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In This Issue...

We provide various reactions to the Snowbird Statement on Catholic Liturgical Music (see Pastoral Music 20:3 [February-March 1996] 13-19), and we place special emphasis on its statement (#3): "An injustice is committed against God's people when styles of worship and liturgical art are promoted which lack aesthetic beauty."

This is an exciting issue that we are addressing, not simply because there are controversies and disagreements, but primarily because the discussion concerns something about which many people are uncertain in the contemporary Church, something that really matters. And it matters most of all to musicians who are responsible for music making in a parish context.

The discussion as it is addressed in this issue of Pastoral Music, unfortunately, doesn't begin or end at the parish level; it is conducted largely at the theoretical and historical level. That makes reading a bit more challenging for many practicing pastoral musicians whose immediate concern necessarily is focused on selecting appropriate hymns and songs for the summer and fall section of Ordinary Time. But, let me assure you, this is an issue of Pastoral Music worth reading and re-reading.

Begin your journey through this issue by recalling (or re-reading, if necessary) the Snowbird Statement. That will provide the context for John Gallen's central critique of the document: Artistic endeavors should sparkle! After this summary observation, John analyzes Snowbird section by section. The document, he reminds us, must be examined in relationship to three other statements: two American ones—Music in Catholic Worship (1972) and The Milwaukee Report (1992)—and one Roman one—Musicam sacram (1967).

Patrick Collins, one of the authors of Music in Catholic Worship, recalls the activity which led up to the writing of MCW. His observations intrigue me. Twenty-four years ago a group of musicians gathered ideas for a statement about liturgical music, and the fruit of their labor led to a document which was approved by the Bishops' Committee on the Liturgy, apparently through a fairly casual process. Today, in retrospect, that step of obtaining "official" sanction for directives for musicians seems somewhat arbitrary at best.

Collins makes a major clarification to the discussion of beauty and art generated by the Snowbird Statement: "I am not suggesting that we 'use more arts' in liturgy. I contend that liturgy is an art." But understanding the implications of that statement is not as simple as it may sound. Ed Foley provides a brief history of the interaction between art forms used in the culture and how those art forms were included and/or transformed as they made their way into the prayer life of the Church. He points out that most of this interaction took place primarily in an ecclesiastical context that had a European-centered world view. In our time that world view is at least being challenged, if it is not up for grabs altogether. With one powerful sentence, Foley places before any thinking individual the horns of the dilemma: "Certain Western artistic forms (e.g. the chorale for Lutherans, the basilica for Roman Catholics, Wesleyan hymn-texts for Methodists, etc.) are so deeply rooted in the self-identity of the churches, that the various cultural manifestations of these traditions often seem incapable of abandoning or ever radically altering such forms."

Michael Joncas steps back and takes a long look at the whole question of beauty and its context, aesthetics. His article begins to lay down a set of principles (he calls them "contexts") in which to frame a judgment about art: the creation, the work itself, and the way it is received. He then provides a set of questions in each of these contexts by which any aesthetic judgment must be made. After wrestling honestly with the answers to these questions, every musician must draw at least this conclusion: There is more to "beauty" than meets the eye... or the ear. A lot of presumptions and presuppositions about the composer, the repertoire, and the recipient of the music fade when brought into the bright light of such an informed inquiry.

We conclude this issue with a delightful essay on the "sacred" in sacred music, perhaps the beginning of a further exploration of the "Catholic ethos" invoked by the signers of Snowbird.

These presentations will not—nor are they intended to—end the discussion about beauty and aesthetics, particularly in the field of liturgical/ritual music, that has been ongoing since Vatican II. We hope that they will begin to frame some of the key questions in the discussion. But I rush to point out one of the most exciting aspects of this current discussion: the civility with which it is being conducted. Those who know the misbehavior of all parties involved in a similar discussion in 1966 (summarized in Pat Collins's article) cannot help but rejoice that pastoral musicians have reached a certain measure of maturity as they re-enter this discussion once more. May it always continue thus.

VCF
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Ed. Virgil C. Funk

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Virgil C. Funk

Ministers of Music $ 7.95
Lawrence Johnson

Back Issues

Back issues of Pastoral Music and Catholic Music Educator are excellent resources for clergy, musicians, and those who prepare liturgy. Single copies $ 4.00

For a complete list of available back issues, contact the NPM National Office.
Readers' Response

Hit the Net

I have recently stepped into a crosswalk on the Information Superhighway and, besides being nearly run over, I began to think it might be beneficial for NPM to "hit the net," as it were, to establish ourselves on the Internet.

It would seem beneficial to have access to past articles and new, unpublished articles relevant to our many ministries, along with a bulletin board to allow members to communicate/comment on recent events. Being a neophyte "surfer," I'm sure there are a million uses [for this technology] I cannot even think of yet . . . but maybe others might have suggestions.

I would imagine there are a good many NPM members, benefactors, and friends who have access to a computer and the Internet, and having NPM online would certainly enlarge our "Circle of Friends." . . .

Blessings to . . . all the folks at NPM!
Deborah Vornholt
Leavenworth, KS

Deborah sent her letter just as we were announcing our two e-mail addresses on the Internet: NPM.SING@AOL.COM and NPM.WEST@AOL.COM. We thought that we would print her letter anyway, since it gives us an opportunity to note that several of our members are already using our electronic mail addresses, and to announce that we are currently working to develop a site on the Worldwide Web, where members will also be able to participate in some of Ms. Vornholt's suggested activities.

Thanks for the Marvelous Story

Thank you for including in the February-March 1996 issue of Pastoral Music the story of the building of the Episcopal church in Orleans, Massachusetts, the Church of the Holy Spirit ["How to Become a Church: Don't Expect Results for Half an Hour"]). It was a beautiful counterpoint to the rest of the issue that dealt with . . . Sunday without Eucharist.

Perhaps it is a story that many of your contributing authors should read. I would then ask them to re-read the article to make sure they do not miss some of the underlying message. Far too frequently our . . . [magazine] is filled with polemics from academicians and professional pastoral musicians bemoaning the current state of God's church, the church that the Holy Spirit has built and continues to guide.

As of late I have begun to despair that I will ever find any useful information in the trade journals that I receive relative to my avocation. Then along comes a marvelous little story about "a church that grew out of nothing, and nothing is a good place to start with. Out of nothing, after all, God created the world."

Perhaps there is hope for our church after all. Perhaps the current state of affairs is just what God and the Holy Spirit have ordered for us to help us work out our and the world's salvation in the waning moments of the twentieth century.

Please include similar articles in future editions of our [magazine] to help all of us remember that we are not in control.

Will Nichols
Monroe, WA

NPM Members Have Made a Difference

The Snowbird Statement on Catholic Liturgical Music (February-March issue) will probably create many questions and opinions; here are my observations.

We presently have in fine working order several thousand clergy, musicians, and liturgists in the National Association of Pastoral Musicians with the same goals and objectives. Are we not being seen, heard, or felt? NPM has access to the official documents on the liturgy, documents from the American Catholic bishops, ICEL, the National Federation of Diocesan Liturgical Commissions, diocesan liturgical commissions, offices of divine worship and their directors, parish liturgy and music committees, and local NPM Chapters. [We have] such sources and resources as V. Funk, [the late] E. Walsh, E. Rendler, M. Haugen, D. Haas, G. Huck, M. Joncas, J. Gelineau, and this list could go on and on . . . These fantastic composers, theologians, and liturgists, along with the scores of us who are in the parish "music box" weekly, are prayerfully and diligently working with our parishes to . . . promote and encourage singing by our cantors, choirs, and, most of all, congregations. I say we have made a difference, a very good and positive difference.

My husband and I travel extensively throughout the Inter-Mountain Region, the Upper Plains, and the Southwest. In the past three years, we have attended Mass in twenty different churches; some only once or twice, and others for several months at a time. I can happily report that these churches are full and, yes, we are singing! It's moms and dads and kids and seniors singing the Mass: the acclamations, litanies, responses, and hymns from "Alleluia! Sing to Jesus" to "On Eagle's Wings." There is a strong sense of incorporation and belonging at these liturgies. The Holy Spirit gives these people something good to sing about, and we music ministers give them something good to sing! We are praising and thanking God.

