recent years. These subcommittees should seek consultation with competent, practicing church musicians. Bishops’ conferences also need to produce more adequate criteria for liturgical music publishing companies, so that the undue influence of commercial enterprises is kept in check. Otherwise, the church’s repertoire will be determined by market forces.

27. The International Commission on English in the Liturgy (ICEL) has done much to serve the liturgy of the church in the English-speaking world. We commend ICEL for the excellent work achieved and we reject the wholesale criticism that has come from some quarters. We recognize the seriousness of some theological evaluations of the recent work of ICEL; however, we leave these concerns to those competent in doctrinal matters. Our concerns are more immediately musical. As ICEL continues to change texts destined for liturgical singing, negative effects are created for the ongoing development of liturgical music. Textual changes have the consequence of rendering obsolete many musical settings composed since the Second Vatican Council. We grant that the early vernacular translations were poetically weak and inevitably transitional, but we oppose further textual change until it is certain that the result is poetically excellent and enduring. We believe a more extensive consultation process with musicians, especially composers, and with wordsmiths, is necessary. There exist several models for consultation and testing in other Christian churches that could be usefully adapted.

Conclusion

28. We end, as we began, by affirming the fundamental impulses and pastoral decisions of the Second Vatican Council concerning the liturgical life of the church and the attendant renewal in the area of music. None of our criticisms of current theory or practice should be understood as a rejection of conciliar reform, much less as a desire to restore preconciliar practices. Great things have been achieved since the Council in the musical aspects of the church’s liturgical life. However, the positive achievements coexist with much that needs revision and redirection. This statement, then, serves as an affirmation, a critique and a challenge. It does not claim to be conclusive or complete. It is offered as part of a necessary conversation about the future of Catholic worship that must continue with intelligence, wisdom and charity.

Signatories

Anthony J. DiCello
Mount St. Mary’s Seminary
Cincinnati, Ohio (U.S.A.)

Donald K. Fellows
Wadham Hall Seminary-College
Ogdenburg, New York (U.S.A.)

Rev. Basil Pocote, OSB
Westminster Abbey
Mission, British Columbia (Canada)

James Frazier
St. Louis King of France Church
St. Paul, Minnesota (U.S.A.)

Gerard Gillen
Maynooth University
Maynooth (Ireland)

Gregory A. Glenn
The Cathedral of the Madeleine
Salt Lake City, Utah (U.S.A.)

Alison J. Leudecke
The Immaculata
San Diego, California (U.S.A.)

Msgr. M. Francis Mannion
The Cathedral of the Madeleine
Salt Lake City, Utah (U.S.A.)

Haig Mardiroian
The American University
Washington, D.C. (U.S.A.)

Leo Nestor
The Basilica of the National Shrine of the Immaculate Conception
Washington, D.C. (U.S.A.)

James O’Donnell
Westminster Cathedral
London (England)

Richard Proulx
Chicago, Illinois (U.S.A.)

Rev. Anthony Ruff, OSB
St. John’s Abbey
Collegeville, Minnesota (U.S.A.)

James Savage
St. James Cathedral
Seattle, Washington (U.S.A.)

Rev. Stephen Somerville
Blessed Edith Stein Church
Toronto, Ontario (Canada)

Rev. Chrysogonus Waddell, OCSO
Gethsemane Abbey
Trappist, Kentucky (U.S.A.)

Sr. Mary Jane Wagner, OSF
St. Francis Seminary
Milwaukee, Wisconsin (U.S.A.)
Sunday without Eucharist
A Ritual Born Out of Real Concern

BY W. THOMAS FAUCHER

In 1988 the Congregation for Divine Worship issued the Directory for Sunday Celebrations in the Absence of a Priest. This was followed in 1991 by the statement of the American Bishops’ Committee on the Liturgy, Gathered in Steadfast Faith, and finally in 1994 by the ritual Order for Sunday Celebrations in the Absence of a Priest: Leader’s Edition. The interconnected history of these three works says much about doing church well and trying to meet needs.

The background narrative begins on October 18, 1985, when the Congregation for Divine Worship drafted a report titled Project of the Directory for the Sunday and Feast Celebrations in the Absence of a Priest, and sent it to the various episcopal conferences.

The document explained that from quinquennial reports, from letters from individual bishops, from papal visits throughout the world, and from ad limina visits with Popes Paul VI and John Paul II, it was obvious that the problem of Sunday “priestless” communities was serious and becoming more so. The Congregation knew of at least thirty-five countries on five continents which had to deal with this reality, and there would be more of them in the future. The Congregation was considering issuing a directory to give universal guidance on this issue. The document went on to present a rough draft of what it might say in addition to proposing a plan of action.

In response to both the letter and the problems it pointed out, the U.S. Bishops’ Committee on the Liturgy (BCL) voted in November 1986 to create a task force of the Committee with the title “Task Force on Sunday Celebrations in the Absence of a Priest.” Bishop Michael Sheehan of Lubbock, Texas, a member of the BCL, was named chair of the task force whose membership was chosen from around the country.

In May 1987, the task force held its first of seven meetings in Corpus Christi, Texas. It drew up a response which included a number of suggestions about the proposed draft of the directory. This response was sent to the Congregation for Divine Worship. The task force began to help write a statement for the bishops to issue which would accompany the Roman directory when it would be published; further, it began to develop a ritual based on the outline in the Project for the Directory including the use of the existing ritual Holy Communion and Worship of the Eucharist outside of Mass (HCW).

On July 2, 1987, Bishop Joseph Delaney, chair of the Bishops’ Committee on the Liturgy, sent out a survey to all American dioceses asking them about their practice of Sunday celebrations in the absence of a priest. In time, results were received from 167 of the 194 dioceses in the country. Fifty-one of the responding dioceses said that within the immediate past year there were parishes or missions in their dioceses where a Sunday worship service was held in the absence of a priest.

The interconnected history of these three works says much about doing church well and trying to meet needs.

After each meeting of the task group the draft statement and draft ritual were sent for review to the entire BCL, its consultants, and its official advisors. These drafts were discussed by the BCL at its meetings and then sent back to the task force with suggestions for changes.

Complex Issues

The complexities of the problem were enormous, even without dealing with the issue of possible solutions to the shortage of priests. There were three areas of major controversy and a number of minor areas. The first of these was a great debate about the advisability of the distribution of communion outside the context of Mass. Many of the notable experts in liturgy from the United States and from other countries strongly objected to any statement or ritual which would endorse or appear to endorse such a practice. On the other hand there were many pastors and bishops insisting that communion outside of Mass is better than no communion at all.

The second issue of major complexity was whether poorly-celebrated liturgy by a priest was to be preferred to well-celebrated liturgy without a priest. The third complex issue was the value of local community. What could have been a fourth issue, the value of Sunday, was
clearly determined by the draft directory's viewpoints on that subject.

Also among the areas of criticism was the task of undertaking the work itself, a possibility that by even doing this work the task force and the bishops were assuming that the Holy Spirit would not supply enough priests to the Church. Such questions, unfortunately, could only surface a question of the participants' faith.

Much advice was given to the task force and the BCL to ensure that the ritual developed was practical and usable by the laity of small rural communities with tiny church buildings and limited resources. The draft directory had emphasized that the ritual to be used could not in any way resemble Mass, but that it must consist of an entrance, penitential rite, opening prayer, readings of the day, scriptural reflection, general intercessions, Lord's Prayer, communion, final prayer, announcements, and dismissal. The task force emphasized the option of using the Liturgy of the Hours as a basis for a Sunday ritual without a priest-president.

On May 21, 1988, the Roman Directory for Sunday Celebrations in the Absence of a Priest was approved and confirmed by Pope John Paul II, who then ordered its publication. It was issued by the Congregation for Divine Worship on June 2, 1988.

Getting Approved

With the Directory finally issued, the U. S. task force met in January 1989 and finalized the two drafts on which it had been working. The name Gathered in Steadfast Faith: Statement of the Bishops' Committee on the Liturgy on Sunday Worship in the Absence of a Priest was suggested for the statement, and Order for Sunday Celebrations in the Absence of Priest was the title approved for the ritual.

Bishop Sheehan noted that the Bishops' Committee on the Liturgy had decided to issue the statement as a committee document to be of help to individual bishops. It therefore needed only the approval of the bishops on the committee and then the approval of the Administrative Board of the National Conference of Catholic Bishops (NCCB). The NCCB staff and Administrative Board determined, however, that the ritual met the requirements of those documents that required both a two-thirds majority vote of the de jure members of the National Conference and review by Rome.

The final draft of Gathered in Steadfast Faith was approved by the Bishops' Committee on the Liturgy at their June 1989 meeting at Seton Hall University, South Orange, New Jersey. The NCCB Administrative Board was asked to give the requisite authorization for publication of the statement at its September 1989 meeting.

At that meeting several members asked that before approval the statement be discussed by the entire membership of the NCCB. The Administrative Board deferred voting on Gathered in Steadfast Faith and approved a substitute motion to place the statement on the agenda of the November 1989 meeting as an information item. This is a process by which something is discussed by the whole body, and only after this discussion does the
Celebrating Sunday: Not Always Easy

[The following excerpts are taken from the English translation of the Directory for Sunday Celebrations in the Absence of a Priest (Congregation for Divine Worship, 1988) #1-6.]

From the Day of Pentecost, after the coming of the Holy Spirit, the Church of Christ has always faithfully come together to celebrate the paschal mystery on the day called “the Lord’s Day” in memory of the Lord’s resurrection . . .

But a complete celebration of the Lord’s Day is not always possible . . .

In some regions, after their first evangelization, the bishops have put catechists in charge of gathering the faithful together on Sunday and, in the form of a devotional exercise, of leading them in prayer . . .

In other places the faithful were completely blocked from gathering on Sunday, either because of the persecution of Christians or because of other severe restrictions on religious freedom. Like the Christians of old, who held fast to the Sunday assembly even in the face of martyrdom, the faithful today, even when deprived of the presence of an ordained minister, also strive to gather on Sunday for prayer either within a family or in small groups.

On other grounds today, namely, the scarcity of priests, in many places not every parish can have its own eucharistic celebration each Sunday. Further, for various social and economic reasons some parishes have many fewer members. As a consequence many priests are assigned to celebrate Mass several times on Sunday in many, widely scattered churches. But this practice is regarded as not always satisfactory either to the parishes lacking their own parish priest (pastor) or to the priests involved.

In some local Churches, then, because of the conditions indicated, the bishops have judged it necessary to arrange for other Sunday celebrations in the absence of a priest, so that in the best way possible the weekly gathering of the faithful can be continued and the Christian tradition regarding Sunday preserved.

Administrative Board vote, reflecting that process. It placed the ritual for Sunday Celebrations in the Absence of a Priest on the agenda for a vote.

The discussion at the 1989 November meeting of the bishops was lively, reflecting the seriousness of the issue of “priestless” parishes and the preparation bishops had made for the meeting. At the conclusion of the two days of discussion the bishops voted on the Order for Sunday Celebrations in the Absence of a Priest with 225 affirmative votes, 18 negative votes, and 1 abstention. It was then sent to the Vatican Congregation for approval.

In February 1990, the BCL met, and the bishops, reflecting the discussion at the NCCB meeting, made a few minor changes to the statement Gathered in Steadfast Faith and sent it for a second time to the Administrative Board. At its March 1990 meeting, the Administrative Board approved the statement but withheld its publication until the Order for Sunday Celebration in the Absence of a Priest would be published after its review by the Congregation for Divine Worship.

In 1991 the BCL and the NCCB staff determined that the possibility existed that it might take some time for the review from Rome to be concluded. At the same time the Spanish language subcommittee of the Bishops’ Committee on the Liturgy had informally requested that the publication of the ritual be delayed so that a Spanish edition could be issued at the same time as the English edition. The decision was made to allow the publication of Gathered in Steadfast Faith without the ritual attached.

The Spanish/English ritual, now formally entitled Sunday Celebrations in the Absence of a Priest: Leader’s Edition and with approval from the Congregation for Divine Worship, was approved for publication by Archbishop William Keeler, President of the National Conference of Catholic Bishops, on September 14, 1993.

The System Works

The entire process is an example of the system working. A problem was noted in the quinquennial reports and other sources of information that went to the Holy See. A decision was made to investigate the need for the Holy See to say something about the subject of Sunday liturgies where priests are not available.

Consultation with episcopal conferences, at least with the NCCB, confirmed the problem. The U.S. Conference decided to go even further and issue a statement and a ritual. To do this it sought the help of people outside of the committee, and a task force was set up. Eventually, with many people being involved, a directory was issued by the Holy See, and a statement and ritual were issued by the BCL and the NCCB.

The serious disagreement that many have with the solution proposed by the Holy See to the problem of “priestless” congregations, a solution endorsed by the BCL and the NCCB, does not detract from the fact that a universal pastoral need was discovered and responded to. Only time and scholarship will determine if it was the best solution.
Announcing the Presence of God: Qualities and Skills of a Leader of Prayer

BY KATHLEEN HUGHES, R.S.C.J.

Leadership of prayer consists in announcing the presence of God and in facilitating the community’s response. It is clear that the authentic leader of prayer must be animated—in life as in liturgy—by a continuous search for the presence of the Holy One in order that she or he may enable our discovery of that presence and our surrender in faith. There are particular qualities and skills demanded of the leader which flow from this mandate.

Many Ways

There are many ways of announcing the presence of God. Prayer leaders are called to announce God’s presence by their actions and their words. They exercise leadership by presiding over the assembly, voicing its prayer, proclaiming the message of salvation, enabling the community’s response to God-with-us, and sending the community to live what it has proclaimed. Such exercise of leadership is true whether the celebration is a eucharist, a service of word and communion, a penance service, Sunday vespers, or any of the communal prayer services in our repertoire.

Presidency of the assembly begins long before the scheduled hour of celebration. It is the responsibility of the leader of prayer to take a leading role in preparing the celebration with the other ministers and all who have a special responsibility for the community’s prayer. As one who will normally participate in the planning meeting, the leader of prayer must be equipped for this ministry by prayerful reflection on the word of God, a solid mastery of the revised rites, and an intimate knowledge of the celebrating community. The prayer of the Church is always the prayer of some actual community assembled here and now. The presider must be aware of that community and the ways in which God is touching its members in their daily lives.

Particular abilities required for the planning process include a certain degree of organizational skill, effectiveness in group process, flexibility, and creativity. Furthermore, presiders are called upon to inspire the planning process by the transparency of their own faith, their understanding of the Church’s prayer traditions, and their personal concern for the community being served.

Throughout the celebration, leaders exercise the presidency of the assembly by accommodating their greetings and other introductions to the particular congregation, by assuming their own role and orchestrating the other ministries, by directing the community’s attention to other ministers through their own bearing and attentiveness, by inviting its participation and dwelling in its stillness. Leaders of prayer unite the community, direct its celebration, and enable the diverse ministries carried on in its daily life to come to full expression in the celebration.

A leader of prayer also “announces” the presence of God in the assembly through the proclamation of prayer in the community’s name. Within the liturgical event

It is clear that the authentic leader of prayer must be animated—in life as in liturgy—by a continuous search for the presence of the Holy One.

Kathleen Hughes, R.S.C.J., is professor of liturgy in the Word and Worship Department of the Catholic Theological Union, Chicago, IL. This article is excerpted and adapted from her book Lay Presiding: The Art of Leading Prayer (1988). Part of the American Essays in Liturgy Series, Lay Presiding is available from The Liturgical Press, Collegeville, MN. Used with permission. All rights reserved.

Pastoral Music • February-March 1996
Leaders must therefore be skilled in enabling these various kinds of communication to occur unambiguously within the assembly. This requires familiarity with the inner structure of various rites and the interrelationship of their many parts as well as keen awareness of the mode of communication appropriate to the moment. At those moments when leaders are allowed spontaneity, they should use such freedom with care, not substituting sermonettes when brief communication is required, not allowing their own moods to transpose a moment of formal prayer into quasi-private communication, not using stilted language when a personal word is appropriate or breezy informality when a public word is required.

A Grace-Filled Moment

Prayer in the name of the community is a grace-filled moment, not a memorized formula or a text upon a printed page. The many modes of human communication in prayer are invitations for loving surrender to the One who makes this coming together so holy.

Because of the nature of communal prayer itself, the presider must be present to the assembly, inviting and encouraging their participation. As the community per-

Not a Whim

It should be abundantly clear from these reflections that leadership of prayer is not a matter of whim. It is not for the personal aggrandizement of the one who would seize it, nor is it an optional structure, to be discharged indiscriminately by anyone in the assembly. Leaders of prayer are chosen by the community because of their obvious gift and grace. They are disciples of Jesus, aware that they, like Jesus, are beset by weakness. Yet in that very fragility they are willing to place their gifts at the service of the community in the same measure in which they have been received. Because of the transparency of the leader’s faith it is the Amen of Christ to which we join our voice for the glory of God when we gather for prayer.