Re [Snowbird] article 23: Is it realistic, possible, or even probable that we could have pipe organs and professional (and paid!) organists in many of our churches? There are many, many of us who come forth from our assemblies to humbly share our various musical talents to lead and accompany. We play and sing the music to be leaders in the true pastoral sense. In most of the [areas in which I've traveled], the instruments that come from the cultures of the people are the greatest guitar, accordion, harmonica, and mandolin. Add to those the Hispanic influence, with more guitar, [plus] violin and tambourine. (Have many of us ever celebrated a Spanish Mass and not come away inspired and uplifted?)

To strive for perfection is an ideal, no doubt. No one should be discouraged from trying harder to achieve a goal, but by whose measure will we be judged? Let us not be hasty and tell our faithful that they can't sing and that the songs and hymns they really like are not always "good church music," whatever that is!

The time, money, and effort that will
be spent by this new organization would be put to better use if every one of the organizers and members would attend an NPM Regional Convention this summer, and then come to Indianapolis in 1997, where the real action will be!

Margaret Thompson
Faith, SD

Good Attempt, But . . .

I salute the Pastoral Music staff for making an attempt to review the music of some of the smaller publishing houses (“From the Smaller Presses,” April-May issue, page 43). Indeed I was gratified to see that my piece entitled “For the Healing of the Nations” appears on your list of “diamonds in the rough.” Unfortunately, the way that Crossroads Music was described didn’t tell the complete story. I would like . . . to fill in some of the blank spots.

Firstly, Mr. Pellegrino made the incorrect assertion that other publishers “won’t put out” my material. This poorly informed comment, which tends to negate my credibility as an “acceptable” composer, couldn’t be further from the truth. To date I’ve had material accepted by Concordia Publications, Augsburg-Fortress Publishers, and Resource Publications . . . and other publishers. Yes, I do publish much of my own music, but not all of it.

Secondly, Crossroads Music is not just comprised of music written by Richard Jeffrey; it incorporates many fine works by Jonja Humel, Arlene Penasflorida, Mark Konchan, Sister Sally Daley, and Mark Kellner. May I respectfully suggest that the next time Pastoral Music magazine sanctions a review of smaller publishers, it instructs its reviewers to do an adequate amount of research on the company that is being reviewed. A simple phone call could yield a wealth of information.

Thirdly, the guitar chords that have been placed into the Crossroads Choral Series octavo of “For the Healing of the Nations” are useable, contrary to the reviewer’s comments. They work very well, providing that the guitarist who plays them is accomplished in his or her art . . .

Crossroads Music will have a booth at the NPM Regional Convention in Milwaukee, Wisconsin [June 25-28]. We would like to invite those who plan to attend the Convention to visit us and see what we have to offer.

I hope that our fine NPM magazine will continue to show its readers that there is quality music being published that is often overlooked and brushed aside by reviewers.

Richard Jeffrey
Lemont, IL

Responses Welcome

We welcome the comments and reflections of our readers. Address your responses to: Editor, Pastoral Music, at one of the following addresses. By postal service: 225 Sheridan Street, NW, Washington, DC 20011-1492. By fax: (202) 723-2262. By e-mail: NPMSING@aol.com. All communications are subject to editing for length.

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Convention Update

Special Interest Group Meetings

NPM wants to involve you, our members, even more in the planning and development of our future. To do that, we are trying to identify members by Sections which reflect your interests and the work that you do.

At each of the Regional Conventions, we will use a form like the one on this page to identify, first, what your principal (musical) responsibility or interest is, that is, the Interest Section that you want most to be involved with. Mark that section with an X in Column 1.

You may also be interested in staying in touch with other NPM members in another Section. Mark that additional Section (those additional Sections) with a ✔ in Column 2.

Your responses will put you in touch with the leadership of NPM for each of these Sections, and you will receive communications from them regarding the activities of those Sections.

Thanks for your assistance. There will be a special time at each of the Conventions for members to meet by Section. If a particular Section or Division is not meeting during one of the Conventions, members will be asked to join Father Virgil Funk to return their Section registration form and to share their important opinions about the future of the Association.

Here are the times for the Section/Division meetings at each of the Conventions (the room assignments for the Sections that are meeting will be listed in each program book):

Milwaukee Thursday, June 27, 10:30 AM;

Special Interest Sections

Every member of the National Association of Pastoral Musicians is invited to join a Division or a Section of your interest or choice. Many members serve in more than one capacity.

Please determine your main responsibility first, and indicate that in Column 1.

If you wish to participate in additional sections, please indicate in Column 2 as many as you are responsible for.

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Sample Special Interest Section form that NPM members will be asked to fill out at this summer’s Regional Conventions.
Deadlines: The (Moment of) Truth Is Out There

In fact, if you’re planning to go to the Milwaukee Convention, you’ve missed the deadline for advance registration (May 25), but you can still register at the on-site registration fee ($130 for NPM members, $150 for non-members). If you get this issue of Pastoral Music in early June, you might still make the advance registration deadline for Cleveland (June 8), and save yourself $15. You still have time to get your advance registration in for Denver (the deadline is July 7) and Stamford (July 21 deadline). But hurry!

Advance registration deadlines for many of the NPM Schools and Institutes are coming up, too: June 14 for the Choir Director Institute in Philadelphia and the Piano School in Cincinnati; June 21 for the Cantor/Lector School in St. Paul, MN, and the ALCM/NPM Organ School in Valparaiso, IN; June 28 for the Pastoral Liturgy Institute in Hampton, VA. Upcoming in July is the deadline for the Choir Director Institute in Los Angeles (July 12).

Cleveland Choir Festival Canceled

We were unable to gather enough choirs this year for the Choir Festival at the Cleveland Convention, so we have had to cancel that event. (The Choir Festival for the Stamford Convention is still on track, however.) Because of that cancellation, we have moved the NPM Interest Section meetings from Tuesday, July 9, and have changed the schedule for the last day of the Cleveland Convention. Here is the new schedule for Friday, July 12:

- 8:00 Morning Prayer
- 8:45 Breakout D
- 10:15 NPM Special Interest Section Meetings
- 11:30 SR. JOSE HOBDAY, OSF
- 12:30 Closing Event
- 1:00 Convention Ends

Participants at the 1995 NPM School for Organists

SCHOOLS UPDATE

Help from Our Friends

NPM is joining two other well-known associations of church musicians in co-sponsoring two very special Schools this summer. In addition to the fine programs that NPM always presents, participants in these Schools will have additional resources to draw on.

ALCM/NPM School for Organists: Leading the Assembly from the Organ. NPM and the Association of Lutheran Church Musicians present a School for Catholic and Lutheran organists at all competency levels, July 22-26 in Valparaiso, IN. Included in the program will be sessions on organ playing technique, repertoire, discussions of the organist’s role(s), and a study of the Catholic Eucharist and the Lutheran Service of Holy Communion. NPM faculty includes Dr. James Kosnik and Sr. Mary Jane Wagner will be joined by Dr. Philip Gehring and Dr. Robert Hawkins.

NPM/Choirists Guild Children’s Choir Director Program. NPM in cooperation with the Choirister’s Guild is presenting this rich but compact program (August 1-3) at King’s College, Wilkes-Barre, PA. Enrich your understanding of and skill at working with vocal techniques, repertoire, liturgy with children, and recruitment. The outstanding faculty for this program includes Helen Kemp, Lee Gwozdz, Michael Wustrow, and Jean Ann Shafferman.

For more information about these and other NPM summer programs, contact Barbara Girolami at one of these addresses: by phone at (202) 723-5800; by fax at (202) 723-2262; by e-mail at NPMSING@aol.com.

MEMBERS UPDATE

NPM Hymnal Library

NPM is compiling a library of hymnals at the National Office. We have begun collecting new and old hymnals from North America and from around the world (see the list of our current holdings on the next page). We hope to make this resource available to researchers working on the history of hymnody and liturgical music. If you have a hymnal from an unusual source or an older hymnal or service book that you do not find on our list, but which you would like to donate, please send it to: NPM Hymnal Library, Attn: Gordon E. Truitt, NPM National Office, 225 Sheridan Street, NW, Washington, DC 20011-1492.

We will acknowledge your donation and insert a nameplate with your name into the front of the hymnal. Researchers wishing to use the current collection should contact Dr. Truitt at the above address or at one of the following electronic addresses. Voice: (202) 723-5800. E-mail: NPMSING@aol.com. Fax: (202) 723-2262.

Keep in Mind

Robert Kreutz, who died of heart failure on April 7 at the age of 74. Mr. Kreutz studied composition at the American Conservatory in Chicago and at the University of California, Los Angeles. His first published composition was the Mass of the Compassionate Samaritan (1965). He collaborated with Willard Jabusch to produce the opera Francesco, which had its premiere at Orchestra Hall in Chicago in 1987. Mr. Kreutz is probably best known among pastoral musicians for his contributions to Peoples Mass Book and other aids to sung liturgy. Among them compositions published by World Library/Paluch and his collection Psalms (OCP Publications). His compositions were always informed by his pastoral practice: for more than thirty years he served as a parish choir director in Lakewood, CO.

Helen McMahon, the mother of Dr. J. Michael McMahon, died on May 3 in Pittsburgh. NPM members who met her

Continued on page 12
There is a list of the current holdings in the NPM Hymnal Library. We have one or more copies of each of these titles in our collection. The list is alphabetical within each of the categories and the national subheads. When there is more than one version of a particular hymnal in the collection (e.g., congregational version and choir version), or if we have more than one edition of the same hymnal, we have noted those facts in this list. Otherwise, the hymnals in our collection are the "pew editions" for use by the whole assembly.

**General Hymnals: North America—U.S.A. and Canada**

(See below for a listing of hymnals published privately by parishes and dioceses in the U.S. and Canada.)


Catholic Campus Ministry Hymnal: Towson, MD: Catholic Campus Ministry at Towson State University, n.d.


Flour Canto. Portland, OR: OCP Publications, 1989. Congregation editions (words only/words and music) and guitar accompaniment.


Iousos Anatomia. Quebe: Service de Musique Liturgique ALPEC, n.d.


Psalite: Catholic English Hymns. (Publishing information missing: pre-1910.)


The Brethren Hymnal. Elgin, IL: House of the Church of the Brethren, 1951.


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**France**


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**Great Britain**


**Guatemala**

See Celebremos su Gloria North America.

**Honduras**


**Italy**

*Alleluia: Salmi e Canti per la Comunità Cristiana*. United Parishes of Barena, Oltre Iume, Feriolo, Italy, n.d.

**Luxembourg**


**Netherlands**


South Africa


**Switzerland**


**Parish and Diocesan Hymnals U.S.A.**


*St. Frances of Rome Hymnal*. Louisville, KY: St. Frances of Rome Parish, n.d.

*Saint Louis Church Hymnal*. Boca Raton, FL: St. Louis Church, n.d.

*Sing to the Lord!*. Elko, NV: St. Joseph Catholic Church, n.d.


found in her the embodiment of Christian hospitality.

Cardinal Leo Jozef Suenens, one of the architects of the Second Vatican Council, died on May 6 in Brussels, Belgium. Ordained in 1927, he spent the first part of his life teaching. During World War II, while he was rector of the Catholic University of Louvain in Belgium, he was marked for death by the Nazi occupiers, and he was saved only by the Allied liberation of his country. Named a cardinal by Pope John XXIII in 1962, he served on the commission that prepared for Vatican II and was one of the four cardinal members of the College of Moderators during the debates. In the last twenty years of his life, he was an enthusiastic supporter of the Catholic charismatic renewal.

For these, and for all who have died marked with the sign of faith, we pray: Have mercy on your servants, whose long lives were spent in your service. Give them places in your kingdom, where hope is firm for all who love, and rest is sure for all who serve.

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; e-mail: NPMiING@aol.com.

Meetings & Reports

National Office for the Instituto Goes to Work

The first national office for the Instituto de Liturgia Hispana was established at the Catholic University of America, Washington, DC, last June, and the staff went to work immediately on the seventh national conference on Hispanic liturgy, held in Houston, TX (Quince Años: Juventud, Promesa y Esperanza). Because of all the work involved, the office didn’t get around to establishing its office space until this year, but on March 1, the Instituto opened its doors in Caldwell Hall on the CUA campus. Sr. Doris Mary Turek, SSD, is the executive director of the Institute; in addition to other projects, she is working with Catholic University to prepare a major scholarly conference on the Hispanic presence in the U.S. Catholic Church, to be held at CUA in the summer of 1997.

AG0 Takes a Stand on Pre-Recorded Music

The April 1996 issue of The American Organist, journal of the American Guild of Organists, contained a position statement on the use of pre-recorded music in worship, which had been approved on January 8, 1996, by the National Council of the AG0. The second paragraph of that statement paraphrases part of the statement on the same topic approved by NPM’s Director of Music Ministries Division in 1991: “Because worship is an encounter between the God of life and human beings created in God’s image, its modes of expression should be authentic expressions of living persons.” The next paragraph quotes from The

Snowbird Statement on Catholic Liturgical Music to support this AG0 position: “Prerecorded substitutes cannot replace living, breathing worship leaders who interact with living, breathing congregations.” In introducing this document, the magazine notes NPM’s contribution: “The committee recognizes and is grateful for the important work of the National Association of Pastoral Musicians of the Roman Catholic Church and the signatories of The Snowbird Statement on Catholic Liturgical Music.”

Friends of Sacred Music

A new International Association of the Friends of Sacred Music was announced in Rome on April 3. The main promoter of this initiative is Dr. Hans Albert Courtil, president of Courtil International, a tour agency also involved in organizing and promoting concerts in major churches and cathedrals in Italy, other parts of Europe, and the United States. The Association will provide artistic and organization support for the increasing numbers of choirs and orchestras that wish to tour internationally. The current season organized by the Association includes more than fifty free concerts plus five special musical events and cultural visits to exclusive sites, some of which are ordinarily closed to the public. For more information, contact: International Association of the Friends of Sacred Music, Via Paoli VI, 00193 Rome, Italy. Phone: 011-39-6-688-05-816.

Request for Submissions

The National Federation of Catholic Youth Ministry has requested submissions of vocal and instrumental music for use at the 1997 National Catholic Youth Conference (NCYC) in Kansas City, MO, in November 1997. Some of the music will be chosen for use at the opening session, before and after the major sessions, and during the liturgy and other times of prayer. One song will be selected as the anthem for the conference, which has the theme “Take It to Heart.” The deadline for submissions is August 1, 1996. For further information, please contact Theresa Brown, Association Director, National Federation for Catholic Youth Ministry, 3700-A Oakview Terrace, NE, Washington, DC 20017-2591. Phone: (202) 636-3825; fax: (202) 526-7544.
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Welcome, New Members

The following pastoral musicians have joined NPM between November 1995 and April 1996; of course, many others have renewed their membership. (In some instances, where no personal name appears on the membership, we include the name of the parish or other institution which we serve.) We welcome them all to our "circle of friends": Our current total of members and subscribers stands at about 9,000. If one of these new members lives near you, please give them a call and a personal welcome to our Association.

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4' Rohr Flute
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- Cymbale III
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- Choir/Pos to Great
- MIDI on Great

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- Scharf III
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- Corno di Bassetto 8’
- Festival Trumpet 8’
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- MIDI on Choir/Pos

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I decided to do this for three reasons. First, I want to encourage all of us to celebrate our ministry … now! Not after we’re dead! Second, I’m very proud of my profession, and I want to encourage and invite musicians into it. To do this, I’m trying to create a substantial annual scholarship to be awarded through NPM to help educate a pastoral musician. Third, I hope this action might be a model for NPM Chapters who would like to celebrate themselves. Even a small fund would be worth more than you realize when it is invested properly. If we want great music in our churches, we must have great pastoral musicians. Let’s do something about it!

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Elaine

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Why Beautiful Music?
Response to Snowbird I

Engaged Melody: A Paradigm for Musical Liturgy

BY JOHN GALLOW, SJ

A stunning retrospective of the work of Piet Mondrian provided by the Museum of Modern Art in New York City during the last few months suggests a commentary on the Snowbird Statement. Mondrian’s development as an abstract painter unfolded through stages of naturalism, modernism, and cubism, finally blossoming into his own creation of neo-plasticism during his Paris years of the 1920s. Critical to his creative energy was the simultaneous musical development of American jazz whose improvisations, rhythms, and syncopations directly influenced the suggestiveness of his painting. When he finally moved to London and then to New York as World War II exploded in Europe, it was the excitement of New York in particular that brought his career to its colorful climax, witnessed especially in the oil-on-canvas pieces, “Broadway Boogie Woogie” (1942) and “Victory Boogie Woogie” (1944).