Fundamentally it is always and ultimately Christ who leads our assemblies and invites us to praise and thanks-giving, who speaks the word and makes possible our prayer. It must be the ceaseless effort of every leader of prayer to ponder what God-with-us means. Thus will we be faithful heralds of Christ’s presence, power, and love in our assemblies.
What Shall We Sing on a Sunday without Eucharist?

BY NPM MEMBERS

The instructions, directory, and ritual notes for any Sunday celebration that does not include eucharist or is not presided over by an ordained priest are very clear: Whether a Sunday service includes communion or not, Sunday services should include music. In fact, the “leader’s edition” of the ritual is very specific about what should be sung at certain parts of the rite.

The Introduction to the ritual for *Sunday Celebrations in the Absence of a Priest* notes, for instance, that when a community gathers for morning or evening prayer, they should remember that “music is an essential part of the divine office and should always be a part of each celebration. The amount of singing and the type of music used will depend on the musical resources that are available and the abilities of the members of the assembly to sing” (#30). Places to sing during a celebration of one of the liturgical hours include the introductory hymn, the psalms and canticles of the particular hour (“the singing of psalms is included in every Sunday celebration,” #38),

“Does this rite presume that a parish will have a musician available, even though a priest is not available?”

the responsorial psalm, the gospel acclamation, and the responory after the homily, if it is used (#65). When a community celebrates the liturgy of the word in the normal Sunday mode, the musical leadership should follow the normal “principles found in the General Instruction of the Roman Missal and the Introduction of the Lectionary for Mass” (#35).

When it comes to singing during or after the distribution of communion, however, the recommendations vary depending on the particular rite that has preceded communion. “When holy communion is distributed at the end of either Morning or Evening Prayer, a psalm, hymn, or litany of praise and thanksgiving may follow communion” (#43). When communion follows a celebration of the liturgy of the word, then singing as an act of thanksgiving precedes the sharing of sacramental communion, and the recommendations become more specific:

After the general intercessions, the leader invites all to an act of thanksgiving, in which the faithful praise the glory and mercy of God. This can be done by use of a psalm (for example, Psalms 100, 113, 118, 136, 147, 150), a hymn (for example, the *Gloria*), a canticle (for example, the *Canticle of Mary*), a litany, or a prayer (#44):

In addition, the communities are encouraged to sing the Lord’s Prayer (#48) and, “after communion, ‘a period of silence may be observed or a psalm or song of praise may be sung’” (#48). Also, “during the distribution of communion, a hymn may be sung” (#76, 111, 148).

After reviewing these recommendations, one of the contributors to this article asked, “Does this rite presume that a parish will have a musician available, even though a priest is not available?” He guessed that most parishes forced into celebrating Sundays without the eucharist might have limited musical as well as clerical resources, so he asked what sort of music might be recommended to parishes and other communities that find themselves in this situation with limited musical resources. Noting that the suggestions for singing in this ritual point to the

Contributors to this article include the following NPM members: Thomas Day, Tim Dykse, Charles Gardner, Richard Gibala, Barbara Girolami, Sr. Carol Hannig, sss, and Margie Kilty.
glaring need for a lot of "primitive"—simple, accessible, singable—music, he went on to observe that there "ain't nothin' out there—or at least not much" along those lines. Still, he suggested, parishes should stick to what they can find in the standard resources that are widely available, especially hymnals and songbooks.

Here are some additional recommendations that we've gathered from the national staff and from phone calls to NPM members around the country. We hope that readers who are (or soon will be) celebrating Sunday, but not the Sunday eucharist, will find these suggestions helpful.

**Hymns & Songs**

Certainly seasonal hymns are appropriate at various places in the rite, but you may want to limit your hymn selection to some good seasonal hymns that the congregation likes to "belt out." The same is true of generic hymns of praise and thanks: Choose a few that the people like to sing, and then don't vary the selection very much.

If you're looking for hymns and songs that echo what's going on in the communion rite, e.g., to use during or after the communion procession, complications develop. You really can't choose hymns or songs that reflect the full meaning of the eucharist, since you're not celebrating a full eucharist, but only the communion rite. "The best eucharistic hymns," one contributor notes, "are about the actions of the eucharistic prayer and the communion rite: take, bless, break, share. You can't use those hymns in this ritual, because everything except 'share' happened someplace else!" For similar reasons, another contributor encourages parishes to avoid all communion hymns that contain "table" language.

Yet another problem develops when you realize that many good communion hymns and songs refer to the actions of eating and drinking, yet the rite for **Sunday Celebrations in the Absence of a Priest** envisions communion being offered only under the form of eucharistic bread (#47). So a composition such as John Foley's "One Bread, One Body," familiar and singable as it may be, would have to be left out for several reasons: It refers to the cup as well as the bread; it also refers to the eucharistic actions of gathering the gifts and "blessing" the cup, which are not part of this service.

An additional difficulty in choosing appropriate music for the communion procession appears when you check out the list of suggested hymns for communion in some hymnals: some older "communion" hymns are really "adoration" hymns, such as might be used during exposition and benediction of the Blessed Sacrament. But the act of communion is more than adoration, so these hymns are also inadequate to express what is going on. One of our members observed that the developing use of a ritual to celebrate Sunday without the eucharist has pointed out a general problem for our communion rite even when the full eucharist is celebrated: We have a limited repertoire of good communion hymns that may serve the assembly as processional pieces. As he put it, he would be "hard pressed to name a dozen" processional hymns that have good English texts and are melodically simple enough for people to sing without a worship aid. Here are some of the processional hymns/songs that he was able to recommend, as well as some of his comments about particular selections (note that even some of these "good" choices refer to eating and drinking, but only one

---

**General Principles of Liturgical Prayer That Apply to Sunday Celebrations in the Absence of a Priest: Music**

The musical principles given in the introductions to the various rites of the Church, as well as those provided by the Committee on the Liturgy of the National Conference of Catholic Bishops, such as *Music in Catholic Worship... and Liturgical Music Today...* are to be applied to Sunday celebrations. At a celebration of the Liturgy of the Hours, the principle of progressive solemnity should guide the choice of sung settings of the various elements. Similarly, the musical requirements for celebrations of the Word and the distribution of holy communion are similar to those for the celebration of the eucharist, except for those elements of the Mass that are not included (i.e., the preparation of the altar and the gifts, the eucharistic prayer, and the breaking of the bread).

Since the liturgy is an action of the whole assembly, the first attention of leaders and music planners should be given to the moments of sung prayer that belong to the whole assembly, namely, the entrance song, the responsorial psalm, the gospel acclamation, and, when communion is distributed, the communion song. After that music has been planned, with special attention to seasonal and particular needs, other congregational, choral, vocal, or instrumental music may be chosen. In particular the use of music in more than one language may be appropriate. All musical choices, including the manner in which the music will be performed, must serve the shape and dynamics of the entire liturgy, as well as its basic structure.

of these actions is permitted in this new rite):

“Eat This Bread,” Berthier/Taizé (GIA: CBW3, G2, LMGM, W3, WC1);
“Festival Canticle: This Is the Feast of Victory,” Hillert (Augsburg: CBW3, CH, W3, WC2);
“Gift of Finest Wheat,” Kreutz/Westendorf (Archdiocese of Philadelphia: CBW3, CH, JS, LMGM, W3, WC1);
“Keep in Mind,” Deiss (World Library Publications: JS, WC1);
“Make Us One in Christ,” Howard Hughes, S.M. (GIA);
“Now We Remain,” Haas (GIA: G2, WC1)—“Great for Lent/Triduum/Easter”;
“Take and Eat,” Joncas/Quinn (GIA: CBW3, G2, WC1);
“You Are Our Living Bread,” Joncas (NDM: G2, JS)—“Repeat the antiphon; it works with organ, piano, or guitar.”

Some other people who are beginning to deal with the shortage of priests available for Sunday eucharist recommend avoiding eucharistic hymns entirely. Instead, they suggest, choose a hymn or song that reflects the gospel of the day. If you want to choose hymns that are appropriate to the action taking place, however, here are some additional suggestions for singable congregation hymns and songs that fit this “middle ground” for communion texts that fall between hymns appropriate for a full celebration of the eucharist and hymns that express only adoration:

“All Who Hunger,” Dunstan/Moore (GIA: G2);
“Arriba Los Corazones,” Trad. (OCP: FYC);
“Behold the Lamb,” Willett (OCP: G2, JS)—omit verse three;
“Bread for the World Broken,” Walker (OCP: JS);
“Christ Is Our Light,” Alstott (OCP: JS);
“Christians, Let Us Love One Another,” Foltz/Nigro (OCP: CBW3, JS);
“Danos Tu Pan,” Espinosa (OCP: FYC);
“Gustad Y Ved,” Gabarán (OCP: FYC);
“I Am the Bread of Life/Yo Soy el Pan de Vida,” Toolan (GIA: G2, LMGM, W3, WC1);
“Jesus, the Bread of Life,” Brown (GIA: LMGM);
“Let the Hungry Come to Me,” Dufner/ADORO TE (TLP: CH);
“Litany of Comfort,” Pellegrini (WLP: CH, WC1);
“Lord, We Share in This One True Bread,” Walker (OCP: JS)—omit second refrain;
“Pan de Vida,” Hurd (OCP: FYC, G2, JS, WC1);
“Shepherd of Souls,” Montgomery/Dykes (CH, JS, W3, WC1);
“Unless a Grain of Wheat,” Farrell (JS).

Psalms

The several places in which psalmody may be used on Sundays include the liturgy of the hours, the responsorial psalm at a celebration of the hours or at the liturgy of the word, before communion (with the liturgy of the word), during the communion procession, and after communion. One respondent noted that we have rushed, over the past thirty years, to incorporate hymnody into our worship, to the point that many people have forgotten the psalms, and even ignored the ancient Roman Rite practice of using psalms, rather than hymns, as the music for processions. We were encouraging the use of psalms for the communion procession back in the ‘60s, he observed, but we seem to have stopped “pushing” that point. Given the structure of Sunday Celebrations, however, it may be time to recover or build up our repertoire of singable psalm settings.

The basic recommendation by NPM members concerning psalm settings is similar to that for hymnody: Limit the repertoire, and choose things that the congregation will sing—even things that they might be able to sing without accompaniment or with minimal leadership. For the liturgy of the hours, this might mean a regular use of only the psalms and canticles for one or two Sundays from the four-week psalter in the Liturgy of the Hours. Seasonal psalms might be a good choice for the responsorial psalm. For communion, either for the act of Thanksgiving before the procession, during the procession, or after communion, use a setting of the psalms recommended in the Introduction (#44) or one of the traditional communion psalms that were sort of standard ritual texts in the early church.
One of our members strongly recommended the use of *metrical* psalmody, so we have included some suggestions along that line as well as psalm-tone settings.

**Thanksgiving Psalms**

Psalms 100:
- “Aclama Al Señor,” Gabarán (OCP: FYC);
- “All People That On Earth Do Dwell” (OLD HUNDRDTH);
- “All the Earth,” Deiss (WLP: JS, WC1);
- “Cry Out with Joy,” Gelineau (Grail/GIA: CBW3, W3);
- “Let All the Earth Cry Out,” Somerville (WLP: CH, WC1);
- “We Are God’s People,” Haas (GIA: G2).

Psalms 113:
- “From All That Dwell Below the Skies” (DUKE STREET)—Ps. 113:1-3;
- “Praise His Name,” Joncas (NDM: G2);
- “Praise the Lord,” Guimont (GIA: G2);
- “Praise the Lord,” Ridge (OCP: JS).

Psalms 118:
- “Este Es El Dia,” Luna (OCP: FYC);
- “Let Us Rejoice,” Haugen (GIA: G2);
- “This Day Was Made by the Lord,” Walker (OCP: JS);
- “This Is the Day,” Joncas (Cooperative Ministries/ OCP: JS, WC1);
- “This Is the Day,” Soper (OCP: JS);
- “This Is the Day,” Willcock (WLP: WC1).

Psalms 136:

Psalms 147:
- “Bless the Lord, My Soul,” Haugen (GIA: G2);
- “O Praise The Lord, Jerusalem,” Gelineau (GIA: W3);
- “Praise the Lord,” Willcock (WLP: WC1).

Psalms 150:
- “Aleluia, Alabad Al Señor,” Taulé (OCP: FYC);
- “Alleluia, Praise Be to God,” Cortez (OCP: JS);
- “Praise God in His Holy Dwelling,” Vermulst (WLP: WC1);
- “Praise God in His Holy Place,” Gelineau (GIA: W3).

**Traditional Communion Psalms**

Psalms 34 was once the communion psalm; many of the communion antiphons were created to be used with this psalm as people came forward in procession to share in the bread and the cup. Gradually other psalms were added to the repertoire for communion, such as Psalms 104 and 145, but the list of psalms for use during the communion procession was kept fairly short, in many ancient churches, so that the people would come to know these texts and their musical settings “by heart,” and sing them almost automatically as they came forward to share Christ’s body and blood. To this “short list” we could certainly add our favorite settings of Psalm 23, “The Lord Is My Shepherd.”

Here are some appropriate and usable settings of three “traditional” communion psalms:

Psalms 34:
- “Bendigo Al Señor/Gusten Y Vean,” Schiavone (OCP: FYC);
- “O Taste and See,” Haugen (GIA: G2);
- “Taste and See,” Stephen Dean (OCP: JS);
- “Taste and See,” Proulx/Gelineau (GIA: W3);
- “Taste and See,” James Moore (GIA: CBW3, G2, WC1);

Psalms 104:
- “Bless the Lord, My Soul,” Gelineau (GIA: W3);
- “Envia Tu Espiritu, Señor,” Gabarán (OCP: FYC);
- “Lord, Send Out Your Spirit,” Blunt (WLP: WC1);
- “Send Forth Your Spirit, O Lord,” Walker (OCP: JS);
- “Send Out Your Spirit,” Schoenbachler (OCP: JS).

Psalms 145:
- “Bendeciré Tu Nombre PorSiempre Jamás,” Schiavone (OCP: FYC);
- “I Will Extol You, O My God,” Kreutz (Kreutz: CH);
- “I Will Give You Glory,” Gelineau (GIA: W3);
- “I Will Praise Your Name,” Haas (GIA: G2, WC1);
- “Sing a Joyful Song,” J. Farrell (OCP: JS).

Additional psalms for communion suggested by the antiphons in the *Sacramentary* include:

Psalms 27:
- “El Señor Es Mi Luz,” García (OCP: FYC);
- “In the Land of the Living,” Johengen (GIA: G2);
- “Save Your People,” J. Farrell (OCP: JS);
- “The Lord Is My Light,” Haas (GIA: G2, WC1);
- “The Lord Is My Light,” Somerville (TLP: CH);
- “The Lord Is My Light and My Help,” Gelineau (GIA: W3);
- “The Lord Is Near,” Joncas (NDM: JS);
- “This Alone,” Manion (NDM: JS).

Psalms 42:
- “As the Deer Longs,” Harkin/O WALY WALY (Word: JS);
- “As the Deer Longs,” Hurd (OCP: JS);
- “Como Busca La Cierva,” García (OCP: FYC);
- “Just Like a Deer,” Joncas (NDM: JS);
- “Like the Deer That Yearns,” Gelineau (GIA: W3);
- “The Thirsty Deer Will Yeearn and Dream,” Brennan/LeBlanc (TLP: CH);
- “When Shall We Meet,” Nagi (WLP: WC1);
- “O God, for You I Long,” Farrell (OCP: JS).
Psalm 84:

“How Lovely Is Your Dwelling Place,” Gelineau (GIA: W3);
“Taste and See,” Talbot (Sparrow: JS);
“Happy Are They,” Porter (GIA: G2).

Psalm 103:

“Bless the Lord, My Soul,” DeBruyn (OCP: JS);
“El Señor Es Compasivo Y Misericordioso,” Schiavone (OCP: FYC);
“My Soul, Give Thanks to the Lord,” Gelineau (GIA: W3);
“The Lord Is Tender and Caring,” Hughes (ICEL: WC1).

Canticles

When morning prayer or evening prayer is celebrated on Sunday, the appropriate canticle from Luke’s gospel is used: the Canticle of Zechariah (Benedictus) at morning prayer, and the Canticle of Mary (Magnificat) at evening prayer. Even when these “hinge hours” of the liturgy of the hours are not celebrated, these two canticles might be used as acts of thanksgiving or as communion processional pieces. So here are some usable settings of the Canticle of Zechariah and the Canticle of Mary:

Zechariah (Luke 1:68-79)

“Blest Be the God of Israel,” Daw/FOREST GREEN (OCP: JS);
“Blest be the God of Israel,” Quinn/Joncas (Cooperative Ministries/OCP: JS);
“Canticle of Zachary,” Quinn/ELLACOMBE (Selah: WC1);
“Canticle of Zachary,” Quinn/FOREST GREEN (Selah: W3, WC1);

“Now Bless the God of Israel,” Duck/FOREST GREEN (GIA: G2).