Available at the exhibition was a (rentable) audio cassette commentary by Wynton Marsalis. The musical comparisons Marsalis made between the open rhythms of jazz and the searching explorations of abstractionism were especially compelling. Melody is never forgotten, only engaged in new ways by the eruption of unexpected rhythms. Marsalis noted that Mondrian was dubbed the “Dancing Madonna” by his contemporaries because of the enormous pleasure he took in popular dance, especially the Two-step, Shimmy, and the Charleston, and he reported that Mondrian would on occasion leave the dance floor, remarking “Let’s sit down: I hear melody.”

Characteristic Ethos

Taking the whole of Mondrian’s development as a perspective suggests that the Snowbird Statement is, in a word, boring. It is not that the musical expertise of its signatories (for example, the redoubtable Donald Fellows) is anywhere in question or that its persistent endorsement of quality art is either irrelevant or unwelcome. It’s just that, unlike Mondrian’s art, it does not go anywhere; it simply “is.” The statement offers little evidence of a discernible interest in the development of the art of musical liturgy. Yes, there are respectful bows to the interests that other liturgical musicians may harbor, like “ritual music,” but the wrist of such endorsements has no pulse.

The first section of the Snowbird Statement wishes “to affirm standards of excellence in the composition and performance of all musical forms in the church’s liturgy” (#4). Several paragraphs later (#6), the document proposes a “stimulus” for discussion of musical quality and points out that some “music is of higher quality than others.” Really? These paragraphs fail in their proposed task of stimulation when they solemnly announce truisms that, because of their self-evident character, flirt with the danger of becoming trite. Several sentences later, an ominous note is sounded: “There are those who, through training and talent, are able to identify music that is technically, aesthetically, and expressively good.” Who are they? It is difficult to avoid the impression in this context of a “statement” that the authors and signatories see themselves as meeting that requirement very nicely and that others might be well advised to submit their work for approval.

A further difficulty emerges in this section of the document when it is announced that “there exists a characteristic ethos of Catholic liturgical music, although we acknowledge that such is difficult to define” (#8). This sounds a bit like the Supreme Court Justice on pornography: It can’t be defined but you will recognize it when you see it. Even so, the same issue of recognition and definition is at stake because the question has to do with “good” music for liturgy. Who decides?

When Archbishop Rembert Weakland wrote on these same questions he said that was a need for “mainstreaming.” He pointed out: “The further church art, architecture, and music are removed from the con-
temporary idioms and styles of our times, the more likely it is that they will be sterile and artificial.” In other words, liturgical music has to be heir and parent of mainstream musical art as it develops in the culture. Archbishop Weakland explains, “The best church artist will simply be the best artist in their field. In the past, church artists and musicians did not restrict their work to the altar but were equally at home in the marketplace. They were simply qualified in their field and alive to their times.”

Archbishop Weakland’s reflections offer us two principles: (1) Liturgical music must belong to the mainstream development of musical art, and (2) it must be alive in the flesh and blood of a culture. Now that is a more “stimulating” point of view. And it also begins to cast doubt on Snowbird’s thesis concerning the “characteristic ethos” that allegedly belongs to liturgical music, namely, that “pastoral musicians cannot be in service of our common worship until they know the ritual thoroughly,” gets scant attention in Snowbird. What is at stake here is not only education (learning the material) but also formation (being shaped by the community in Christian life).

Thirty years ago there was considerable struggle in parishes and dioceses when an explicitly liturgical vision and principles were introduced into the musical arena in

What is at stake here is not only education (learning the material) but also formation (being shaped by the community in Christian life).

Education and Formation

The second section of the document addresses “Education and Formation.” But the first and pervasive element of education and formation for liturgical music, a new way. Not a few excellent musicians felt their musical credentials were being questioned as the discussion unfolded. Not so! The liturgical dimensions of the musical question expanded the horizon of practitioners as the needs of celebrating assemblies were recognized more clearly. It became necessary to know the differences
and similarities that pertain to “performance” music and “community” music. Both education and formation were—and are—required. Snowbird says little about music as the language of faith. Mystagogia, furthermore, that reflective exercise by which Christians bring to consciousness that which is enacted in the rites, does not find a place here. Instead of directional signals and insights that illumine the processes of liturgical education and formation in light of the paschal mystery, the second section deals almost entirely with the musical dimension of this enormous challenge. That leaves the persistent problem of solid liturgical savvy untouched. We are glad to see support for musical skills but disappointed by the absence of liturgical vision. Since it is precisely liturgical music that is the issue, the imbalance is significant.

Liturgical Music, Ritual Music

The third section of Snowbird discusses the practice of liturgical music. Of the ten topics addressed (#15-25) half deal with hymnody, choir, chant, choral music, pipe organ; two with repertoire; one laments the situation that there are few full-time professionals, and another dismisses recorded music. A helpful word is given to the importance of acoustics. There is not a hint here of “ritual music” which was earlier damned with faint praise (#5). Yet The Milwaukee Report had noted in 1992 that “holiness does not inhere in music but arises from the joining of music and texts in the enactment of rite.” Our document (i.e., Milwaukee) continues this emphasis on music’s function in ritual by adopting the more accurate term “Christian ritual music.” This term underscores the interconnection between music and the other elements of the rite:

Ritual music is not simply a cultural fit with the assembly but, even more fundamentally, it must be “an organic element in the overall liturgical action.”

“distinguishable facets of a single event.” Snowbird never bites into this material.

In an avalanche of scholarship and erudition, Edward Foley writes in his new book, Ritual Music, that three elements need to be brought to bear on liturgical music to evaluate its authenticity: “(1) historical studies; (2) theological reflections upon the relationship between music and worship or faith; and (3) the recent turn to non-traditional methods—often borrowed from the social sciences—to examine worship music ritually and culturally.” When these elements are seriously studied, it becomes possible to understand that Christian ritual music is not simply a cultural fit with the assembly but, even more fundamentally, it must be “an organic element in the overall liturgical action,” as Claude Duchesne and others write in the commentary on the 1988 Universa Laus document Music and Liturgy. The Universa Laus statement continues:

Of necessity there is a relationship between music and one of the other essential components (made up of words and actions) of the celebration: the memorial of the death and resurrection of Christ, the actual announcing of his message, and the waiting for the coming of the Kingdom, and thus the conversion of believers, their petitioning, and the constant reanimation of that faith through the power of grace acting in them, and their thanksgiving and praise for the wonders already done for them.

This concept of ritual music, integrating the elements of the rite’s significance, the musical form, and culture, becomes the controlling norm for musical liturgy against which all practice is to be measured. The norm is so central, powerful, and sweeping that the Universa Laus document stated: “Although in the course of history different churches have developed repertories that they considered as their own property, there is in fact no type of music as such that is specifically for Christian liturgy.” So much for the characteristic “ethos” of Snowbird.

When the Snowbird Statement laments “the current lack of official leadership in the area of liturgical music” in its final section, perhaps some consolation may be afforded to the grieving by considering the abundance of scholarship, pastoral sense, and musical expertise available from Archbishop Weakland, The Milwaukee Report, the Universa Laus document, Edward Foley, the North American Academy of Liturgy, and NPM. Snowbird sounds as though everything had been decided long ago and all we need now do is get it right. The experience of Piet Mondrian suggests another pattern: That we are living into and creating a great heritage for the future.

Notes

5. Ibid. #6.
6. Ibid.
9. Ibid.
Response to Snowbird II

Ritual Art Is the Issue

BY PATRICK W. COLLINS

Reading the Snowbird Statement on Catholic Liturgical Music brings back many memories for me. In the late 1960s I was privileged to serve on the music committee of the national Federation of Diocesan Liturgical Commissions. Those first years after Vatican II were filled with intense emotions among church musicians and liturgists. Some people were struggling to save the older church music tradition with which they were familiar. Others were struggling to open new avenues of music for worship.

These tensions surfaced vociferously in August 1966, in Chicago and Milwaukee, at a meeting of the Consociatio Internationalis Musicae Sacrae. The Roman document implementing the Constitution on Liturgy’s chapter on music was about to be released. Many Americans were fearful of its limiting and traditionalist import. The “old guard” at the Consociatio meeting was represented by several experienced European church music leaders plus several kindred spirits from the United States. The “new breed”—of which I was one—sensed that the meeting had been “stacked” to force Rome to allow only or principally the old music for worship and to close doors to newer styles with which we Americans were beginning to experiment.