Mary (Luke 1:46-55)

“Canticle of Our Lady,” Gelineau (Gral/GIA: CBW3);
“Canticle of the Turning,” Cooney/STAR OF THE COUNTY DOWN (GIA: G2);
“Canto de María,” Sosa (OCP: FYC);
“Great Is the Lord,” Inwood (OCP: JS);
“Holy Is Your Name,” Haas/WILD MOUNTAIN THYME (GIA: G2);
“Magnificat,” Mueller/Joncas (GIA: G2, W3);
“Mary’s Song,” Joncas (New Dawn: JS);
“Mary’s Song of Praise,” Hommerding/PLEASING SAVIOR (WLP: WC1);
“My Soul Rejoices,” Alstott (OCP);
“Our Lady’s Song of Praise,” Aranda (WLP: WC1).

Publisher/Hymnal Abbreviations


FYC Flor y Canto, 1989. OCP Publications, 5536 NE Hassalo, Portland, OR.


GIA GIA Publications, 7404 S. Mason Avenue, Chicago, IL 60638. (800) 442-1358.


NDM New Dawn Music, PO Box 13248, Portland, OR 97213-0248.

OCP OCP Publications, 5536 NE Hassalo, Portland, OR. (800) 548-8749.

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


WC We Celebrate Worship Resource (2 vols.; the number after WC indicates which volume), 1994. World Library Publications, 3825 N. Willow Road, Schiller Park, IL 60176.

WLP World Library Publications, 3825 N. Willow Road, Schiller Park, IL 60176. (800) 621-5197.
Sunday Worship in the Absence of a Priest: What Is at Risk?

BY JAMES DALLEN

In a pastoral letter issued in June 1995 (and reprinted in this issue), the bishops of Kansas addressed the growing practice of a service substituted for Sunday Mass. While admitting that the alternative sometimes seems to be necessary because of a shortage of available priests, they went on to say that “a short-term solution has all the makings of becoming a long-term problem.”

The alternative to Sunday Mass is a liturgy of the word with a lay presider, a service which usually includes holy communion with consecrated bread (but not wine) from a previous Mass. Structurally parallel to the Mass, from a lay perspective, the service seems the same. In both, God’s people receive nourishment from Scripture and holy communion.

Why, then, this fear that a long-term problem is in the making? A closer examination shows the Mass and the communion service are not as much the same as they first appear. A theological analysis of the differences indicates not only why a liturgical solution to the problem of a clergy shortage is not a solution but also why it institutionalizes a serious risk to Catholic identity and a sense of sacrament.

What’s the Difference?

In Catholic tradition, liturgy is theology, and the shape of eucharist is our basis for identifying what we do there with Jesus and his meal-sharing. As the Christian Scriptures in their accounts of Jesus’ last supper put it, he took bread, blessed God, broke the bread, and gave it to disciples; he took the cup of wine, gave thanks, and gave
it to disciples. Now, in the eucharist, the Body of Christ takes bread and cup, blesses God, breaks the bread and shares bread and cup as disciples. What we do identifies us with Jesus and maintains us in the Body of Christ which God made us in baptism. The sacramental ritual of eucharist is thus key to our Church’s identity and to the identification of our communities with the Church, its spirituality, and its mission.

Let’s look at the differences between the eucharist and the communion service. In the Mass, the assembled Body of Christ takes bread and cup. How the assembly has presented gifts of bread and wine and prepared its table has changed over the centuries. Once, for example, each member of the community brought bread and wine from home as a personal offering for the eucharistic meal. Now they are usually purchased with parishioners’ contributions and representative members of the assembly bring them forward and prepare the altar-table. In the communion service, however, there is no symbolic ritual for presenting gifts and preparing table. The assembly does not express ritually its claim to the table. There is no presentation of food and drink whereby the members express their character mutually as hosts and guests.

In the Mass, the assembled Body of Christ blesses God, giving praise and thanks through its eucharistic prayer.

In Catholic tradition, liturgy is theology, and the shape of eucharist is our basis for identifying what we do there with Jesus and his meal-sharing.

How the assembly has shared the eucharistic prayer voiced by its priest-presider has also changed over the centuries. Now the assembly does so through attentive listening and through sung acclamations. However, in the communion service there is no priest-presider to express sacramentally this assembly’s link with the universal Church. Nor is there a eucharistic prayer whereby the assembly shows that table and meal belong to this assembly and are ritually and sacramentally identified with the Lord’s Table and the Lord’s Supper. Instead, a pre-packaged “meal” will be taken from the tabernacle.

In the Mass, members of the assembly break the bread and fill the cups to be shared. Who has done this and the fullness of the symbol has varied over time. Shared loaf and shared cup were once impoverished to the point of identical wafers and no wine. That attenuated poor meal is what the people of God are left with in the communion service. They do not break the shared loaves nor do they fill cups with the wine of joy. What is brought to their table is a charitable gift of eucharistic bread from another assembly, remnant bread from that community’s banquet but with no cup to proclaim the reign of God to come.

In the Mass, the members of the Body of Christ share the bread and cup which have been identified with Jesus by the Spirit which is the life of the Body. They dine at their table which is the Lord’s Table, sharing their meal which is the Lord’s Supper. The manner in which they have done so, the frequency with which they have done so, and the fullness of the signs of communion (e.g., loaf and cup)—all have differed in episodes of the Church’s story. But in the communion service the assembly is in the same position as prisoners and the sick and shut-in members who are forced to be absent from eucharist. The Lord’s Supper is shared from another assembly’s table and only in the form of bread left over from its banquet.

The communion service appended to the liturgy of the word superficially resembles the Mass. However, there are significant differences between receiving communion and celebrating the eucharist. In the communion service the Body of Christ does not show itself in action. It does not take bread and cup and bless God, nor does it break the bread in order to share bread and cup. The bread it shares shifts in significance because the actions and symbols that normally contextualize it are absent. Communion tends to become independent and self-sufficient, individualistic, and devotional, rather than flowing from the community’s life and leading back to it. Most of the present prayers after communion become effectively unusable; the “mystery” these prayers refer to is the paschal mystery experienced in the total celebration, not in the truncated experience of the “mystery” of Christ’s presence in the consecrated bread.

What Difference Does It Make?

In the assembly’s celebration of eucharist the ritual meaning of eucharist enters into the gifts. Thus, absent members to whom a portion is sent are able to participate. Still, the meaning of communion is not identical in both cases.

Two examples may help illustrate the difference. Years ago, when a cousin of mine married, her grandmother was unable to join the celebration because of her age and health. Before leaving on their honeymoon, my cousin and her new husband stopped to give her grandmother a piece of their wedding cake. The second example involved a party for a colleague who had received her doctorate. Because I was already scheduled to be out of town, I sent a bottle of champagne to the party.

Communion extended beyond the celebration enables the absent to participate in eucharist, just as the piece of cake and gift of champagne were means of participation. But in these cases participation is through things rather than action. In reality, they are more a means of compensating for absence than of participation as such.

In the short story “Babette’s Feast” by Isak Dinesen (later a movie by the same name), the guests’ experience of the preparation and presentation and service of the

Continued on page 39
1996
NPM REGIONAL
CONVENTIONS

Gathering, Singing, Growing . . .
Mark Your Calendar Now!

Region IV
. . . Bound for the Promised Land
DENVER, CO
August 7-10

Region II
Some Assembly Required . . .
CLEVELAND, OH
July 9-12

Region III
Doors to the Sacred
MILWAUKEE, WI
June 25-28

Region I
From Common Ground to Holy Ground
STAMFORD, CT
August 21-24
NATIONAL ASSOCIATION OF PASTORAL MUSICIANS
INVITES YOU TO:

FROM COMMON GROUND TO HOLY GROUND

Sheraton Hotel
STAMFORD, CONNECTICUT
August 21-24, 1996

A Diverse Church Called to Holy Ground!

Major Speakers
Panel of Leaders: Rev. Andrew Varga, Dr. J. Michael McMahon
Rev. Robert Burbank, Robert Zapulla, John Michael Caprio
Sr. Sheila Browne, Barbara Upton
and
Rev. Jan Michael Joncas
Dr. Don Saliers • John Romeri

64 WORKSHOPS!

Guests at the Convention: Members of Universa Laus:
European Liturgy Group from France, Italy, Holland, Germany, Great Britain

• MUSIC OF ALL STYLES & ALL PRAYER FORMS •
Call of the Psalms with Boston College Faculty
Gathering Rites with Marty Haugen, Edward Foley; CAPUCHIN
Children at Ritual and Rockville Centre Children & Directors
Wake Your Power! Music in the Dutch Tradition
with Antoine Oomen, Anthony Barr

NPM CHOIR FESTIVAL • MASSED CHOIR CONCERT
Singing on Holy Ground!

NPM Members will receive full brochures.
For additional copies contact the National Office.
NATIONAL ASSOCIATION OF PASTORAL MUSICIANS
INVITES YOU TO:

Sheraton Hotel
CLEVELAND, OHIO
July 9-12, 1996
The conversion of the whole assembly through ritual action:
Releasing the Power of the Assembly!

Major Speakers
Bishop Kenneth Untener • Rev. J-Glenn Murray, sj
Arthur Zannoni • David Haas • Sr. José Hobday

• MUSICAL EVENTS—SINGING, CELEBRATING, LEARNING •
Assembly Song with Robert Batastini, Elaine Rendler, Alan Hommerding
The Eucharistic Prayer with Revs. Robert Kropac, Joseph Fortuna
Water Rituals at St. Peter’s Church with Rev. Robert Marrone
Rites of Adult Initiation with Rory Cooney and Friends
Liturgy of the Word at the Easter Vigil
shared with St. Francis de Sales Parish

NPM CHOIR FESTIVAL • MASSED CHOIR CONCERT
64 WORKSHOPS • PRAYER
CONVENTION EUCHARIST

You Are the Assembly!

1996
Conventions
-Region II-

NPM Members will receive full brochures.
For additional copies contact the National Office.
NATIONAL ASSOCIATION OF PASTORAL MUSICIANS
INVITES YOU TO:

DOORS TO THE SACRED

Marc Plaza Hotel
MILWAUKEE, WISCONSIN
June 25-28, 1996

featuring . . .

Keynote & Closing Challenge by
Rev. J-Glenn Murray, SJ
The art of pastoral music as seen through the eyes of the composer
Richard Proulx
The doors of diversity & doubt approached by Scripture scholar
Sr. Carol Perry, su

Performances by examples of excellence in the America Church—
Schola Cantorum, St. Peter in the Loop, Directed by Michael Thompson
The Cathedral Singers, Directed by Richard Proulx
A Festival of Hymns, Led by John Ferguson
Organ Recital by Mark Buxton of Toronto,
on the Reuter Organ, St. Matthias
The Gospel of Mark, by Marty Haugen • The Notre Dame Folk Choir

More Than 60 Workshops, Seminars, Special Tracks
and, of course
Prayer and Celebration!

Open the Doors in Milwaukee!

1996
Conventions
Region III

NPM Members will receive full brochures.
For additional copies contact the National Office.
NATIONAL ASSOCIATION OF PASTORAL MUSICIANS
INVITES YOU TO:

Adams Mark Hotel
DENVER, COLORADO
August 7-10, 1996
From Exile, through the Promise, to a Hope and Vision of the Future!

featuring ... 

Keynote & Challenge of Exile by James Hansen
Promise of Mystery by David Pleins & Anthony Eiras
Bound for the Promised Land with Rev. George DeCosta

MORE THAN 60 WORKSHOPS • 21 SKILL SESSIONS
Great Music for Great Spaces • Fiesta Celebration
Parish Experience of Promise • Passion of John
Promise of Presence with Marty Haugen & Tom Conry

Music • Celebration • Prayer
Singing All The Way!

1996
Conventions -Region IV-

NPM Members will receive full brochures.
For additional copies contact the National Office.
1996 Calendar

Schools

Guitar School
June 24-28............ Covington, KY

Chant School
June 17-21............ Burlington, VT

Handbell School
June 17-21............ Chicago, IL

Choir Director
July 15-19............ Philadelphia, PA
Aug 12-16............ Los Angeles, CA

NPM/Choristers Guild
Aug 1-3............ Wilkes-Barre, PA

Piano School
July 15-19............ Cincinnati, OH

Cantor Schools
July 1-5............... Halifax, NS
July 22-26............ St. Paul, MN

Weekend Cantor
Aug 2-4............ Metuchen, NJ
Sept 13-15............ Helena, MT

NPM/ALCM Organ School
July 22-26............ Valparaiso, IN

Pastoral Liturgy
Jul 29-Aug 2......... Virginia Beach, VA

Advance Registration closes 30 days before each event. Register early!

Call or Write for Details
National Association of Pastoral Musicians
225 Sheridan Street, NW
Washington, DC 20011-1492
(202) 723-5800 • Fax: (202) 723-2262
Online: NPMSING@aol.com

NPM Events At A Glance

Summer
June 17-21 Gregorian Chant School
Burlington, VT
June 17-21 Handbell School
Chicago, IL
June 24-28 Guitar School
Covington, KY

July 1-5 Cantor School
Halifax, NS

July 9-12 Regional Convention
Some Assembly Required
Cleveland, OH
July 15-19 Choir Director Inst.
Philadelphia, PA
July 15-19 Piano School
Cincinnati, OH
July 22-26 Cantor School
St. Paul, MN
July 22-26 NPM/ALCM Organ
Valparaiso, IN
Aug 1-3 Pastoral Liturgy Inst.
Virginia Beach, VA
Aug 2-4 Weekend Cantor
Wilkes-Barre, PA

August 7-10 Regional Convention
Bound for the Promised Land
Denver, CO
Aug 12-16 Choir Director Institute
Los Angeles, CA

August 21-24 Regional Convention
From Common Ground
to Holy Ground
Stamford, CT

Fall
Sept 13-15 Weekend Cantor School
Helena, MT
What Is at Risk?

Continued from page 32

meal and their conversation and interaction are significant constituents of meaning. Babette's sacrifice of herself in the form of the meal she prepares brings healing and reconciliation to the community she serves. Dinesin's short story mirrors the essence of eucharist. The eucharistic sharing of the ritual action conveys experienced meaning and transforms the assembly to be the Body of Christ by sharing in Christ's sacrificial gift of self.

What is missing, then, in the communion service is not so much a priest and the "words of consecration" but an organic unity between sacrificial intention and sacrificial meal, expressed by a single assembly engaged in the full eucharistic action at its own table. The Body of Christ is not formed in his likeness and nourished for mission because the communion service does not celebrate the eucharist, the sacrifice of Christ.

In his classic study, Shape of the Liturgy (1944), Dom Gregory Dix argued that early Christians came to eucharistic self-preservation" (p. 153). They were convinced that doing eucharist was essential to the survival of the Body of Christ, because eucharist was more verb than noun.

Still More Verb

It is still more verb than noun. Church makes eucharist and eucharist makes Church. The communion service provides only a vicarious participation in Christ's sacrifice. As a consequence of not celebrating the paschal mystery, the assembly is denied the birthright and responsibility of its baptism. A diminished eucharistic community diminishes ecclesial communion, the sense of identity, of being Church. The Church lives and grows from inner communion with the Body of Christ sacramentally expressed and effected in celebration of eucharist. Without eucharist a community risks becoming something other than sacramental Church. Its identity, spirituality, and sense of mission weakens.

Methodists on the American frontier, though originally part of a eucharistic revival in the Church of England, lost their taste for eucharist because of their inability to celebrate it. They developed what Hoyt Hickman has called "eucharistic anorexia." American Catholics who have just begun to recognize themselves as eucharistic celebrants face a similar risk if the communion service becomes commonplace and accepted. An attempt at a liturgical solution to an ecclesiological problem risks not only the loss of eucharist but also the loss of the sense of a sacramental church. This departure from tradition is more radical than any change in the ordination discipline.
Sunday Eucharist: Do This in Memory of Me

BY THE BISHOPS OF KANSAS

The bishops of Kansas have written a pastoral statement reaffirming the importance of Sunday celebrations of eucharist and presenting their position on distribution of communion outside Mass on Sundays. In commenting on the reasons for the pastoral statement, Archbishop Keeler noted that the bishops are concerned about the apparent lack of understanding about the nature of the eucharist. The statement was written to heighten the distinction between the sacrifice of the Mass and a "communion service" and to reiterate the bishops’ position that such communion services are not a substitute for Sunday Mass in the province of Kansas City, Kansas. This is the text of that pastoral statement, reprinted from the NCCB Committee on the Liturgy Newsletter [July-August 1995] 29-32.

The Holy Eucharist is a priceless gift, essential to our identity as Catholics, and central to our life as Church.

Of all the gifts God has given to us, there is none so filled with grace as this one gift of the Eucharist celebrated at each Holy Mass.

The Eucharist holds within itself the Church’s entire spiritual wealth: the fullness of Christ himself. The other Sacraments, like every other ministry of the Church and every other work of the apostolate, are irrevocably tied to the Holy Eucharist and have it as their beginning and their end.