One of the concerns of the traditionalists was the potential loss of the beauty of the chants and polyphony of past centuries. As a professionally educated musician, I shared that concern but also, with many Americans of both the “old guard” and the “new breed,” I did not want the doors to be officially closed by Rome on newer musical forms and styles—including, of course, what we called in those days the “folk idiom.” Both American traditionalists and innovators, while differing on many matters, felt that the American values of justice and fair play were being violated by the European-dominated group’s heavy handedness which seemed to be trying to put something over on us.

American liturgical musicians gathered again in Kansas City, Missouri, in November of that same year to try to deal creatively with our differences in a more open dialogue. Adherents of schools of thought dubbed “right,” “left,” and “center” presented their views, each in turn.

During that meeting a committee was formed to study the matter under the aegis of the Federation of Diocesan Liturgical Commissions. Fathers Lawrence Heiman and William Bauman, Sister Theophane Hytrek, Mr. Robert Blanchard, and I served on this committee.

Our committee set about writing a comment which came to be based on both the 1967 Roman document Musicae sacrae and a 1966 paper of the U.S. Bishops’ Committee on the Liturgy entitled “The Place of Music in Liturgical Celebrations” which had been authored principally by Father Eugene Walsh, S.S. We attempted to express a clear and uncompromising American liturgical and musical commitment to the “new” while respecting and preserving the “old” where appropriate and possible.

I was asked to be the principal drafter and to circulate drafts of a document among the committee members until we could reach consensus, which we did by 1970. To our delight, in 1972, the U.S. Bishops’ Committee on the Liturgy adopted our FDLC statement as its own. This document, under the familiar title Music in Catholic Worship (MCW), has served us well along with a subsequent and companion document, Liturgical Music Today (1982).

Reasons to Rejoice

As someone engaged in liturgical and musical developments over the postconciliar years, I “rejoice heartily” in Snowbird’s belief “that beauty is essential in the liturgical life and mission of the church.” As a professionally trained musician and theologian with some expertise in liturgy, I affirm with strong feeling their contention that “an injustice is committed against God’s people when styles of worship and liturgical art are promoted which lack aesthetic beauty.” These words from the Snowbird Statement bring to mind the concluding lines of John Keats’ “Ode on a Grecian Urn”: “Beauty is truth, truth beauty,—that is all Ye know on earth, and all ye need to know.”

In union with the authors of this profound reflection and invitation to dialogue, I also wish to give “a new attention to the theology and practice of beauty in Catholic worship.” This will necessitate, they claim, “a more intense and sustained engagement with theological and philosophical aesthetics.” Having stated this strongly, they graciously invite concerned liturgists and musicians into conversation about these matters.

Rev. Patrick W. Collins, author of Bodilying Forth: Aesthetic Liturgy (Paulist Press, 1992), was most recently the Margaret and Thomas Murray Professor of Catholic Studies at the University of Toledo.

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Consider Ritual Action

Aesthetics, I agree, is at the heart of our current developments both in liturgy and in music for worship. But, at its roots, I submit, this is neither a theological nor a philosophical issue. It is radically an invitation to consider the very nature of ritual action. What is the nature of the liturgical experience itself? I suggest that this might be a productive starting place for conversations.

Rembert Weakland pointedly raised this question back in those tumultuous years immediately after Vatican II when we Roman Catholic musicians and liturgists were engaged in turf wars separating ourselves into contentious and opposing camps. In 1966 he stated:

The role of music in the liturgy can only be solved by the musician when the basic question concerning the liturgical experience is solved. If one is to participate actively, by listening or singing, then liturgy must be judged an experience. What is this experience to be and what is it to effect? He further noted that Pope Paul VI had stated “that the problem lies in the general area of the relationship between music as art and liturgy.” To me, it seems, that is still the question being addressed at the heart of the Snowbird Statement.

My answer to Weakland’s question has long been that liturgy, as a human expressive form, is an art form, an art of a performing worshipping assembly of believers. As such, it is a “folk art” which can subsume into itself forms of “high art.” Building on the Constitution on the Sacred Liturgy (#2), I submit that liturgy is an expression and an experience of the mystery of Christ and the nature of the church. The forms of expression we use will bring about the kinds of experiences we have liturgically. Those expressions are aesthetic, imaginal, symbolic, and metaphorical—expressions that are more than, or beyond, the rational and discursive. They are forms of expression such as images, symbols, stories, and ritual actions; they are languages which appeal to the human imagination so that participants may experience the presence of mystery, the reign of God which is both “in” but not “of” this world.

Let me make a clarification here. I am not suggesting that we “use more arts” in liturgy. I contend that liturgy is an art. Liturgy gets into trouble when it tries to “use” the arts to make itself more attractive, vibrant, or beautiful. When that happens, arts and artists can tend to dominate rather than serve the aesthetic form of ritual.

Liturgy is a unique art form all its own. It is no hybrid which uses those performing arts which it resembles—the arts of drama, dance, poetry, and music. Liturgy uses the “objective elements” of action from drama, movement from dance, words from poetry, and sounds and silences from music. But it subsumes those elements into its own overarching aesthetic form much the way a poem loses itself as a poem when it is set to music as a song. In some analogous way, music, too, is meant to “lose” itself in the overarching matrix art of ritual in order to become the kind of ritual music so praised and encouraged by Snowbird (#5) and Music in Catholic Worship.

We who prepared Music in Catholic Worship wished to affirm similar aesthetic concerns in 1970. Musicians were asked to offer their wondrous artistry to worship since “only artistically sound music will be effective in the long run” (MCW #26). Yet “there is no place in the liturgy for display of virtuosity for its own sake” (MCW #35). Vatican II termed our musical ministry a munus ministeriale, a ministerial function within the worshipping community. We musicians, whether salaried professionals or amateur volunteers, were and are invited to a kind of emptying, a kenosis of our art so that it may merge into ritual art, be that ritual “solemn” or “simple.” We are to assume a servant status like the Jesus whose “mystery” our art celebrates and makes “presence.”

Paul VI, in the midst of those international debates among church musicians in 1966, seemed to support the aesthetics of liturgy when he urged liturgists and musicians alike to become “artisans of that new liturgy . . . where we will see reunited in a new harmony, beauty and simplicity, dignity and clarity, content and brevity, the echo of the centuries past and the voice of the new times.”

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Music's Contribution

The art of music, using sounds and silence to create aesthetic tensions and resolutions, has much to contribute to a community’s creation of the ebb and flow, the rhythm of the art of ritual. It is surely true, as Snowbird asserts (#5), that “aesthetically high quality music has the ability to make rituals more powerful and more engaging.” Yet as this document also acknowledges in passing (#3), “aestheticism” must be avoided, that is, the creation of art and beauty for its own sake. This balanced service of music in liturgy is enhanced, indeed made possible, when we musicians clearly understand the aesthetic nature not only of our own art but also the aesthetics of the “overall rhythm of the liturgical action,” as was stated in MCW #41. This same viewpoint is reflected in the Snowbird Statement which acknowledges “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” (#5).

One wonders, however, if this statement may not be somewhat in conflict with another Snowbird suggestion “to consult pre-existing forms to a greater extent than has generally been the case in recent decades.” On this point, let me quote Weakland in 1966: “We cannot go backwards in time to find an art-music that will satisfy the liturgical demands of today.” He claimed that the periods that produced much of the Roman Catholic worship music in the past “are not models of imitation for their understanding of liturgy.”

So what can we learn from consulting the past liturgically and musically? Snowbird claims a great deal can be learned about “objective elements” of music and “the Catholic ethos” in worship. While acknowledging that “musical standards are not absolute or unchanging” (#6), Snowbird suggests “that the elements which comprise the musical judgment are objective.” What those “objective” elements are is not stated. One wonders what this claim might mean in the light of Weakland’s strong 1966 assertion: “There is no music of a liturgical golden age to which we can turn, because the treasures we have are the product of ages that do not represent an ideal of theological thinking in relationship to liturgy.”

Weakland also held that the Romantic era made false aesthetic judgments about music of the past. The romantic search for some “objective, transcendent melody” led to canonizing Gregorian chant and polyphony as the quintessential liturgical music. This was to be “other worldly,” a “telephone to the beyond” in sound. He stated that this false aesthetic still reigns in church music at that time.

Grounds for a Conversation

A conversation about Weakland’s observations would be useful today in the light of the Snowbird contention that “there exists a characteristic ethos of Catholic liturgical music, although we acknowledge that such is difficult to define” (#8). What is that “ethos” which Snowbird affirms? And to what extent is beauty in the eye and ear of the beholder?

Such a dialogue might include Weakland’s words honoring the musical idioms of today as they are incorporated into liturgical music:

We will not expect to find the holy in music by archaism, but in our own twentieth-century idiom. We will seek to share our common experience without looking for a false kind of objectivism, a false aesthetic that simulates union with God because it seems superhuman. There is no supernatural music—not of the past, nor of the present, nor of the future.

On the other hand, I wish to applaud Snowbird’s criticism of the “overly personalized, introverted or privatized” music which regrettably has crept into the liturgical music scene in the past quarter century. Snowbird’s signers wisely list dangers connected with using popular musical styles in liturgy marked by such qualities as “sentimentality, consumerism, individualism, introversion, and passivity” (#7). Perhaps we who prepared Music in Catholic Worship opened the doors to such when we wrote (#28): “Music in folk idioms is finding acceptance in eucharistic celebrations. We must judge value within each style.” Snowbird interestingly takes issue with the latter sentence: “But we do not share the often asserted opinion that comparison is valid only within a particular style” (#6).

Finally, I applaud Snowbird for inviting us to revisit MCW and the ensuing years for further conversations, growth, and development. Perhaps now, as in 1972, the words of St. Augustine cited in MCW may encourage us all: “Do not allow yourselves to be offended by the imperfect while you strive for the perfect” (MCW #27).

Notes

1. Worship 40:9, 522-528.
2. Worship 41:1 (1967) 13. This article is reprinted in Rembert G. Weakland, o.s.b., Themes of Renewal (Laurel, MD: The Pastoral Press, 1995). The quote is on page 104.
3. Ibid., Worship page 5; Themes of Renewal, page 96.
5. Worship 41:1, 6; Themes of Renewal, page 96.
6. Ibid., Worship; Themes of Renewal, page 97.
8. Ibid., Worship page 13; Themes of Renewal, page 104.
Defining Christian Art

BY EDWARD FOLEY, CAPUCHIN

Concept

In the following article art is broadly defined as that which is produced through the application of skill and taste, such as music, painting, literature, sculpture, etc. As such, it is a basic human activity, some form of which is apparent throughout human history and in every known culture. A work of art can be classified in a variety of ways, for example, according to: 1) the geographic area in which it appears (Japanese art), 2) the historical era in which it emerges (Renaissance art), 3) an identifiable style, movement or school whose principles it embodies (e.g. impressionism), 4) perceived levels of sophistication in the art (e.g. the fine arts), 5) the media of the artistic expression (e.g. the visual arts), 6) the theme or topic of the work (e.g. seascape painting), 7) the way it is used (e.g. liturgical art), or 8) by a group of people, not necessarily living in the same geographic area, who employ an identifiable art or art form (e.g. Islamic architecture). Such classifications are not mutually exclusive and sometimes are most effective when employed in combinations, e.g. early 20th century French impressionism, or Medieval Jewish folk music.

This ambiguity regarding the classification of art underscores the difficulty with the term Christian art, which could refer to art produced by Christians, art employed by Christians, art dealing with Christian themes, etc. All of these can be legitimate uses of the term.

Interplay of Art and Early Christianity

Throughout the history of Christianity, believers have employed the arts, broadly speaking, in the proclamation of the Gospel and the establishment of the Church. Originally this meant borrowing art forms already in existence such as Jewish or Greek musical forms (see the allusion in Eph 5.19) or Jewish poetry (the probable origin of the Magnificat Lk 1. 46-55). Sometimes these forms were borrowed without change; other times borrowed forms were applied to specifically Christian themes or subjects. Thus frescoes of the Christian catacombs are in Late Antique (Greco-Roman) style, but treat subjects such as the Good Shepherd. Although this process of borrowing artistic forms from “non-Christian” sources continues throughout the history of Christianity, it is virtually the only basis for speaking of Pre-Constantinian Christian art. One of the few exceptions is the literary form known as the gospel, which appears to be an original contribution of the emerging Christian community.

Altar cross, Jerusalem, Church of the Dormition.

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After the alliance between Christianity and the empire under Constantine (d. 337) the relationship between art and Christianity shifted. As the Greco-Roman empire wed itself to Christianity, and then became eclipsed by Christianity, so were the art forms of the empire enveloped and transformed by Christianity. The imperial audience hall (one type of basilica) was adapted to worship, and transformed in the process (e.g. old St. Peter’s in Rome). Classical rhetoric was borrowed and transformed in the growing number of fixed liturgical texts (e.g. the Roman Canon). Greek metrical poetry provided the inspiration and then gave way to Christian hymnody, properly speaking.

Emerging Christian art—now defined not simply as art employed by Christians but as art produced by Christians—was hybrid, e.g. a composite of “non-Christian” styles, forms, or techniques adapted to Christian themes and usage, and transformed in the process. However, with the rise of Christianity in European and Middle Eastern civilizations, and the alliance with the dominant culture—including the acceptance of the Neo-Platonic linkage between the beautiful and the good—artistic perceptions within Christianity changed. As Christianity grew in social and political influence into the Middle Ages, the beautiful or artistically acceptable was increasingly defined in terms of its philosophical tenets, artistic canons and taste of the dominant culture and not, as previously, according to what may simply have served the proclamation of the Gospel. Thus the pagan (or better, indigenous) roots of many Christian art forms sanctioned by Christian society increasingly were more acceptable than indigenous art forms of those groups or societies evangelized by the church.

From Christian to Sacred Art

The emergence of “sacred art” as art thought to embody and properly reflect the principles of Christianity is detectable in the instructions and legislation outlining what art forms are and are not acceptable for Christians. Already in the 3rd, and more in the 4th century, writers like Novatian (d. c. 258) considered dance and musical instruments “pagan,” and unacceptable to Christians (De spectaculis 3:2-3). Augustine of Hippo (d. 430) knew the tension between the arts and worship, and the danger of being moved more by the singing than by what is sung (Confessions 10:33). This tension is part of the reason why certain types of music or other art forms eventually were considered more acceptable than others. Thus, as part of the mission to the English Church, the musical usage of Rome was imported (Bede, Historia 2:20) if not imposed (4:18)—a tradition which Bede refers to as “sacred music” (4:2), apparently in distinction from the musical tradition of the English people, which Bede considers “religious” or “devotional” music (4:24). At least for one part of the British mission, receiving the Catholic faith was also linked to a request for architects so that a church could be built “in the Roman style” (5:21).

The same phenomena marked the reform of the Gallican church under Charlemagne (d. 814) and his successors. Here Roman books, Roman usage and even Roman chant were imposed upon churches in the realm (Admonitio Generalis 79). While Roman forms actually intermingled with Gallican forms in architecture, music and rite so that new hybrids of music, architecture and worship evolved, these were not considered hybrids at the time but “Roman.” This was consonant with a growing trend in the Medieval West to idealize the Roman way in all things ecclesiastical, so that to be Christian often meant conforming to Roman usage, including the perceived artistic tastes of the Roman church. There were multiple non-Roman artistic influences afoot in the late medieval church (e.g. Burgundian musical forms, Parisian architecture and Florentine painting). Despite such artistic richness and diversity, one important axiom in Christian missionary efforts was the primacy of the art forms of the official church. A celebrated example was the music of Palestrina (d. 1594), which seemed to fill certain requirements of the Council of Trent, i.e. the texts were relatively clear and the music avoided techniques considered “impure.”

In the West this primacy of sanctioned ecclesiastical art forms, first linked with the churches in union with Rome, included the other Christian Churches after the 16th century Reformation—all of which were intimately tied to European culture and tastes. Thus missionary efforts down to our own day were often marked by the tendency to import traditional, European art forms and less inclined to employ indigenous art forms in the proclamation of the Gospel. The Jesuit Matteo Ricci (d. 1618), missionary to China, exemplifies the exception to this trend. Although an enthusiastic admirer of the Italian Renaissance, he campaigned for the Sincere of Christian objects so that the Chinese could better grasp the Christian message.

Despite the vision of people like Ricci, the Christian churches of the West contributed to and supported an intrinsic link between artistic forms which were produced according to the artistic canons of the dominant culture and the proclamation of the Gospel. Unfortunately, however, this relationship was not always cast in cultural or aesthetic terms. Under the influence of Neo-Platonism, which recognized a link between the beautiful and the good, Christianity asserts a relationship be-

Augustine of Hippo (d. 430) knew the tension between the arts and worship, and the danger of being moved more by the singing than by what is sung (Confessions 10:33).