This clear and yet mysterious faith of the Church in the Eucharist makes us all that we are, and hope yet to be.

What, then, are we? What do we Catholics believe about this priceless, essential, and central gift? What is the Eucharist for us?

We believe that the Eucharist is Who is on the altar. But the Eucharist is also who is around the altar and beyond the altar.

We believe that the bread and wine, through the words of Christ and the power of the Holy Spirit become Christ’s body and blood.

We believe that the Lord, knowing his hour had come to leave this world, instituted the Eucharist as the memorial of his death and resurrection. We believe he commanded his apostles to celebrate it until his return, thereby constituting them as priests of the New Testament.

We believe that this awesome mystery stretches even to our place and our time when the priest takes bread in his hands, takes a cup of wine in his hands, and says the words of consecration. We believe that while ordinary elements remain, an extraordinary difference has taken place through the invocation of the Holy Spirit. The ordinary elements of bread and wine have been totally and absolutely transformed into the very body and blood of Christ.

While the single voice of the priest proclaims the words of consecration, the whole Eucharistic Prayer also has a larger meaning. It is the prayer of the whole assembly. It expresses praise, reconciliation, remembrance, and intercession. It is the prayer through which the Holy Spirit transforms people as well as gifts.

The meaning of the Eucharistic Prayer is even larger still. It reaches those who are beyond the altar by means of those who are around the altar. It gives rise to ecumenism, evangelization, missionary activity, and stewardship.

The parish is the usual place where all the faithful gather for the Sunday celebration of the Eucharist. “The parish initiates the Christian people into the ordinary expression of the liturgical life: it gathers them together in this celebration; it teaches Christ’s saving doctrine; it practices the charity of the Lord in good works and brotherly love...”.1

“Participation in the communal celebration of the Sunday Eucharist is a testimony of belonging and being faithful to Christ and to his Church. The faithful give witness by this to their communion in faith and charity. Together they testify to God’s holiness and their hope of salvation. They strengthen one another under the guidance of the Holy Spirit.”2

The priest will always remain essential to the Eucharist, therefore, and will always be an important gift to the Church. In our day, many dioceses have begun to study the different look of this gift in the Church. Conditions have changed, as is evidenced by the declining number of priests, as is evidenced by the growing and shifting of our populations. Many dioceses have given sustained thought to these changed conditions so that the celebration of the Sunday eucharist may be made as widely available as possible.

These studies have resulted in more focused pastoral

Pastoral Music • February-March 1996
actions such as the following:

- promotion and recruitment of vocations to the priesthood;
- systematic development of stewardship;
- continuing formation of lay ministers;
- amalgamation of parishes;
- reduction in Masses of convenience;
- distribution of Holy Communion and the worship of the Eucharist outside Mass.

We, the bishops of Kansas, have come to judge that Holy Communion regularly received outside of Mass is a short-term solution that has all the makings of becoming a long-term problem. It has implications that are disturbing:

- a blurring of the difference between the celebration of the Eucharist and the reception of Communion;
- a blurring of the distinction between a priest and a deacon or a non-ordained minister presiding over a Communion Service;
- a blurring of the relationship between pastoral and sacramental ministry;
- a blurring of the connection between the Eucharist and the works of charity and justice;
- a blurring of the need for priests and therefore a blurring of the continual need for vocations;
- a blurring of the linkage between the local Church and the diocesan and universal Church that is embodied in the person of the parish priest.

These implications give us pause in approving the distribution of Holy Communion outside Mass on Sundays. Such practice could well contribute to the erosion of our many-sided belief in the Eucharist. IT IS FOR THIS REASON THAT WE RESTRICT SUCH SERVICES TO EMERGENCIES ONLY. And by that, we mean unforeseen circumstances when a priest is not available. We recognize that this policy calls some of the faithful to sacrifices and hardships that match those of our ancestors in the faith.

Where great distances impose unreasonable sacrifices and hardships, an exception to this policy may be made by the local bishop. Such an exception is rooted in the universal law of the Church.

"If because of lack of a sacred minister or for other grave cause participation in the celebration of the Eucharist is impossible, it is specially recommended that the faithful take part in the Liturgy of the Word if it is celebrated in the parish church or in another sacred place according to the prescriptions of the diocesan bishop, or engage in prayer for an appropriate amount of time personally or in a family, or, as occasion offers, in groups of families."

In this context it may be helpful to recall the role of the priest beyond Word and Sacrament. The priests is not just a functionary who consecrates the Eucharist, pours water, anoints with oil, or absolves the penitent, important as these functions are. He is not just a circuit rider who offers Mass and celebrates the Sacraments.

He is also a builder of the communion of the faithful, a co-worker with the bishop in building up the diocesan Church, and a symbol of the universal Church in that particular parish. He is not only one who sanctifies, he is also one who proclaims the gospel. He is not only an administrator, he is also a shepherd who serves the cause of human dignity. He is none of these things alone, of course. Nor is he any of these first, of course. He comes to these, as we all come to these, by way of the family, and often by way of a parish family in which the seeds of his calling were first sown by a small band of lay persons or religious men and women.

To know the history of the faith in Kansas is to give thanks to God for the generosity of the priests, lay women and men, and dedicated religious of our dioceses. An awareness of this history gives us a profound appreciation for the working of the Holy Spirit who inspires all the baptized to a more conscious placing of their gifts, talents, and charisms at the service of their brothers and sisters. There is noting better than a gift carefully acknowledged and freely given for others. The result is a source of untold blessings and an immeasurable enrichment for the church and the entire human family.

We now call ourselves and the faithful to preserve and to promote the prime place of the Sunday Eucharist in our lives as Catholics. We echo the Second Vatican Council in calling all Catholics to a full, active, and conscious participation in the eucharistic worship.

May the Lord who has begun this good work in us bring it to fulfillment, making us one body in the Body of Christ.

*Given on 18 June, the Solemnity of Corpus Christi, 1995.

Most Reverend James P. Keleher
Archbishop of Kansas City, Kansas

Most Reverend Stanley G. Schlarman
Bishop of Dodge City

Most Reverend George K. Fitzsimons
Bishop of Salina

Most Reverend Eugene J. Gerber
Bishop of Wichita

Notes

1. Catechism of the Catholic Church, 1994, #2179
2. Ibid, #2182
3. Code of Canon Law, Can. 1248, par. 2. Holy Communion may be given outside of Mass with the Celebration of the Word (see Sacred Congregation for Divine Worship Holy Communion Outside of Mass, June 21, 1973, no. 16 and Directory for Sunday Celebrations in the Absence of a Priest, June 2, 1988). The faithful should be instructed carefully that even when they receive Communion outside Mass, they are closely united with the sacrifice which perpetuates the sacrifice of the cross (*Holy Communion Outside of Mass, June 21, 1973, no. 15)*.
Celebrate the Hours on Sunday, but without Communion

BY ARTHUR D. CANALES

Do parish ministers ever consider not having a communion service when there can be no celebration of Sunday eucharist? “What, no Sunday communion service? Surely, you must be joking!” Such a response is probably typical among Roman Catholics who are forced to celebrate an alternative non-eucharistic Sunday liturgy. Nevertheless, I wish to discuss the importance of not having communion services when Sunday eucharist cannot be celebrated. More specifically, I will also explore how the liturgy of the hours—without distribution and reception of holy communion—is preferable to a liturgy of the word celebrated with or without holy communion.

Possible Changes

If we cannot gather for Mass under current circumstances, and we must implement, even if temporarily, an alternative way of celebrating the Christian Sunday, there are two changes I would like to consider which would substantially alter the growing practice of Sunday worship with deacon and/or lay presiders. The first and more radical change would be to make a shift in ministerial paradigms which could end the ever-growing number of local communities having no resident presbyter. The second and more possible change would be to accommodate the already established practice, but to do so with certain liturgical changes that make good theological sense. Both of these, however, raise a basic insight into the issue of Sunday worship: The problem is ecclesiological at its root—it has to do with our understanding of what being Church is all about—and that problem will not be solved by throwing new rituals at it!

Shifting the Paradigm of Ordination: The most obvious change which could end the dearth of presbyters is to allow the option of presbyters to marry (which was part of the Roman Catholic tradition for the first millennium of Christianity), or to allow (selectively) former presbyters who are now married to re-enter active full-time ministry, or to allow the ordination of women. Of course, the larger and more immediate concern behind any such change in current practice is the ability of the faithful to gather and celebrate the eucharist on Sundays.

The ecclesiological issues involved in any shift in the present ordination paradigm suggest a change from the current practice of recruiting new presbyters from a male, celibate, seminary-trained cadre, to a return to a more ancient practice, according to which (women and men) are chosen for ordination who have been called by God and a local community to serve in ministry and who are recognized then as being capable of serving the People of God as presbyters.

Baptism is the rite of passage to all sacraments and it allows one to participate fully in the sacramental life of the Church. Therefore, the multiplication of Sunday communion services to replace the core sacrament of the eucharist is a fundamental rejection of what is rightfully

Dr. Arthur D. Canales is currently a pastoral associate at St. Joseph’s Catholic Community in Beltsville, MD. He and his wife, Claudia, live in Washington, DC.

Pastoral Music • February-March 1996
full participation for baptized Roman Catholics. In order to resolve the dilemma of providing rightful and full participation in parishes with no resident ordained presbyter, we might begin not by focusing on the ordained person as such, but rather on the needs, talents, and mission of the baptized community.³

Liturghcal Changes. While changes in the ordination paradigm must be considered in addressing the core ecclesiological problem, it is far more possible—but not necessarily very easy—to make changes in the present practice permitted in the ritual for Sunday Celebrations in the Absence of a Priest (or SCAP), in order to draw our attention toward the heart of the matter. The first change in this ritual that I propose is this: to permit only celebrations of the liturgy of the word and/or morning or evening prayer without the distribution and reception of holy communion.

In this scenario there could be no confusion on the part of both laity and clergy between the full celebration of Sunday eucharist and Sunday worship with deacon/lay presiders because there would be no distribution or

---

Not Acceptable

This position statement received strong approval at the 1995 National Meeting of Diocesan Liturgy Commissions (Providence, RI, October 5-8). This resolution "will be reviewed by the [NCCB] Committee on the Liturgy for appropriate action."

It is the position of the delegates to the 1995 National Meeting of Diocesan Liturgical Commissions that the Board of Directors of the Federation of Diocesan Liturgical Commissions communicate to the Bishops' Committee on the Liturgy that the practice of Sunday celebrations in the absence of a priest as a substitute for Sunday eucharist is not acceptable and that it is urgent that they take action to ensure that the celebration of the Holy Sacrifice of the Mass is provided on every Sunday to all parish communities, whose very identity and Catholic life is constituted in the celebration of the holy eucharist.
reception of holy communion. The importance of gathering on the Lord’s Day would be neither ignored nor diminished in any way, even though eucharist cannot be celebrated. Gabe Huck explains the importance of assembling this way for Sunday prayer even though there is no distribution of holy communion:

A better temporary answer [to the “priestless Sunday” problem] would be to keep Sunday and keep assembly, but to assemble for Morning Prayer or Evening Prayer and to include a reading of the Lectionary’s Scriptures for the day. It seems to me less important to have some ritual element that is supposed to resemble the eucharistic prayer than it is [important] to have assemblies who take responsibility for rites that belong to our tradition . . . Eucharist should be missed!!

The argument here is that communities should miss the absence of Sunday eucharist: it should be an unambiguous experience of loss, one that is not covered over by a sharing of sacramental communion. There should be a yearning and a desire for the full celebration of the eucharist as the core sacrament of the Church.

The argument here is that communities should miss the absence of Sunday eucharist . . . There should be a yearning and a desire for the full celebration of the eucharist as the core sacrament of the Church.

A Sunday celebration modeled on either the liturgy of the word or the liturgy of the hours might have many Catholics feeling disappointed and frustrated about Sunday worship with deacon/lay presiders. Some parishioners may even make a threat like this: “If Catholics cannot receive communion then they might leave the Catholic church entirely.” Such a statement encapsulates the whole ecclesiological and liturgical problem at a pastoral level: Catholics should not simply be “receiving communion” on Sundays; they should be celebrating the eucharist with all the proper rites, rituals, and symbols that are encompassed in the full celebration of Sunday eucharist.

The problem that has as its focus the inability to celebrate the eucharist on Sundays is not simply liturgical. It has to do with who we are as the Church. The current practice of offering a chance for Sunday worship with deacon/lay presiders is only a temporary and not a permanent remedy for what is perceived to be the liturgical needs of a growing number of parishes without a resident ordained presbyter. But at root, this ritual is still a liturgical response to what is an ecclesiological problem.

The fundamental concern is, or should be, that a parish community has a duty and a responsibility to celebrate eucharist on Sunday because there is absolutely no other alternative to or substitute for celebrating an assembly’s experience of identity, spirituality, mystagogy, mission, and ministry in such an awesome and powerful way. Therefore, the real problem is the risk of destroying the intimate connection between assembly, Sunday, and eucharist when parishes celebrate communion services in the absence of full eucharist.

In fact, surprising as it may sound, not celebrating the fullness of weekly Sunday eucharist is a more radical, dramatic, and even drastic departure from Roman Catholic tradition and teaching than is either Sunday worship using the liturgy of the word or the liturgy of the hours with deacon/lay presiders or a shift in ordination paradigms.

The Structure of Sunday Worship

The goal of offering a community an opportunity for Sunday worship with deacon/lay presiders is to enable the community to gather on the Lord’s Day to hear the Scriptures proclaimed, contemplate God’s word, make intercession for the church and the world, pray with the universal Church, sing praises to God, become edified by the sermon preached, exhort the sisters and brothers in Christ, and encourage the assembled community to live out the gospel message. For these reasons, the Roman Directory for Sunday Celebrations in the Absence of a Priest states: “For the faithful should not be deprived of the readings that are read at Mass in the course of a year, nor of the prayers of the liturgical seasons.” Since the eucharist cannot be celebrated on Sunday where there is no ordained person to preside, the faithful should gather, and are encouraged to do that, to celebrate as a community in the Lord God’s goodness and Christ’s victory over sin and death.

The liturgical structure of a Sunday non-eucharistic celebration typically presided over by deacons and lay people has two forms: (1) Liturgy of the word, with or without distribution and reception of holy communion from the reserved sacrament, and (2) one of the chief liturgical hours (morning or evening prayer), again with or without distribution and reception of holy communion from the reserved sacrament. Both non-eucharistic services provide a central act of thanksgiving; however, as previously mentioned, a communion service is far from ideal culturally and, if celebrated, communion apart from the eucharist should be celebrated very infrequently with extreme caution.

Liturigical scholars and parish liturgists offer four reasons for recommending a celebration of morning prayer or evening prayer instead of a celebration modeled on the liturgy of the word at Sunday Mass. First, if the liturgy of the word is celebrated, one automatically notices correspondences between the first half of the Order of Mass and the structure of the (supposedly freestanding) liturgy of the word. The near similarity in these rituals, especially when a communion service is added to the liturgy of the word, risks over-simplifying

Pastoral Music • February-March 1996
an understanding of Sunday eucharist as word service plus communion; therefore, the liturgy of the hours becomes the preferred liturgy. Second, while the liturgy of the hours can and may be celebrated as a communion service, it is by its nature a prayer of praise and thanksgiving that does not have to be completed by the distribution and reception of holy communion because its goal is different. Third, the liturgy of the hours extends the “memorial of the mysteries of salvation and the foretaste of heavenly glory which are offered to us in the eucharistic mystery, the center and culmination of the whole life of the Christian community.” Fourth, when the liturgy of the hours is celebrated and prayed it prepares a community to celebrate Sunday eucharist. This is why the liturgy of the hours is a worthier and preferable option to a liturgy of the word with or without the distribution and reception of holy communion.

To summarize: There are two forms of Sunday worship with deacon/lay presiders which parishes may use in the absence of an ordained presbyter; these have been approved by the Roman Directory and the rituals are to be found in the Leader’s Edition of Sunday Celebrations in the Absence of a Priest: the liturgy of the word, and the liturgy of the hours. For the reasons outlined above, I will focus my further suggestions on Sunday celebrations of the liturgy of the hours, but without the addition of a communion rite.

Celebrating the Hours

The basic structure of either morning prayer or evening prayer without the distribution and reception of holy communion has four elements: introductory rites, psalmody, a liturgy of the word, and concluding rites.

Introductory Rites. The introductory rites gather the faith-filled assembly into one worshiping community. The introductory rites consist of the introduction and a hymn.

Psalmody. Psalmody is predominately to be sung, but in instances where it cannot be sung, it must be recited. Psalmody is the heart and soul of morning prayer and evening prayer. The purpose of the psalmody is two-fold: By singing or reciting the psalms and antiphons the “Church unites the praise of the Church on earth to that of the saints,” and by singing or reciting the psalms and antiphons the assembly joins its “praise and thanksgiving to God to that of Christ, who is our high priest and advocate.” The structure of the psalmody is as follows: antiphon, psalm, and psalm prayer; antiphon, canticle from the Hebrew Bible, silent prayer; antiphon, psalm, and psalm prayer.

Liturgy of the Word. The purpose of the liturgy of the word is the proclamation of the sacred Scriptures. The Scriptures of the day are proclaimed to the gathered assembly which “brings them the message of the good news of salvation and redemption in Christ.” The outline for the liturgy of the word typically includes a reading from the Hebrew Bible; responsorial psalm; New Testament reading; gospel acclamation and gospel proclamation; scriptural explanation/reflection—a period of silence if presented by a lay person or a homily if delivered by a deacon; responsive; Canticle of Zechariah at morning prayer or Canticle of Mary at evening prayer; and intercessions.

Concluding Rite. After praising God in song, hearing the word proclaimed, making intercession, and praying the Lord’s Prayer, the gathered assembly is sent forth with God’s blessing to live the Christian life. During the concluding rites announcements or notices about the parish are shared. A collection of monetary offerings and gifts for the poor is gathered and a final blessing and dismissal are recited.

As mentioned above, the Sunday liturgy of the hours may be celebrated in the form of morning prayer (lauds) or evening prayer (vespers). When holy communion is not distributed at either morning prayer or evening prayer then candles placed near the ambo and incensation of the word and of the assembly will help to mark the distinction between this service and the eucharist.

Choose Your Displeasure

Doubtless, some Catholics may be displeased and possibly upset if they cannot receive holy communion. However, the people of God should be even more upset about and take even less pleasure in not being able to
celebrate the Sunday eucharist. The task and goal of parish ministers is to catechize the people of God about the significance of Sunday, the essence of eucharist, and the distinction between celebrating Sunday eucharist and receiving holy communion. Moreover, pastoral practitioners should catechize the lay faithful about local community, the gathered assembly, and liturgical prayer. However, the best catechetical methodology is to learn by actual participation, that is, through liturgical catechesis, experiencing the rites, rituals, and symbols in the liturgy of the hours.

In the final analysis, the liturgy of the hours without distribution and reception of holy communion is the best possible practice at this time for Sunday worship with deacon/lay presiders. This is so because it focuses on community praise and thanksgiving, fostering faith, with a view toward eventually celebrating Sunday eucharist, and it does not exacerbate current problems with Catholic identity, liturgical spirituality, and eucharistic theology. Given the situation at this time, I am not saying that Sunday eucharist will not be missed and should not be missed in the lives of Roman Catholics. Rather I’m suggesting that celebration of the liturgy of the hours on the Lord’s Day makes good liturgical/theological sense—and much better sense than other options—without destroying eucharistic tradition, theology, and praxis.

Notes

1. I use the term “presbyter” instead of “priest” for three reasons. First, people who are ordained into the diaconate later become ordained into the presbyterate; that is, people become ordained as “presbyters,” not “priests.” Second, the term “priest” places too much emphasis on the absence of a presbyter and that ministerial role within the parish and not enough emphasis on the lay faithful who are full, active, and conscious participants in the parish. Third, the term “priest” tends to deny the priesthood of all believers. All baptized People of God are priestly people. All fully initiated Christians are called to be a priestly people. For an exploration of this issue, see Kenan B. Osborne, Ministry: Lay Ministry in the Roman Catholic Church, Its History and Theology (New York: Paulist Press, 1993), esp. pp. 518-95.

2. The “reserved sacrament” refers to and describes the practice of bringing from the tabernacle previously consecrated eucharistic elements of bread (and wine, if available, although current rites for communion outside Mass restrict the elements to the consecrated bread). These elements have been part of the sacrifice, memorial, offering, thanksgiving, and dining of another assembly’s table-fellowship and meal-companionship; now they are being used for a new assembly’s act of receiving holy communion in the context of a non-eucharistic liturgy. Receiving the reserved sacrament, except for people in restricted situations (e.g., in prison, or confined to bed, or unable to join the community because of war, distance, religious persecution, and the like), is not sound liturgical or eucharistic theology because Christians who are able to are mandated to gather around the altar and eat and drink from the table and not from the tabernacle.


4. I have used the phrases “Sunday worship with deacon and lay presiders” and “Sunday worship with deacon/lay presiders” in my unpublished doctoral dissertation, Toward a Theological, Liturgical, and Pastoral Understanding of Sunday Parish Worship with Deacon and Lay Presiders (Washington, DC: The Catholic University of America). This manuscript will soon be completed and published.

5. Austin, 213.


8. According to the 1983 Code of Canon Law, non-ordained people are prohibited from giving a homily per se; that is why I refer to the “sermon preached.” The Code (#767) refers to the homily as one form of preaching. Canon 766 permits lay persons to preach, but not to give a homily. Therefore it must be kept in mind that when a lay person preaches at Sunday eucharist or at a Sunday non-eucharistic liturgy, it is not considered a homily, but preaching or expounding on the readings of the day. See the Leader’s Edition of the ritual for Sunday Celebrations in the Absence of a Priest (SCAP) #41 for the conditions under which a lay person may preach.


10. Ibid. #43-44.

11. In celebrating the liturgy of the hours whether in the form of morning prayer or evening prayer, the suggested form of worship is “cathedral” worship and not “monastic” worship. “Cathedral” worship involves many rites, rituals, and symbols that stimulate personal imagination and the senses. It is a collective and corporate worship fostering liturgical prayer and spirituality. See Paul F. Bradow, Two Ways of Prayering (Nashville, TN: Abingdon Press, 1955); also Robert Taft, The Liturgy of the Hours in East and West (Collegeville, MN: The Liturgical Press, 1986).


13. Some scholars and parish liturgists debate the wisdom of including a full liturgy of the word in a celebration of the liturgy of the hours. As used today, the basic form of the hours has been handed down from the fourth century. See the Spanish nun Egeria’s descriptive material of the hours as celebrated in Jerusalem in her pilgrim diary, The Diary of a Journey.


15. Ibid. #38.

16. Ibid.

17. Ibid. #31.

18. Ibid.

19. Ibid.

20. Directory #41 and 43; SCAP Ritual #39-42.


22. Ibid. #49.

23. Ibid. #50.
How to Become a Church: Don’t Expect Results for Half an Hour

BY RICHARD B. KIMBALL

Some people have suggested that the current shortage of ordained priests in the Roman Catholic Church, coupled with the growing use of non-eucharistic services on Sunday, may give rise to new ways of identifying community leaders. Perhaps, it has been suggested, future ordained ministers may be selected from among those who are chosen by local communities to lead their Sunday worship when a priest is not available.

This is a story about the way just such leadership developed in an Episcopal parish in Orleans, Massachusetts, on Cape Cod, in the first half of this century. This article is condensed from The Story of a Church by Richard B. Kimball (© 1947 by the author), who became the parish’s first priest. It is used with the permission of the current rector of the Church of the Holy Spirit.

This is the story of a church that grew out of nothing, and nothing is a good thing to start with. Out of nothing, after all, God created the world. Our little group in Orleans on Cape Cod certainly had nothing, but what we wanted was a church.

There was a need for one; the nearest all-year-round Episcopal Church was twenty miles away. We wanted it, we thought about it, we talked about it, we prayed for it. But there is so much paraphernalia required for a church—altar and altar hangings, vestments and candles and crosses, prayer books and hymnals, acolytes, kneeling pads, a priest—that we gave up the idea.

Something Happened

And as soon as we gave up the idea, something happened. One member of the group, who had run a successful girls’ camp, got angry that the rest of us had given up. “What do you mean, it’s impossible to start a church?” she demanded. “You don’t need a minister to read Morning Prayer, and we can use the camp auditorium for services. Whitsunday [Pentecost], it seems to me,” she went on, “would be the best day in the year to have our first service. Whitsunday, you remember, was the birthday of the church.”

So on Pentecost Sunday, June 4, 1933, we held our first service. There was a piano in the auditorium, and one of our number could play it. Another had carved a lovely cross. Another made kneeling cushions out of rag carpet stuffed with hay. An antique pine dressing-table made an admirable altar. Our altar rail was a section of weatherbeaten fence.

A writer who had moved with his wife from New York, and who had only joined the Episcopal Church a few years before, was selected to read the service because, being a writer, it was assumed that he could read aloud and even possibly give a little talk. The rector of St. Mary’s in Barnstable sent over a cassock and a cotta with the message, “We’ll be praying for you but, as your service starts at 10:30 and ours starts at 11:00, don’t expect results for half an hour.”

So the seventeen of us lifted our voices in thanksgiving and praise and prayer to the accompaniment of lapping lake waters and the sound of the sea wind blowing through the pines. The catbirds, who praise God in their lovely fashion every moment of their lives, gave us help in our singing, and we needed it. We have held consecutive Sunday services ever since. Starting on Whitsunday, it was inevitable that we should have called ourselves the Church of the Holy Spirit.

The seventeen of us lifted our voices in thanksgiving and praise and prayer to the accompaniment of lapping lake waters and the sound of the sea wind blowing through the pines.

Perhaps it was the sight of our beautifully weathered altar rail, unused except on very rare occasions when we could find a visiting priest, that made vivid the need of a permanent minister. Of course we couldn’t afford to hire one, so six months after our first service the man who led our prayers made a pilgrimage to Boston to see the bishop and find out if something couldn’t be done about it. He came back licensed as a lay reader and with permission to study at home for the ministry, reporting from time to time to the dean of the Episcopal Theological School. He was in his sixtieth year.


Pastoral Music • February-March 1996
When the lay reader went to Boston to see the bishop, it was the need of the situation that took him there, rather than any personal desire. To become a minister was the last thing he thought could ever happen to him. In fact, he was scared to death of ministers, and always had been.

Building a Home for the Church

With the shrinking of our community every winter, and its annual expansion with the arrival of the Cape’s summer residents, the space we used for worship alternated seasonally, for a while, between the auditorium at the summer camp and a room in the house that belonged to the lay reader and his wife. As it turned out, this room had once been the deck house and galley of the clipper ship Orissa, built for the California gold rush, which had foundered in a sleet storm off Nauset Beach. After the Orissa had broken up, the people who had built this house went down to the beach with their ozen and their neighbors, brought up the deck house, and added it to their home to provide additional shelter for their growing family.

Our numbers, even in winter, soon outgrew the erstwhile deck house, and we moved into a beautiful barrel-vaulted room over a doughnut shop in the center of town. Eventually, though, we felt the need for a permanent home. With the consent of the bishop, we bought land adjacent to the home of the lay reader and his wife. In our early days, we had agreed that we would ask no one for donations; we believed that only contributions that came from the heart carry a blessing with them. So even though we had saved the $600 we needed to buy the land, we weren’t sure that we could afford anything more than a tent as a place to worship on our land.

As soon as we bought the land, however, things began to happen. Members of the church gave their services; neighbors offered to help. Unsolicited contributions began to come to us. One of our members, an artist and craftsman, in consultation with the rest of us, made a cardboard model of the church we hoped to build.

Ground was broken on July 11, 1935, and one month later, we held our first service. The nondescript looking building that we put together was eighteen feet wide and twenty-four feet long; it still serves as the center part of our worship space. It was designed to seat fifty people, but sixty-five showed up at the first service. On the following Sunday, at two services, the attendance numbered 122.

On the day before the first service, a stranger stopped our lay reader to say, “I’m a clergyman. What can I do to help?” With his help, we were enabled to start our church life in our new building with the celebration of Holy Communion.

Our numbers continued to grow. In our original group was a large proportion of non-Episcopalians, but as the news got around that there was an Episcopal Church in town, Episcopalians came out from their hiding places. The lay reader has a theory that you can always find a certain number of Episcopalians everywhere, if you look for them carefully. They hide under leaves. A prominent prelate once remarked in a sermon, “Episcopalians are widely disseminated. You will find them everywhere, even in jail.”

A Need for Permanence

Although we had the help of a priest on our first Sunday in our parish home, we still felt the need for a permanent minister in our community. With the indispensable assistance of his wife, our lay reader had been studying theology at home all this time and reporting to the dean of the theological school. The day came at last for his canonical examinations: he was fortunate enough to pass.

On Wednesday, June 1, 1938, the bishop came down to Orleans from Boston and ordained him to the diaconate. We had put the finishing touches on new additions to our church building only a few days before the ceremony, and it suddenly struck us that our church had grown in reverse from the usual method. First we had a congregation, and then a church building to house it, and, last of all, we had a minister.

Two years later the bishop came down again and advanced our deacon to the priesthood. Since the church was subsidized by the diocese during these early years, it did not have parish status, and the priest was its vicar, until the community could stand on its own. Following a meeting of the vestry, ratified by a vote of all members at a parish meeting, the Diocesan Convention accepted the Church of the Holy Spirit as a parish on May 8, 1946.

The former vicar was installed as rector on Sunday, August 25, of that same year. Since part of the ceremony involved a presentation of the keys to the church to the new rector, the senior warden gave the rector a symbolic set of gilded wood keys. The Church of the Holy Spirit had been built without locks on its doors because the members felt that it savored of inhospitality to have God’s house locked against any of God’s children who might come to seek divine succor.
Hotline

Hotline is a membership service listing members seeking employment, churches seeking staff, and occasionally church music supplies or products for sale. A listing is printed twice (once each, usually, in Pastoral Music and Notebook) for a fee of $15 to members, $25 to nonmembers. Ads are limited to fifty words each; we encourage institutions offering salaried positions to include the salary range in the ad. 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 Kilts; 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

ALABAMA

Coordinator of Liturgy and Social Justice. Campus Ministry Department, Spring Hill College, 4000 Dauphin Street, Mobile, AL 36608-1791. Full-time associate campus minister position for 900-student Jesuit college. Responsibilities include two Sunday Masses, choir, cantors, student ministers, mission trips, and Share-Your-Christmas. Requires support of Ignatian values/spirituality and willingness to work as team with two Jesuits. Master's not needed; applications reviewed in February. HLP-4599.

CONNECTICUT

Music Director/Organist. St. Christopher Catholic Church, 538 Brewer Street, East Hartford, CT 06118. (860) 568-5240. 1,500-family parish. Allen ADC digital organ; Clavinova model 123 digital piano; 20+ hours weekly. Salary range $16,000-$18,000 based on experience/education. Requires knowledge of Vatican II liturgy documents, music ministry, good keyboard and choir and folk ensemble directing skills. Send résumé to Rev. James Fanelli at above address. HLP-4598.

CALIFORNIA

Director of Music Ministry. St. Francis Church, 1112-26th Street, Sacramento, CA 95816. Fax: (916) 443-7356. Position requires strong liturgical background and piano skills; familiarity with a variety of liturgical music styles and RCIA; recruiting, coaching, and directing skills; plus choir management. Experience with children's liturgies preferred. BA in mu-

Pastoral Music • February-March 1996

sic required; MA preferred. Salary commensurate with experience and education; benefits. Fax résumé and references to Howard LeBas at the above fax number. HLP-4591.

Chaplain for Liturgy; Chaplain for Music. Loyola Marymount University Campus Ministry Office, 7101 West 80th Street, Los Angeles, CA 90045. LMU announces two Campus Ministry positions beginning August 15, 1996. We ask those qualified by education (MA degree preferred), training, and experience to apply for this position. Send résumé to Fernando Moreno at the above address. HLP-4592.


FLORIDA

Organist/Vocalist/Music Director. St. Lawrence Catholic Parish, PO Box 152966, Tampa, FL 33684. Responsibilities include leading congregational singing while playing the organ, young adults' choir director, parish school music teacher, formation of youth choir, seven weekend
Masses, choir rehearsals, weddings, funerals. Requires knowledge of traditional Catholic music (Gregorian Mass) and other appropriate liturgical music. Salary commensurate with experience/ability. Benefit package. Send résumé, salary expectation, references to Organist at the above address. HLP-4605.

Illinois

Director of Liturgy/Music. Cathedral of the Immaculate Conception, 524 E. Lawrence Avenue, Springfield, IL 62703. Applicant should possess a minimum bachelor's degree in music, with at least five years experience in parish ministry. Competitive salary plus benefits. Position available 2/1/96. Send résumé and three professional references to Bill Vogt at the above address. HLP-4601.

Director of Music Ministries/Organist. Sts. Faith, Hope and Charity Parish, 191 Linden Street, Winnetka, IL 60093. Full-time position for 1,600-family parish. Five weekend Masses, special liturgies, weddings, and funerals. Direct choir, contemporary group, vocal quartet, handbells. 1958 61-rank Casavant organ with a Goulding & Wood movable console with MIDI. Excellent vocal and keyboard skills, computer capabilities, strong interpersonal skills. MA plus 6-8 years parish music ministry experience. Send résumé to address above. HLP-4606.

Louisiana

Organist. Our Lady of Mercy Catholic Church, 445 Marquette Avenue, Baton Rouge, LA 70806. Full-time position available for qualified candidate proficient on organ and piano. Requires strong interpersonal skills, knowledge/experience of Catholic liturgy, playing for 5-6 weekend liturgies, holy days, and miscellaneous services, ability to work with choirs and cantors. Salary commensurate with qualifications and experience. Send résumé and 5 references to Steve Galliano at the above address. HLP-4603.