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tween the beautiful and the holy. Consequently, what on face value were issues of form, style, and taste Christianity often translated in terms of morality and sacrality.

An explicit affirmation of this perspective is found in the work of the Roman philosopher Boethius (d. 524) who became the most influential authority on music in the Christian West during the Middle Ages. Heavily influenced by the writing of Pythagoras and Plato, Boethius taught that “music is related not only to speculation but to morality as well” (De institutione musica libri quinque, introduction). Through the work of Boethius, and to a lesser extent the monk Cassiodorus (d. 583), the belief that music embodied the essence of virtue or vice was perpetuated in the church. One effect of this perspective was a tendency to legislate music, and to a lesser extent the other arts, as though in themselves they could be virtuous or immoral. For John XXII (d. 1334) this meant banning certain dissonant intervals which were thought to be capable of weakening the soul. More recently Pius X (d. 1914) required that music must be holy and “exclude all profanity not only in itself but also in the manner in which it is presented” (Tra le sollecitudini, n. 2). It is in this context that music and the other arts considered appropriate for the proclamation of the Gospel, especially through the liturgy, were considered not simply Christian but “sacred” arts.

Contemporary Perspectives

Over the past century there have been profound changes in the thinking about art, especially in the West, which have challenged the traditional wisdom about the link between the artistic canons of the dominant culture and the proclamation of the Gospel. This shift has occurred, in large part, because of conversations about art in non-Christian contexts, across a wide spectrum of artistic and non-artistic disciplines. For example, developments in archeology, art history, and musicology have provided a richer historical frame for understanding the indigenous influences upon those various works considered Christian art throughout the centuries. Social sciences such as anthropology and ethnology have rendered baseless the a priori claims of superiority by one culture over another. Out of the historical fields, social sciences, and traditional artistic disciplines have emerged new areas of specialization such as ethnoart and ethnomusicology which study the relationship between art and society, especially in non-dominant cultures. It is under the scrutiny of such disciplines that traditional concepts of beauty and sacrality and the belief that certain styles or forms are inherently better for the proclamation of the Gospel disintegrate.

The Constitution on the Sacred Liturgy reflects this shift when it notes: “The church has not adopted any particular style of art as her own; she has admitted styles from every period according to the natural talents and circumstances of peoples, and the needs of various rites” (n. 123).

Despite this apparent disavowal of Neo-Platonic principles as the framework for judging art, and a move to what might be considered an emic basis for evaluating art—at least for Roman Catholics—problems remain. Chief among these is the intimate relationship between certain dogmatic tenets or ecclesiological perspectives and the arts which have given them voice. For example, while most Christians live in the Southern hemisphere, the traditional art forms of the Northern hemisphere—like representatives of the cultures who produced them—continue to hold a place of priority in the Christian churches. Furthermore, certain Western artistic forms (e.g., the chorale for Lutherans, the basilica for Roman Catholics, Wesleyan hymn-texts for Methodists, etc.) are so deeply rooted in the self-identify of the churches, that the various cultural manifestations of these traditions often seem incapable of abandoning or even radically altering such forms. An authentic emic approach to the arts in Christianity is not only a challenge to artistic taste, but also to deep seated ecclesiastical perspectives and doctrinal formulations. Principles for resolving this tension are yet to be articulated adequately.

Under the scrutiny of such disciplines traditional concepts of beauty and sacrality and the belief that certain styles or forms are inherently better for the proclamation of the Gospel disintegrate.

Bibliography

An extensive bibliography will follow this entry in its published form in the Dictionary of Mission Theology. Here are some of the more accessible English language articles and books listed in that bibliography.

“In the Beauty of Holiness": Key Questions about Liturgical Music Aesthetics

BY JAN MICHAEL JONCAS

My article is a response to this forthright call from the Snowbird Statement on Catholic Liturgical Music for conversation concerning liturgical music aesthetics:

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.¹

To that end I will first offer an overview of the field of aesthetics in general and musical aesthetics in particular with some clarification of terminology. I will then outline some of the key questions that might be considered in liturgical music aesthetics. I conclude with a caution for the continuing conversation.

I welcome the opportunity to clarify my own thinking on liturgical music aesthetics by means of this essay and I trust that readers will feel free to point out oversights, clarify misperceptions, and suggest further insights on a topic with profound potential and consequences for the musical worship life of Roman Catholic Christians, other Christians, and others presently engaged in similar situations and debates.

Aesthetics and Musical Aesthetics: 3 Contexts

Etymologically, “aesthetics” derives from the Greek aesthetikos, an adjective meaning “to understand,” “to apprehend,” or “to perceive by means of the senses.” Initially, then, an aesthetic reality is one that can be perceived by human sight, hearing, taste, smell, or touch, alone or in combination. But “aesthetics” is usually identified as a branch of philosophical discourse concerned with art-in-general, the categorization of arts (e.g., fine, popular, tribal), and/or the nature of beauty, taste, the sublime, and the like. Actually “callistics,” derived from the Greek word for “beautiful” (kalos), might be an etymologically more accurate term for the philosophical discussion of beauty and related issues, but “aesthetics” is more commonly used.

Aesthetic theory seems to concentrate in three contexts. The first is the area of artistic creation or aesthetic generation: What are the experiences and processes that generate art or beauty? How is artistic creativity distinguished from and related to other forms of human production? What processes (intuition, imagination, expression) are involved in artistic creativity? How does one identify a genuine artist and account for the artist’s activity? What is the status of an artist in human society?

The second context is that of the work of art considered “in itself”: What kind of being is a work of art and how is it to be distinguished from other forms of being? What are its boundaries, its meaning-bearing elements and components, its organization and form? How do individual art works compare and contrast with others in the same or a different artistic form?

The third context is that of the reception of an art work: What are the necessary conditions for an individual or group to appropriate a work of art? What categories may be employed to fruitfully describe and analyze it? What are the criteria by which excellence in the created result may be identified?

Applying such a tripartite understanding of aesthetic theory to music involves a series of interlocking questions. Fundamental to these questions is the problem of defining music itself. While all identified human civilizations organize sound and silence in a variety of ways for a variety of reasons, the criteria by which a given culture identifies language, music, and/or noise varies, thus making a comprehensive definition of music difficult. In another context I have attempted the following:

Music is the intentional organization of sound and si-
ience through vocal, bodily and/or instrumental activity. While both animate and inanimate beings produce acoustic phenomena by instinct or by chance (e.g., birds chirping, water gurgling), human beings produce music by deliberate and conscious endeavor as well.  

Note that this definition recognizes all sound and silence as potentially musical, but declares that acoustic phenomena become musical with reference to human intention and organization. Thus some cultures may not distinguish between singing and speaking as late twentieth century United States culture does, while others may reject our cultural categorization of folk, popular, and art musics. (One may wonder if the separation between human music making and animal sound production is too overdrawn: do acoustic phenomena produced by humans semiconsciously—like whistling while working—fit this definition of music?) Hardest of all to determine, however, may be the ontological status of the musical composition and its performance: Is it the ideal performance residing in the composer’s consciousness, the sum total of all possible actual performances, its graphic representation in a written score, its encoding in sound reproduction media?  

Presuming that one has a provisional understanding of what constitutes music and its ontological status, the first context of a musical aesthetics poses a series of questions about the generation of music: about “composers” and “performers.” In the West in the last few hundred years composers-as-artists have been imaged as individuals possessed of genius, inspired by a particular sensitivity to sound, who transmute their emotional and cognitive insights and/or the “spirit of the age” into sound structures. This image of the composer as godlike creator, however, is challenged by other images: composer as collaborator in folk music or theatrical projects; composer as entertainer of aristocrats in the classical period of Western art music; composer as craftsman during the medieval and baroque eras; composer as mathematician in the Ars Nova; and composer as social critic in certain forms of folk, popular, and art music.  

Even more complex is the role of the performer(s): In solo performance, is the task of the performer to realize the composer’s intent without “intruding” the performer’s personality and insights or is it to actualize music only provisionally indicated by the composer? How much leeway may be granted a solo performer before the music is in fact created by the performer (whether in improvising a non-notated cadenza in a concerto or engaging in jazz improvisations)? In group performance, how is the composer’s intention actualized by the various individual performers working in concert? What is the role of conductor or group leader in actualizing a composer’s intention?  