Michigan


Liturgist/Music Minister. St. Stephen Parish, 2711 Mackinaw Street, Saginaw, MI 48602. (517) 799-2334. Full-time position requires strong keyboard/piano vocal skills and background in Catholic liturgy and ritual. Responsibilities include...
planning music for liturgies and parish activities, directing adult choir, and coordinating all liturgical ministries. Work as part of total parish staff. Send résumé to parish offices at above address. HLP-4604.

MINNESOTA

Director of Liturgy/Music. Church of the Immaculate Conception, 4030 Jackson Street, NE, Minneapolis, MN 55421. Full-time position open immediately. Requires understanding of post-Vatican II Catholic liturgy; skills in organ/keyboard (Allen organ), other instruments, choral direction, and planning liturgical seasons; supervision of part-time assistants; work with pastoral staff/volunteers. Competitive salary/benefits. Send résumé/references to Search Committee at above address. HLP-4602.

MISSOURI

Liturgist. Kansas City, MO, parish seeks liturgist with musical skills to plan liturgies, form and train musicians and liturgical ministers, able to play keyboard and lead liturgy committee. Position now open. Write Tom Minges, PRG, Inc., 9229 Ward Parkway, Suite 210, Kansas City, MO 64114, or call (816) 361-6800. HLP-4596.

NEW YORK

Music Coordinator. St. Bernadette’s Church, 5930 South Abbott Road, Orchard Park, NY 14127. Fax: (716) 649-0211. Position in 1,900-family parish to work with established, diversified music groups. Requires keyboard and vocal skills, knowledge of Roman Catholic liturgy documents. Benefits commensurate with experience. Send résumé to Joan Ersing at the above address. HLP-4590.

WISCONSIN

Director of Liturgy/Music. St. John Vianney Parish, 1735 N. Calhoun Road, Brookfield, WI 53005-5036. Full-time position in progressive 2,400-family suburban parish. Requires degree in liturgy or music, experience in planning liturgy, playing organ and piano. Position includes supervisory responsibilities. Salary competitive. Send résumé to Search Committee at above address. HLP-4593.

For Sale

Software. Music Minister’s Assistant for Windows. Simple to use, affordable liturgy planning software created by a parish musician. Includes 2 hymnal indexes, lectionary summaries, liturgical templates, library databases, plus handy utilities. $25. Send check, hymnal name(s), or inquiries to West Michigan Software, 2915 Vineland Avenue, Grand Rapids, MI 49508. HLP-4570.

Choir Robes. 50 choir robes, two color (cream and light brown), in two complementary styles: 1) light yoke, darker body; 2) light body, darker accent stripes. Excellent condition. Original price $110.00; taking best offer, purchaser ships. Contact Roy James Stewart, St. Saviour Parish, 4136 Myrtle Avenue, Cincinnati, OH 45236. (513) 791-9007. HLP-4600.

Choir Robes. 40 royal blue choir robes with reversible off-white; powder blue albs. Very good condition. Director’s robe included. Price is negotiable. Call Dan Perry, Church of St. Odilia, Shoreview, MN: (612) 484-6681. HLP-4594.

Miscellaneous

ORGAN LESSONS ON VIDEOCASSETTE. Part I: Manual and Pedal Technique, 32 minutes, $29.95. Part II: Registration, 56 minutes, $29.95. Write: ALLEN ORGAN CO., PO Box 36, Macungie, PA 18062-0036. Check, money order, or Visa/Mastercard; or phone (610) 966-2202. HLP-4152.

Careful Editing. Hymnals from GIA have the broadest and best range of worship music. Call 1 (800) GIA-1388. HLP-4575.
Coming This Lent!

GIA Publications, Inc.
7404 S. Mason Ave., Chicago, IL 60638
1-800-GIA-1358 or 708-496-3800
Reviews

Choral

Christ, Be Our Light

Bernadette Farrell, OCP, 1994. Choral and Instrument Book #9915, $7.95; stereo cassette, #9916, $9.95; CD, #9917, $15.95.

This collection offers music in a variety of styles and genres appropriate for liturgical moments throughout the church year. These include the hymn tune, responsorial style, litany style, and a gospel piece.

Bernadette Farrell is the composer, although some of the instrumental parts were arranged by Craig Kingsbury. The melodies are strong and singable while the harmonies are full, but not difficult. In general, most pieces are composed so that either limited or expanded musical resources may be engaged. Farrell has a fine sense of the role of the choir in embellishing congregational singing. The result is music that enables the congregation to participate easily while yet satisfying the musical interests of the choir.

The instrumental arrangements offer a wide variety of possibilities. In addition to the usual flute and trumpet parts, there are arrangements for handbells in “Christmas Psalm,” for the violins in “Gospel Greeting,” for the oboe in “Let Nothing Trouble You,” and for oboe and French horn in “O God, You Search Me.” However, while these additional arrangements enrich the rendition of each piece, they are not essential to successful performance.

A few of the pieces in the collection are particularly suited for processions. The tempos and meters, as well as the use of the refrain, make such pieces as “I Rejoiced” and “Christ, Be Our Light” ideal for the entrance and/or communion procession. The Gospel acclamation “Alleluia, Word of God” would work well as an accompaniment either to an extended or brief Gospel procession.

While the music for the “Magnificat” in the main section of the collection is accompanied only by the text, the people’s worship aid section also contains an alternate text for the “Benedictus.” Those communities who pray morning and evening prayer will appreciate this addition. Owen Alstott crafted fine texts for both these Gospel canticles. It is also worth noting that the other texts of the selections are not only inclusive, but likewise poetic and rich in scriptural imagery. I suspect that they will wear well.

The entire collection contains quality music. Nevertheless, a few pieces stand out for particular reasons. The rhythmic vitality and Gospel rendition of the Creed in “We Believe,” the simplicity and serenity of “O God, You Search Me,” and the melodic shape and movement of “Magnificat” make these three pieces reason enough to own the collection.

Judith M. Kubicki, cssv

Choral Recitative

Many of the pieces reviewed here are suitable for use with children’s choirs.

We Go Forth. Joseph M. Martin, Unison, Two-part, keyboard, optional two-octave handbells. Kirkland House, #15-1060. 95¢. This simple anthem of praise and thanksgiving has only a few measures in two parts (an optional counter melody) and has an easy handbell part (all half and quarter notes) for when you want to add something special. Suitable for beginning choir.

Blest Be the King. Peter Matthews, Unison, flute, piano. Morning Star, MSM-40-400. $1.10. Fred Pratt Green has translated a four-verse Advent text by Frederico Pagura (b. 1923), and Peter Matthews has created a beautiful hymn tune to amplify the text. A very quiet and stirring anthem that will be a valuable addition to any choir’s repertoire. Optional descant on verse four.

HYMNALS FOR YOUNG PEOPLE!

Available in Hardbound or Softbound

Rise Up And Sing
Young People’s Music Resource

A collection of 211 songs and liturgical acclamations from over 50 of the most well-known composers writing children’s music today.

Softbound
or 50+

$3.45
$2.50

Hardbound

$4.95

Complete accompaniments and stereo cassette sets are available for both hymnals.

Young People’s Glory & Praise

A hardbound collection of over 200 songs, rounds, psalms and acclamations — chosen especially for children!

Hardbound

$5.95

To receive additional information or place an order, call 1-800-LITURGY (548-8749) and ask for Customer Service.

OCP Publications • 5536 NE Hassalo • Portland, OR 97213
Mozart, the piece is capable of being sung by a cherub choir. The choral part is simple, but the flute part is best handled by an experienced player. The accompaniment part is written so as to help the singers without covering the sound of young voices. Text is printed in both English and German.

Glory to God and Angels We Have Heard On High. Ed. and arr. Michael Burkhardt. Two and three-part treble voices, two treble instruments, and continuo. Morning Star, MSM-40-1452. $1.10. Two separate pieces for the Christmas Season. The arrangement of Johann Vierdanck's (1605-1646) "Glory to God" (two-part with two treble-instruments that do not double the choral parts) is very short (thirty seconds). It is designed by Burkhardt as a choral prelude to the hymn "Angels We Have Heard On High." The single two-part setting of the verse leads into a lush four-part, SSAA, refrain. Medium difficult, but worth the challenge!

Long Ago and Far Away. Robert A. Hobby. Unison, optional cantor, and keyboard. Morning Star, MSM-50-9413. $1.00. Written for the K through grade two age-group, this piece tells the story of the Sermon on the Mount. The first section describes what happened that day and can be performed without the second part which is an Anglican chant-style setting of the Beatitudes. The chant part can be sung by optional cantor.

All Good Gifts. Richard DeLong. Unison and keyboard. Morning Star, MSM-50-601. $1.10. Written in verse-refrain form, this text made famous by Godspell has been formed into a six-verse anthem with refrain and descant. Verses have only small rhythmic differences. Perfect for Thanksgiving.

He Is Risen! Walter L. Pelz. Unison, two-part, and organ. Summa Productions (AMSI) SP-2012. 95¢. This Easter anthem of medium difficulty is written high enough in the singers' voices to carry through a crowded church on Easter Sunday. Choral parts are very independent and require strong singers on each part.

Hymn of Thanks. Linda Walker and Ruth Elaine Schram. Three-part, flute, and keyboard. Harold Flammer (Shawnee Press), D-5441. $1.10. Consider this a two-part anthem with a final refrain containing an optional third part. The text is a paraphrase of Psalm 100 with added alleluias.

Flute part suitable for a high school student.

Tell All the World. John D. Hornan. Two-part, keyboard, optional handbells and Orff instrument. Choristers Guild, CGA 681. 95¢. Using a very dramatic (theatrical) accompaniment, this adaptation of Psalm 9 is perfect for when you need something flashy. Useful in a liturgical or concert/festival setting. Second part is only the melody in canon!

My Heart is Ready to Sing. Robert Leaf. Unison, two-part, with organ. Choristers Guild, CGA 678. 95¢. Younger choirs will benefit from this excellent setting of Psalm 106. The changing meter is an excellent opportunity to reinforce choristers' knowledge of time signatures. The recurring octave leap can be adapted into a vocal exercise at the beginning of rehearsal. Recommended.

Lord Jesus Be my Song. Kenneth T. Kosche. Unison, and keyboard. Choristers Guild, CGA 678. 95¢. Here is an excellent text and a beautiful melody to match! Suitable for a cherub choir. This piece could easily become a theme song for the year, to be sung at the beginning and ending of each rehearsal as the opening and closing prayer. The accompaniment could be mastered by an advanced elementary pianist.

Alleluia, Come Let Us Sing. John Bertalot. Two-part, and keyboard. Choristers Guild, CGA 679. 95¢. Imitation between the two choral parts helps this piece teach itself. The tessitura of the piece is perfect for choirs looking to expand their range to the top notes on the treble staff (f and g). The text is a paraphrase of Psalm 95, and is a suitable "general" anthem for any library.

Sing to the God of Israel. Richard DeLong. Two-part, with organ, percussion (orff), optional C-instrument, and optional congregation. Choristers Guild, CGA 670. $1.10. Commissioned by the 1994 AGO National Convention in Dallas, this piece provides a challenge to most choirs. Options for C-instrument or Orff instrument give many performance possibilities. Text is the "Canticle of Deborah" from the Book of Judges. Consider this for a choral festival or concert.

Christ is Risen. Robert Lau. Two-part with keyboard, optional handbells (two-octave). Choristers Guild, CGA 674. 95¢. Choris-
Patrician Journeys, Inc.
1996 Discovery Tours

A special opportunity for Choir Directors and others to preview the site of your anticipated Tour. Become a partner with Patrician Journeys Staff as together we customize and plan unique memories for your Group.

All Tours Feature

Round-trip Air from NYC
Lodging with Breakfast Daily
Hotel Inspections
Cathedral/Church Tours
Hands-on Organ Experience
Comprehensive Sightseeing

Italy
28 January - 05 February 1996
$895.00

Imagine the sights and sounds of ancient history in Florence, Assisi, and Rome as you visualize your Choir in Liturgy or Concert. Contemplate the privilege of attending and singing at a Papal Audience.

Proposed Venue Evaluations
* Santa Croce - Florence
* Basilica di San Francisco - Assisi
* St. Peter’s Basilica - Vatican City
* San Clemente - Rome

Austria
25 February - 04 March 1996
$895.00

The country that inspired Mozart, Bruckner and Haydn beckons you to discover the many wonderful opportunities for your Choir Tour. Vienna, Linz and Salzburg are gems in this enchanting Land.

Proposed Venue Evaluations
* St. Peter’s - Salzburg
* St. Florian’s Monastery - Linz
* St. Stephen’s Cathedral - Vienna
* Schottenkirche - Vienna

Call For Immediate Reservations and Information
800-344-1443
(Inquire about Our Exciting Spring Discovery Tours to Ireland & Belgium)

Patrician Journeys, Inc.
23 Dogwood Terrace
Livingston, NJ 07039
ters first sing the melody, then the counter-
melody, and finally they are combined.
There are few dotted rhythms to worry
about, and the optional bell part, (all half
notes!) is an easy way to make your choir
shine on Easter!

Six Scripture Anthems, Set Two. Ed. by
Donald Rotermund. Unison, and keyboard,
with optional second part and/or C-instru-
ment. Concordia Publishing, #98-6462,
$2.95. These pieces can be used either as
choral anthems or as part of an appointed
scripture reading for a given feast (as is
done in the Lutheran tradition). As with
Set One, the pieces in Set Two highlight
major liturgical feasts (Christmas, Adven-
t IV, Lent IV, Palm Sunday, Trinity),
and each piece contains an optional sec-
ond voice or instrumental part. These are
versatile pieces.

Michael Wustrow

Books

Almost twenty years ago I was among
those men and women who attended a
special week-long meeting in France called
by the late Christiane Brusselmann to
discuss the new and exciting concept of the
rite of Christian initiation of adults. It was
a truly incredible week, the repercussions
of which are felt still in much of the work
that continues to be done to bring that
marvelous rite to full flowering.

One of my memories of that week is
evoked by two of the books I will review in
this article. The famous Joseph Gelineau
begged all of us to make sure that these
precious and vulnerable rites of initiation
are always liturgical rites, not religious
education exercises. He stood in the front
of the room in this ancient old abbey and
described for us what he did in his parish
church in Paris, how he made the rite come
alive within the people.

Father Gelineau predicted that someday
there would be many books written about
this new rite of Christian initiation of
adults and urged us to be careful to ensure
that enough of them were scholarly and
foundational so that the liturgy would
have a place to stand, a firm foundation,
when it became subject to abuse. He would
appreciate and applaud both of the books
now under review.

The Catechumenate and the
Law

John M. Huels. 104 pages. Liturgical

Huels’ work, subtitled “A Pastoral
and Canonical Commentary for the
Church in the United States,” is a serious
and scholarly work written in the best
canonical tradition, but one presented in
a practical and readable style.

I have been a liturgist and pastor long
enough to know that there are those who
feel the law is too often a barrier to the
real freedom of Jesus Christ and an ob-
stacle to worship. I have also been around
long enough to know that such convic-
tions are usually the result of ignorance
of the law and/or a desire for personal
glory.

Real liturgical law, correctly under-
stood and accurately lived, gives wor-
ship the foundation to express the free-
dom of Jesus Christ and the liberation
that comes with good worship. Huels is
one of the very few American scholars
who is both a liturgist and a canonist.
Following in the paths of Fred McManus,
Kevin Sealsoltz, and a handful of others,
Huels’ previous works includes Liturgi-
cal Law, An Introduction (Washington,
DC: The Pastoral Press, 1987) and the
indispensable The Pastoral Companion: A
Canon Law Handbook for Catholic Ministry
(Chicago, IL: Franciscan Herald Press,
1986).

Huels’ approach to the rites of initi-
ation is that of a believer who wants them
celebrated well, who wants those who
worship with their rituals to do so fully
within the community of the church. He
understands that like all real and prac-
tical things, the RCIA is interconnected
to many other realities. He correctly sees
the liturgical and canon law of the church
as the guidebook through these rela-
tionships, reducing them from a maze of
complexity to a path of understanding.

Beginning with an explanation of just
what is the rite of Christian initiation of
dults, he goes on to emphasize that this
ritual is celebrated in America according
to the “National Statutes for the
Catechumenate.” It is a rite intended to
be used according to the principle of sub-
sidarity, so some aspects of it are
unique to each nation. Those aspects of
the rite which apply only to the United
States are explained throughout The
Catechumenate and the Law.

Huels defines “catechumens” and dis-
tinguishes them canonically from “can-
didates for reception into full commu-
nion.” His explanatory summary of the
rights and obligations of each is the best
that I have seen. He knows what the
rates a seven!

Forum Essays #3: On the Rite of Election


Forum Essays #3, part of a series that is the effort of a cooperative program between LTP and the North American Forum on the Catechumenate, is a much more specialized book than Huel's work. Rita Ferrone states boldly:

The Rite of Election is about election. It is not about the bishop, the cathedral, how we feel about ourselves, or any of the great things we have done. It is about God working out his purposes in our midst, in the catechumens and candidates, for the life of the world. In it—as in all initiation rites—the church, that "elect lady," is bringing children of the promise to birth, each of them with a name, a hope and a destiny in God because of what Christ has done.

Part One, comprising three chapters, is an explanation and critical appraisal of the rite itself, beginning with its history, going through its form, and analyzing its theology. Part Two, comprising four chapters, presents practical suggestions for the celebration of the rite of election. Ferrone does not hesitate to be critical of some things that have been done, but she criticizes them well and even mentions in her introduction that such criticism is intended as a learning process.

Ferrone is a wordy author; she feels no great push toward minimalism in her writing. While this is sometimes distracting, it does have the advantage of allowing her to explain things in different ways and moves the book from something for professionals only to something that the interested, but under-informed, minster could use with great profit. There is also an excellent and scholarly bibliography.

An entire book about just the rite of election may seem to emphasize unduly a more minor point in the initiation process but, to the contrary, I think she has given the rite the attention it deserves.

It gets a well-deserved five on my scale of seven.

Father Gelineau's prescient words of twenty years ago continue to be realized; there are indeed many books about the rites of initiation, and we can be proud that many of them are indeed serious, scholarly, and valuable. We can also be pleased that both the works of Huel and Ferrone join the many that are also readable and practical, and we should be especially thankful that LTP continues to make such fine works available at such reasonable prices.

W. Thomas Faucher

About Reviewers

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

Sr. Judith M. Kubicki, CSSR, a member of the Felician Sisters, is currently pursuing doctoral studies at The Catholic University of America, Washington, DC.

Mr. Michael Wustrow is associate director of music at St. Agnes Cathedral, Rockville Centre, NY.

Publishers

AMSI: Art Masters Studios, Inc., 2710 Nicollet Avenue, So., Minneapolis, MN 55408-1696. (612) 872-8831.

Choristers Guild—see Lorenz.


Harold Flammer—see Shawnee Press.

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


Morning Star Music, 2117 59th Street, St. Louis, MO 63110-2807. (314) 647-2117.

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

Shawnee Press, 49 Waring Drive, Delaware Water Gap, PA 18327. (800) 962-0550.

Summa Productions—see AMSI.

Pastoral Music • February-March 1996
Salary & Benefit Survey

Under the leadership of Pat McCollam, chair of the DMMD Professional Concerns Committee, and with the help of Bennett Porchirian and many committee members from around the country, the committee undertook a survey of salary scales and retirement benefits in all the dioceses in the United States. There are more than 300 dioceses in this country; we received replies from 107.

Despite the high percentage of responses, the results cannot be considered a complete and wholly accurate picture of the state of salaries and benefits across the country. These are complex issues, so it is not surprising that there was some confusion among both the survey takers and those surveyed, especially in terms of the specific details for each diocese. Still, it is possible to extract from the data many trends, and to make some salient observations. This article describes some of the major points; copies of the full survey results are available by sending a stamped, self-addressed envelope to: Felip Holbrook, St. Paul Cathedral, 15 South 12th Avenue, Yakima, WA 98902.

The Good News

It certainly speaks well of the Catholic Church in the U.S. that retirement benefits are available to most full-time musicians (82%), though it is often up to individual parishes whether or not to participate in the retirement plan. In addition, 43% of the dioceses offer benefits to anyone working at least half-time (and the large number of “don’t know” responses—27%—make this fact even more impressive).

It is also noteworthy that, in 51% of the diocesan retirement programs, participants are fully vested in five years or less. Many programs utilize what is termed a “403(b)” account, similar to a 401(k), in which any contributed funds (plus interest), whether contributed by the employer or the employee, are the property of the employee. This kind of account, referred to as a defined contribution plan, can generally be moved into a similar program in another diocese or “rolled over” into an individual retirement account (IRA) without penalty, should one decide to accept a new position in a diocese that does not offer such a program.

The Bad News

Retirement benefit portability seems to be a problem area for many dioceses. In fact, 52% of the dioceses report that retirement benefits are not portable, though that number may not be completely accurate, considering the confusion noted above about the complexities of specific retirement programs. The problem of portability is especially acute in defined benefit programs, which are the old-fashioned “you work thirty years, you get this much every month when you retire” type of programs. Unlike defined contribution plans of the 403(b) type, defined benefit plans are almost universally funded totally by employer contributions, and any contributions made by the employer belong to the employer, not to the employee. Only on reaching retirement age does the employee receive any disbursements. The period before full vesting in such a program tends to be rather long (as long as fifteen years in one case) and, even if you move to another position in a different diocese after being fully vested, there is often confusion about whether or not you would still qualify for benefits accrued during the term of your previous employment.

Salary Scales

A few dioceses (22%) have salary guidelines for music directors. Some of
NPM/DMMD Survey of Salary Guidelines & Retirement Benefits

107 U.S. dioceses responded to this survey. All reported numbers are percentages.

**Salary Guidelines**

<table>
<thead>
<tr>
<th>YES</th>
<th>NO</th>
<th>?</th>
</tr>
</thead>
</table>
| 1. Does your (arch)diocese have salary guidelines for:  
  a. parish music directors/organists | 22 | 67 | 11 |
| b. cantors | 11 | 76 | 13 |
| c. other professional employees  
  (e.g., DREs, youth ministers, parish administrators) | 43 | 47 | 10 |
| 2. May we have a copy of the salary scale(s) in use in your diocese? | 24 | 45 | 31 |

**Retirement Benefits**

<table>
<thead>
<tr>
<th>YES</th>
<th>NO</th>
<th>?</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Does your (arch)diocese have a retirement benefits package for diocesan employees?</td>
<td>97</td>
<td>1</td>
</tr>
<tr>
<td>2a. Is this package available to full-time parish musicians?</td>
<td>82</td>
<td>7</td>
</tr>
<tr>
<td>b. Is it available to part-time musicians?</td>
<td>50</td>
<td>36</td>
</tr>
<tr>
<td>c. If yes, at what point (hours/wk) is it available to the employee?</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Hours per Week Required for Benefits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hrs/Wk</td>
</tr>
</tbody>
</table>

| % Responses | 1 | 1 | 41 | 7 | 12 | 5 | 6 | 27 |

<table>
<thead>
<tr>
<th>3. How many years until the employee is vested?</th>
</tr>
</thead>
<tbody>
<tr>
<td>No. of Years</td>
</tr>
</tbody>
</table>

| % Responses | 5 | 5 | 4 | 7 | 30 | 7 | 16 | 1 | 25 |

**Portability**

<table>
<thead>
<tr>
<th>YES</th>
<th>NO</th>
<th>?</th>
</tr>
</thead>
<tbody>
<tr>
<td>4. Is the retirement package portable?</td>
<td>29</td>
<td>52</td>
</tr>
<tr>
<td>5. Why or why not?</td>
<td>N/A</td>
<td>N/A</td>
</tr>
<tr>
<td>6. Is the plan administered by the (arch)diocese or by a commercial entity?</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Commercial or Diocesan Administration</th>
</tr>
</thead>
<tbody>
<tr>
<td>Commercial</td>
</tr>
<tr>
<td>-------------</td>
</tr>
<tr>
<td>52</td>
</tr>
</tbody>
</table>

| 7. Would you be interested in a portable benefits plan for your employees? | 27 | 32 | 48 |

Signs of Progress

While the salary and benefit picture for directors of music ministries in the U.S. isn’t perfect, there are signs of progress. There seems, for instance, to be a movement toward more professional conduct with respect to salaries and benefits. Many dioceses have an office of human resources, or an office with a similar title, and these offices are often staffed by knowledgeable people. In addition, a good deal of dialogue is occurring among various associations of lay employees in the areas of salaries, benefits, and other employment-related matters; DMMD is participating in this dialogue. These are all positive signs.

The DMMD Board of Directors is also working hard to establish a system of certification for music ministers. Such certification will make it easier to tie an established level of competency to a particular salary scale. Any such program, however, is still probably a few years away from implementation.

In terms of retirement benefits, it seems likely that the U.S. Congress will make some move to support people who stand to lose benefits because of job changes. Whether this support will apply to people working for churches is a serious question, since churches are often exempt from such rules because of the “wall of separation” between church and state.

The Professional Concerns Committee is also working to provide each DMMD member with better tools to help you understand and affect your situation. The survey we have completed is one such “tool”; it will be followed by more articles and workshops concerning retirement benefits, investing, and other issues (e.g., see the Professional Concerns column in the next issue of Pastoral Music for additional information about retirement programs). The information we are able to provide should help us all ask the right questions and take appropriate action to deal effectively with our retirement needs. As always, an informed and determined pursuit of justice by each individual member is the best defense we have against shoddy and unfair practices.

In all the issues related to just treatment of church employees, we have made collective progress, but it is obvious from the survey results that there is still a long road ahead.

Pastoral Music • February-March 1996
Congratulations to the Church Musicians’ Guild of Buffalo, an NPM Chapter, as they celebrate their fiftieth anniversary. The Church Musicians’ Guild has a wonderful history, and the musicians of Buffalo felt that they didn’t want to lose that special identity by affiliating with NPM as a Chapter, so the NPM Chapter there has retained the older title. Buffalo indeed has the best of both worlds, and the CMG members have planned several events to commemorate their “golden” milestone, including a reception at the Sheraton Inn and a Jubilee Choral Concert. With more than two hundred members, this NPM Chapter is certainly a pace setter for other diocesan musicians’ organizations.

It works in Buffalo, and it can work for your diocese too. The truth of that statement is to be found in the growing numbers of new Chapters that are forming. We are very excited to announce that the first Hispanic NPM Chapter (“Cabildo”) has just been formed in Detroit, MI. On November 11, Chapter Director Rudy Martinez welcomed forty persons for the inaugural meeting at Holy Redeemer Church. Eleven Catholic parishes . . . and one Presbyterian church . . . were represented. The members shared morning prayer, the NPM video of Fr. Lucien Deiss’s presentation at the Cincinnati Convention, and much time for socialization.

During last year’s National Convention, representatives from the Diocese of Gary, IN, met to discuss their NPM Chapter. We wish the newly elected board members well as they create a new vision for the musicians of the Gary Diocese. If your Chapter has been inactive for a while, take a bold step and see what you can do to get things energized again.

As many of you know, the responsibilities of my full-time position at St. Thomas More Cathedral in Arlington do not leave me much time to devote to the growing demands of our Chapters. So I am proud to announce that Margie Kitty, NPM’s Membership Director, is now part of our Chapter team. Margie is full-time on the NPM National Staff, and she is available during the week, in normal business hours, to assist our Chapters. Don’t hesitate to call either of us for assistance.

Rick Gibala
National Chapter Coordinator

Albany, New York

We held a summer potluck picnic at St. Clare’s on August 13.

Marie Bernadett
Chapter Director

Altoona-Johnstown,
Pennsylvania

Christopher Walker conducted an evening of prayer and song on Thursday, September 21 (7:00-10:00 p.m.). The program took place at Alumni Hall at Mount Aloysius College.

Rosalie Beatty
Chapter Director

Arlington, Virginia

Chapter members gathered on September 22 in the chapel of Blessed Sacrament Church to celebrate the euchrist, and then they gathered at the Steak and Ale for dinner. On November 4, Rev. Kevin Irwin from the theology department at Catholic University was the keynote speaker for the annual Liturgy Day at St. Thomas More Cathedral. There were also breakout sessions for musicians, lectors, eucharistic ministers, liturgy committees, and art and environment committees.

Patti Pulju
Chapter Director

Boise, Idaho

Dan Schutte was the guest clinician at the 1995 Fall Conference (September 15-17). Topics covered included liturgical planning, the liturgical guitarist, and participation and performance.

Jody Hosley
Chapter Director
Perform Music Of The Masters Authentically With Advanced 20th Century Technology.

At Church Organ Systems, we feel that the music of Couperin, Bach, Franck and Messiah are unequalled in their beauty. Which is why we built our B Series organs with four voicing variations in each stop. So that those who wish to include the majestic music of Bach or any other composer in their worship can now do so with a contemporary organ that doesn’t require a majestic budget.

It’s all possible thanks to Church Organ System’s exclusive, multi-rank sound source technology which provides each of our B Series organs with authentic, pipe-like sound.

Whether your worship requires 18th century cathedral sound or traditional gospel music, our B280 rocker tab and B290 draw-knob organs offer every note and voice needed to fill your halls with songs of praise. And the B Series’ “Organist’s Assistant” LCD control center gives an organist even more flexibility and freedom to create.

If you’d like to offer the music of the past and present in your worship without forfeiting the technology of the future, visit your nearest Church Organ Systems dealer and ask about our B Series organs. Or call us at (800) 870-2076, ext. 4060 and ask for a free demo tape of the B280 in action.

Church Organ Systems
A Division of Baldwin Piano & Organ Co.

Music For The Life Of Your Church.
Buffalo, New York

Dinner on Monday, September 19, followed by a choral reading session was co-sponsored with the American Guild of Organists Chapter and the Episcopal Diocese. The program took place at St. Christopher Church, Tonawanda. On Friday, November 17, we celebrated the Church Musicians' Guild Fiftieth Birthday Party at the Sheraton Inn, Cheektowaga.

David Nease
Chapter Director

Halifax, Nova Scotia

The Halifax Chapter held a workshop on Advent hymns in the new Catholic Book of Worship. Approximately forty persons attended this session at Our Lady of Perpetual Help Church on September 30.

Nancy Mailman
Chapter Director

Hartford, Connecticut

The new season started off with a choral reading session on October 16; Jean Deagan also made a presentation on voice imaging. The program took place at St. Louis Church, West Haven. Chapter members met on December 4 for an "organ crawl" to St. Joseph Cathedral, Asylum Hill Congregational Church, and Trinity Episcopal.

Dr. Francis Dillon
Chapter Director

Indianapolis, Indiana

Charles Gardner, director of the Office of Worship, gave a presentation (September 22) on the communion rite at Sunday Mass; the program was held at St. Matthew's Church. On November 17, "Musicians of the Round Table—Times Six" took place at the Catholic Center. Topics included professional concerns, vocal development, sound equipment, choir, weddings, and adding instruments to your group.

Paula Slinger
Chapter Director

Providence, Rhode Island

A concert at Bishop McVinney Auditorium on Thursday, November 16, featured Tom Kendzia and the choir of Christ the King Parish, with Marty Haugen and Jeanne Cotter. The was the seventh annual concert celebrating the Solemnity of Christ the King.

Bill O'Neil
Chapter Director

Rapid City, South Dakota

The fall NPM gathering took place at All Saints Parish, Eagle Butte, on Saturday, October 14 (9:30 A.M.-2:30 P.M.). The meeting included a presentation by Mary Harris on children's liturgies, one by Holly Waddell on music for funerals, and a video presentation on reconciliation which was followed by discussion.

Sr. Eleanor Solon, cso
Chapter Director

St. Louis, Missouri

The annual September banquet for members of the St. Louis Chapter and the Duluth Branch took place at Incarnate Word Parish with Jim Wickmann as host. On October 1 we offered a choir retreat at the Mercy Center. November 18-19 saw a Musicians' Convocation and Hymn Festival at St. Louis Cathedral; John Ferguson and Marty Haugen were the guest conductors.

David Kowalczyk
Chapter Director
The Collegeville Pastoral Dictionary of Biblical Theology

Carroll Stuhlmueller, C.P., Editor

The Collegeville Pastoral Dictionary of Biblical Theology distills the best of biblical scholarship and pastoral theology and presents it in clear and concise articles for the use of those in ministry. The dictionary is primarily (although not exclusively) pastoral, bringing to priests, religious, teachers, and educated laity a deeper understanding of the Bible and its central place in the life of the Church.

Catholics read the biblical Word in the context of the Church's ongoing life and teaching. The Church, under the guidance of the Spirit, helps ensure that the biblical message is authentically interpreted and understood. At the same time, the Bible both nourishes and challenges the Church to be receptive to its message and guided by it. Thus Scripture and theology are bound together: it is their joint message that must be put into pastoral practice. This dictionary has been created to help chart that course.

Four types of articles comprise the dictionary: introductory articles, major articles, secondary articles, and brief entries.

- Introductory articles head the dictionary and introduce readers to key background issues. They are Using the Dictionary: An Introduction; The Bible and Its Books; English Versions of the Bible; History of the Major Religious Movements in the Bible: Old and New Testaments; Biblical Interpretation Through the Ages; Archaeology and Biblical Interpretation; The Bible and Culture; and Biblical Theology.
- Major articles cover topics with multiple and distinct components, written by scholars who specialize in those areas. Treatment of major topics is thematic and explanatory, providing solid information pertinent to Christian life and practice.
- Secondary articles are shorter and cover either biblical or pastorally important topics.
- Brief entries round out the information offered in this one-volume compendium of biblical, theological, and pastoral thought.

1996-7 Hardcover, 1,328 pp., 7 x 10, $74.95

Some contributors and their articles

Adam and Eve (Old Testament) by Diane Bergant, C.S.A.
Abstinence by Jerome Kodol, O.S.B.
Amen by Kathleen Hughes, R.S.J.
Body of Christ by Vincent P. Brandt
Bread by Mark R. Francis, C.S.V.
Catholic by Donald Senior, C.P.
Childbirth by Don C. Benjamin, O.Carm.
Covenant (Old Testament) by Marilyn M. Schub
Deacon by Elaine M. Wannwright
Death (New Testament) by Pheme Perkins
Disciple/Discipleship by Augustine Stock, O.S.B.
Divinity by Alan J. Lahey
Fruits of the Spirit by John L. Gillman
Galilee/Sea of Galilee by Jerome Murphy-O'Connor, O.P.
Healing (Old Testament) by John J. Pilch
Hebrews by Eugene Hovell, O.S.B.
Israel by Leslie J. Hoppe, O.F.M.
Justice by Gregory J. Polan, O.S.B.
Lamb of God by Joyce A. Zimmerman, C.P.P.S.
Law (Pastoral-Liturgical Tradition) by John M. Hults, O.S.M.
Manna by John F. Craghan
Messiah (New Testament) by Terence Callan
Neighborhood by Joseph Jensen, O.S.B.
Ordination by Nathan B. Mitchell
Passover (Old Testament) by Kathleen S. Nasch
People of God (New Testament) by Eugene L. Vincelli
Priesthood by R. Kevin Steholtz, O.S.B.
Reconciliation by Mary Ann Getty
Sacrament (Old Testament) by Hayim Goren Perelmuter
Sheep by Daniel I. Harrington, S.J.
Soul (Pastoral-Liturgical Tradition) by Zachary Hayes, O.F.M.
Tongues by Dominic Serra
Voices by Michael D. Guinan, O.F.M.
Water by Joseph A. Gratzi
Worship by Mary Frisch

Available at your local bookstore or call 1-800-858-5450 or fax 1-800-445-5899

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

St. Petersburg, Florida

More than seventy Chapter members gathered on September 24 at St. Thomas Aquinas Parish for a showcase by Jeffrey Fitzcharles and Frank Schaler on organ/piano duets. Members gathered on November 19 at the Cathedral of St. Jude for a showcase on psalm settings for Advent/Christmas music and the election of new officers.

Joanne Johnson
Chapter Director

San Antonio, Texas

The Chapter met on Saturday morning, September 23, at St. Francis of Assisi Church. Highlights of the meeting included a reading session of Advent/Christmas music and the election of new officers.

Dolores Martinez
Chapter Coordinator

Scranton, Pennsylvania

A choral workshop on teaching children to sight-read was conducted by John Bertsalot at Marywood College on September 23; the workshop was co-sponsored by the NPM and ACO Chapters. In October, Sr. Benedicta Berendes, IHM, presented a program on the art of conducting chant. On November 13, Paul Ziegler made a presentation about how and where to use instruments in the liturgy.

Mark Ignatovich
Chapter Director

Trenton, New Jersey

The Diocesan Office of Worship and the NPM Chapter sponsored a blessing of church musicians with sung evening prayer on October 1 at St. Mary's Cathedral. Bishop John C. Reis was the presider. The choir of Our Lady of Sorrows Church, under the direction of Donival Brown, led the singing.

Bruce Salmestrelli
Chapter Director

Washington, DC

The Chapter newsletter included reports about the Cincinnati Convention from Bob Gallagher and Joe Dudzinski. Holy Redeemer Church, College Park, was the site for a clergy/musician supper and commissioning service on Sunday, November 19.

Ann Shoch
Chapter Director

Pastoral Music • February-March 1996
Music Industry News

Space for Organs

The Associated Pipe Organ Builders of America (APOBA) is offering a free guide to the placement of organs in churches. Written as an architect’s guide, **Planning Space for Pipe Organs** explores the specialized space requirements and other architectural considerations for pipe organ installations. First published in 1993, this guide has proved a useful tool in classrooms as well as in the hands of professional architects. This new edition includes photographs and scale drawings that illustrate pipe organ location, structure, and components. The booklet also offers information on the interrelation of voice, music, and building design. For a free copy, phone 1 (800) 473-5270, or write: APOBA, PO Box 155, Chicago Ridge, IL 60415.

40s and ’50s Sheet Music

Historic Saranac Lake in New York, a not-for-profit historic preservation organization, is making available a limited quantity of sheet music published in the 1940s and ’50s by Ernie Burnett, nationally known composer of “Melancholy Baby.” Packets of the music of Tin Pan Alley, some with colors in cover, will be distributed for the cost of mailing. Burnett came to Saranac Lake as a patient. While there he married the owner of a “cure cottage,” and he operated Burnett Ltd. Music Publishers. The music being distributed was donated by his estate. A $5.00 donation is requested to cover mailing costs. Write: Historic Saranac Lake, PO Box 1030, Saranac Lake, NY 12983, or phone during the morning: (518) 891-0971.

Pinkham’s Passion Music

Theodore Presser Company is the sole distributor for Daniel Pinkham’s Passion Music, which consists of four motets for Holy Week. The motets have Latin texts, but the composer has also provided a singable English translation. They were commissioned by Ithaca College for unaccompanied SATB choir, but the published version also includes an optional accompaniment for organ and/or strings. For information and catalogues, contact the Theodore Presser sales department at (610) 525-3636, ext. 41.

Lutheran Hymnal History

Carl F. Schalk, distinguished professor of music emeritus at Concordia University, River Forest, IL, has written a book tracing the history and development of Lutheran hymnals in America. Titled **God’s Song in a New Land: Lutheran Hymnals in America**, the book attempts to show how the theological currents and directions of particular periods shaped each hymn book’s composition and character, beginning with the first Lutheran Pastoral Music • February-March 1996
Inspired by an act of God.

On January 17, 1994, an earthquake shook Los Angeles, leaving physical and emotional scars upon the entire metropolitan area. In Sherman Oaks, the St. Francis de Sales church suffered a crushing blow when its magnificent organ was ruined beyond repair.

The Rodgers Instrument Corporation was entrusted with the monumental task of building a new organ for the church. By combining the best of the surviving pipes with new pipes and digital ranks, we created a custom 4-manual instrument boasting 111 speaking stops.

With the installation and tonal finishing completed, this magnificent organ stands as a testament to the dedication and experience of all who helped create it. To find out what kind of musical inspiration we can provide to your church, fortunately an act of God isn't necessary. Simply call us at 503/648-4181.
Commentary

“What Gets Changed? Sam Gets Changed.”

BY GABE HUCK

How did we so neglect the eucharistic prayer? One can find parishes where the norm, the Sunday-after-Sunday practice, is strong with the entrance rite, the liturgy of the word, sometimes the communion rite. But you will look a long, long time before you find the same standards for full, conscious, and active participation applied to the eucharistic prayer.

The proof of our neglect is this. Ask around: What’s missing if there’s no eucharistic prayer at Sunday liturgy? What would you miss if we went right from the collection to the Lord’s Prayer? Sooner or later the answer will come: What we’d lack would be the consecration.

My experience is that this answer doesn’t often come quickly, and that’s interesting. Also, it does not come with any sense of shock: What do you mean, what’s missing? Everything’s missing! Let these two things be noted, then: (1) People have to think a while before they answer the question. (2) When they do think about it, they think “consecration.” Perhaps many of us are not engaged by the whole world that revolves around the notion of “consecration,” but we seem to have found no other world of language and understanding to replace those worlds.

While we have worked hard to make beginnings at Sunday liturgy in which the presence of Christ is experienced in word and assembly, we have let the eucharistic deed fend for itself. We have been slow to grasp what the reformed rubrics were shouting at us when they told us to keep our hands off the bread in the tabernacle, or when they mandated the use of bread that’s bread and wine enough to be drunk by all, or when they suggested an abundance of acclamations, as in the second Eucharistic Prayer for Masses with Children.

Avoiding the Scary Center

Busy at other things, we let the scary center of our ritual alone. We didn’t worry about how to do the eucharistic prayer. We let it fade from our attention, like an embarrassing relative. (There was a short period in the ’70s when we paid attention because we loved multiplying possible texts for the prayer; this was probably counterproductive.) Committees can talk for hours—for years—about how to have good liturgy, and the subject of the eucharistic prayer will never come up. On occasion, certainly, the choice of text becomes part of a larger effort: “During Lent, we will use the second Eucharistic Prayer for Masses of Reconciliation at every Sunday eucharist.” But mostly, even the choice of text is an instance where the priest/presenter shows who is really in charge here... and the assembly responds with a shrug. Even in parishes that strive to express the sense that this prayer belongs to all, we seldom get physical about its importance.

So we should not be surprised that it is so difficult to have a sense for the meanings of this prayer or to be able to articulate those meanings. But without an articulated meaning, what place in our lives can this prayer hold? We

How hard have we sought that regular deed of eucharist as something known in the muscles and bones of the assembled baptized people of a parish?

should not be surprised that, longing for meaning and articulation, many people are opting for a preconciliar theology and, if possible, liturgy in which things were at least clear.

Rarely do we ask: What does it look like, sound like, feel like, Sunday after Sunday, for the assembled church, led by one who is ordained as bishop or presbyter, to lift up hearts and give thanks and praise, to remember, to proclaim in gratitude what even we privileged know—that the mystery is about struggle to the death, and that death is trampled down—to invoke the Spirit on the bread and the wine and ourselves, to intercede, and to seal the deed with Amen?

Rarely do we examine our consciences: How hard
have we sought that regular deed of eucharist as something known in the muscles and bones of the assembled baptized people of a parish—our eucharist, our rehearsal of eucharistic life with its rhythms practiced, its texts and melodies strong in our voices, something to which we give ourselves entirely on the Lord’s Day? To do this prayer is our right and our duty, as the Liturgy Constitution declared, and without the steady doing of it, the essential source of our spirit runs dry.

Our failure to deal with the scarry center of our worship leaps at us when the talk turns to Sundays without ordained presbyters. The Catholic hunger for the sacramental, for salvation encountered in the material, has fed not only on assembly, and word, and bread and wine, but also on human beings delegated to bind assemblies to bishops and to the whole messy enterprise across time and space. So we speak of Sunday celebrations “in the absence of a priest,” but not “in the absence of eucharist.” Because we often have no sense for what it means to make the eucharistic prayer, we do not miss it. Because we have continued to associate “presence” with the material—even with a “host” trying to be bread, and no wine at all—we take “holy communion” without knowing what we are doing to ourselves, our church. (Some people would argue persuasively that this is how we will get to the next stage of being church... evidently, we’re going to find out!)

**Hope Staked on Beginnings**

I would have to stake my hope on this: If we begin to do the eucharistic prayer and its communion with strong rites that stand up to weekly Sunday doing, rites that we will come hungry and thirsty to do with posture and song in common, then we will evolve a language for catechesis. Such language will first be a mystagogy, in which we try to talk to each other about what we have been doing around the table. Perhaps we can say this: Once we have the ritual, mystagogy will begin to take shape, and theology will follow. Our children, or the children of Catholics living in places remote from Europe and North America, will evolve the theology that will take the place of

the one that came to be—but wasn’t to start with, I think—fixed on the presence in the material elements alone.

But first, please, let’s begin. Let’s begin to act as if this could be the future. Let’s be in our own assemblies, Sunday after Sunday, in season and out, doing what the assembly has to do. Let us practice to hunger and thirst for that doing, and so learn how we are fed and how our thirst is satisfied. We’ve got to start making places, even little places, where it is all being done. You know the saying; First walk the walk, then we’ll talk the talk.

**Listen Hard**

This is what I know from my own life and my participation in a life-giving Sunday assembly for the last few years, as well as from some of the work we have been doing at Liturgy Training Publications. When we ventured into making videos, we were searching for parishes in which the renewal of liturgy had taken root. I have been amazed by what we found. If you want mystery, reverence, and mystagogical reflection, then listen hard to the people worshipping in the places that we found: there is hope for all of us in their witness. On one video, at St. Henry’s in Cleveland, a middle-aged man was asked, “Sam, what gets changed at Mass, at the table, at holy communion?” Without hesitation, Sam replied, “What gets changed? Sam. Sam gets changed.”

Such wisdom as Sam’s is being spoken again and again in Catholic places where at least a little bit of the rigid caste system of the new American society is being spurned and this gift and genius, this Catholic thirst for communion despite everything, is being felt again. Such parishes are also beginning to give witness to what has been lost for thirty years: the unity of our movement for renewal in liturgy, catechesis, justice, and Bible. They are getting beyond turf battles in parishes and dioceses and beyond the corporate models for organization. They don’t have time for the ranting of the Council’s foes or for bishops who believe that all will be lost if a pronoun is changed, or if we don’t all kneel down. Such people—such communities—are not afraid of living from ritual, discovering that its discipline can free and feed.
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.

Another issue most parishes must consider is music. You want your Mass guide to include time-tested music as well as the best in new music—music that is liturgically sound—music that realizes that God is the reason we come to celebrate. Not all Mass guides offer you that.

Celebrating the Eucharist has everything you need, most importantly great music. It’s filled with the traditional music your parishioners already love and the finest in new liturgical music. Celebrating the Eucharist also offers a variety of formats, a full list of features, (including the complete Order of Mass) and more—in an easy-to-read, easy-to-follow page layout.

Best of all, with Celebrating the Eucharist there are no contracts or hidden costs to worry about. Call us and we will give you a bid that spells it out for you to the penny.

Your choice is simple: Let yourself be caught in a tight situation or try Celebrating the Eucharist. You’ll find Celebrating the Eucharist frees you to focus on worship, and that’s what it’s all about.

Choose the format that fits your needs best

Regular Edition includes the complete Order of Mass, the Proper and all Sunday readings, and more, in an easy-to-read, continuous page format. It provides the liturgical music you need for the season. The Regular Edition features red and black print to separate rubrics and text.

Music Insert Edition includes all of the features of the Regular Edition plus sixteen additional pages of quality music selections from The Collegeville Hymnal and other sources.

Large Print Edition is printed in easy-to-read 12-point text. This larger format (7 x 10 ¾), larger type edition has all of the features of the Music Insert Edition of Celebrating the Eucharist, except rubrics are in grey and people’s text is in black.

Place an order today and get your first four weeks free!

The bulk (6 copies or more) price for Celebrating the Eucharist Mass guide Regular Edition is just $2.00 net per year’s subscription plus postage. The special Music Insert Edition, with its additional sixteen pages of music, comes to you for just $2.39 net per year plus postage. The easy-to-read Large Print Edition (which includes the 16-page music insert) is only $5.95 net (bulk rate) per year plus postage.

Individual subscriptions for the Music Insert Edition are available for just $12.95 net per year. The Large Print Edition is just $21.95 net per year.

Call or write for more information and sample copies

THE LITURGICAL PRESS
St. John’s Abbey • P.O. Box 7500 • 56321-7500

call 1-800-858-5450, ext. 2226
or fax 1-800-445-5899
Enjoy Organ Lessons on Videocassette!

The Allen Organ Company is pleased to announce the addition of a new video to the acclaimed instructional series: *A Church Organist's Primer*.

**JUST RELEASED!**

**Part III: HYMN ACCOMPANIMENT**
Discover accompaniment techniques for a variety of hymnody from traditional to gospel to contemporary. Examine a variety of hymnals from major denominations. Learn secrets of hymnal indexes to cross-reference subject, author, composer, and source. Find out what works and what doesn't in leading group singing. Develop a wealth of source materials for rebirth of congregational singing in your church. Pianists and other keyboardists learn valuable skills. After viewing Dr. Cherrington's video, you'll never play church services the same way again. **85 Minutes $29.95**

**Part II: REGISTRATION**
How to select stops, using examples of sounds appropriate for given pieces. Learn about pitch level, grouping of stops into tonal families, and basic uses of each family. Discover what to do with mixtures, pedal reeds and cornets. Specific registrations listed on-screen while music examples are performed. Historical survey of organ building traditions provides foundation for better understanding of registration practices. Many musical suggestions for expanding your library. **56 Minutes $29.95**

**Part I: MANUAL & PEDAL TECHNIQUE**
Demonstrates differences between organ and piano keyboard techniques. Fingering techniques unique to organ and beginning pedal technique illustrated in detail with numerous close-ups: bench placement, how to sit, foot posture, proper shoes, etc. Musical examples given, method books recommended. **32 Minutes $29.95**

VHS Hi-Fi & Norm Stereo Satisfaction Guaranteed

**Special! All three for $84.95**

Visa/MC call 610-966-2202

Allen organs®

Macungie, PA 18062-0036
Tel: 610-966-2202 Fax: 610-965-3098 © AOC 1995