The second context of musical aesthetics raises a series of questions about the musical art work itself and the appropriate categories for describing and analyzing it. Again identifying what bounds and determines a musical art work is a fundamental problem. For example, while “My Funny Valentine” may be published in a
standard form, should each jazz treatment of the piece be considered part of a gigantic "theme and variations" form? When Beethoven created a series of overtures to Fidelio, which of them represented the composer's intention vis-à-vis the opera as a musical art work? Should single movements of a sonata be analyzed without reference to the other movements?

Pitch, volume, duration, and timbre have been proposed as fundamental parameters by which individual sounds may be analyzed. Parameters such as scale, melody, harmony, counterpoint, texture, and form are used to categorize how individual sounds are related to each other in a given musical composition. But perhaps most controversial are the attempts to relate the musical art work to its presumed meaning: Does a composition reproduce and imitate certain aspects of the material world, express and evoke emotion, promote or discourage moral activity, or simply exist for its own sake?

The third context of musical aesthetics raises a series of questions about how a musical art work is appropriated by listeners. At the simplest level, studies in audition clarify the fundamental human capacities to perceive acoustic phenomena. For example, musical psychologists have determined that humans are able to hear frequencies between c. 20 and c. 20,000 Hz (cycles/second), have identified the thresholds of volume beyond which sound is imperceptible, have measured the ear's ability to distinguish pulses in time, and have experimented with the effects of timbre on human sound perception. Perceiving sounds may lead to interpreting them as musical based on individual capacities and expectations as well as cultural codings. Once the sound experience is identified as musical, it may be further interpreted by listeners, determining which elements of the musical experience are significant and what meaning(s) they may bear. Finally, listeners may evaluate the interpreted musical experience as appropriate/inappropriate, bad/good, profound/trite, well-crafted/clumsy, and soon. These evaluations may simply express personal preference or may be based on certain articulated criteria. (It would seem that the portion of the Snowbird Statement cited earlier is primarily concerned with this aspect of musical aesthetics: the determination of criteria for establishing beautiful liturgical music.)

**Toward a Liturgical Music Aesthetics**

In the light of the foregoing, I will now outline four of the key sets of questions to be considered in discussing an aesthetics of liturgical music: What is liturgical music; how is it generated; how is it to be described and analyzed; how is it received, interpreted, and evaluated?

**What is liturgical music?** Edward Foley offers a helpful approach to determining what liturgical music is in his survey of terms associated with (Western Christian) music used in worship. He distinguishes among musics that are religious (any music perceived to have a connection to a transcendent, explicitly or implicitly understood); sacred (any music inspired by and/or intended to be used in the service of religious faith); church (any music used by Christian ecclesial bodies for religious purposes); and liturgical (any music "which weds itself to the liturgical action, serves to reveal the full significance of the rites and, in turn, derives its full meaning from the liturgy"). Thus liturgical music would not be distinguished by particular languages or styles, but by the contexts in which it is employed. (It should be noted Foley actually prefers the term "Christian ritual music," a use which the Snowbird Statement [#5] acknowledges.)

The boundaries of what determines a piece of liturgical music remain quite controverted however.

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The boundaries of what determines a piece of liturgical music remain quite controverted however. For a long time in Roman Catholic practice, liturgical music could be identified by the language of its text: If the setting was of officially prescribed texts in the liturgical languages it was liturgical; if the setting was of vernacular texts (even translations of the liturgical language texts) it was not properly liturgical but devotional. Categorizing of liturgical music by language criteria officially disappeared for the Roman Rite after the promulgation of the Constitution on the Sacred Liturgy in 1963.

Other Roman Catholic official documentation prized particular musical styles as genuinely liturgical: Gregorian chant and Roman school polyphony as premier examples for the Roman Rite. In the wake of the Second Vatican Council, style no longer seems to be a proper determinant, since the Roman Rite may be celebrated in the vernacular with indigenous musical forms in addition to modal chant and polyphony.

Even a functionalist understanding raises questions: Does some music more properly belong to the categories of catechetical instruction, personal witness, political rally, individual meditation, or sheer entertainment than it does to liturgical celebration? What happens when music intended for these other contexts sounds in liturgical worship?

**How is liturgical music generated?** A second set of questions centers on generating liturgical music. The vast majority of the chant repertoire associated with the Roman Rite is anonymously composed; indeed variants in the manuscript traditions suggest that this repertoire was compositionally transformed during different epochs and in different locales. Many of the surviving early organa and polyphonic compositions are likewise anonymous. When individual names such as Leonin, Perotin, or Guillaume de Machaut became associated with particular liturgical compositions in the high middle ages,
anonymous chant melodies usually formed a foundational element of such compositions. Some Renaissance and Baroque liturgical composition broke away from the use of chant melodies and attempted instead to express the meaning of sacred texts according to rhetorical formulations, with motets becoming the sacred counterpart of madrigals. With the Romantic movement, composers prized originality and intensity of expression, with the prescribed liturgical texts used more as a backdrop to articulate their individual spiritual experience than to enshrine the church’s faith. Contemporary liturgical composers seek models for the generation of liturgical music from a wide variety of sources, quite aware that the unique demands of a worship setting call into question models for composition developed for higher education academies, art music concert halls, entertainment venues or the mass media.

What seems clear is that the contemporary liturgical composer submits to a series of constraints that other composers do not necessarily face: that the music generated is not autonomous but must serve a ritual prayer form; that the texts set must be compatible with the faith of the gathered worshipers; that the music making of musically untrained congregations (in addition to trained singers and instrumentalists) must be prized and facilitated; that the compositions express less the personal faith-witness of the individual composer and more the faith of the church.

The roles of musical performers need to be rethought in a liturgical context. A Western art music paradigm traces musical communication from a generating composer through one or more interpreting performer(s) to one or more listener(s). This pattern may be appropriate in analyzing some elements of musical liturgy (e.g., when a solo psalmist chants the responsorial psalm, or when the choir sings the Gloria without congregational participation), but it also raises the question of the faith stance of the performer(s): Since these elements are considered not simply musical events, but liturgical ones, can they be properly engaged in Roman Catholic Christian liturgy by nonbaptized persons or baptized persons of other ecclesial bodies? How does one analyze the situation in which this pattern of communication no longer obtains, when the entire assembly becomes a “performing audience” (e.g., in the singing of the acclamations of the eucharistic prayer)?

How is liturgical music to be described and analyzed? A third set of questions involves determining the proper categories for describing and analyzing liturgical music. An initial division categorizes those musical pieces which accompany a ritual action (e.g., an Alleluia and gospel verse sung while the Book of the Gospels is processed from altar to ambo) and those which constitute the ritual action itself (e.g., the singing of the responsorial psalm “for its own sake”). Functionalist criteria match musical forms with ritual needs (e.g., hymns reflecting on and interiorizing the proclaimed and preached word of God, litanies as a vehicle for intercessory prayer). Formal criteria yoke pieces with certain “family resemblances” (e.g., the division of chant antiphons into ferial or psalter antiphons; antiphons for the psalms of vespers, the night office, and lauds; those for the Magnificat and Benedictus; the Great “O” Antiphons; invitatory antiphons; processional antiphons; Marian antiphons). Genre criteria attempt to categorize compositions by reference to the relative importance of the text being set (e.g., gospel acclamation, Sanctus, and doxology to conclude the Lord’s Prayer—all categorized as “acclamations” although their ritual functions are quite distinct). Some categorize liturgical music by reference to the personnel who execute it: presider, deacon, cantor, schola, assembly. More strictly musical criteria would consider texture (e.g., monophonic, heterophonic, polyphonic, homophonic), scalar organization (e.g., modal, diatonic, atonal), form (repetition, contrast, binary, ternary), and the like. Difficulties arise because the categories overlap and the point of the analysis becomes unclear (e.g., comparing a chant, Ockeghem, and Mozart treatment of the Sanctus text vs. analyzing how each relates to the preceding preface dialogue and preface and the further following texts of the eucharistic prayer).

Edward Foley and Mary McGann have proposed a fourfold categorization of ritual music based on the interaction of text, music, and action: (1) music alone
(e.g., “Taps” played at a military funeral); (2) music wed to a ritual action (e.g., an instrumental “wedding march” played while attendants, groom, and bride walk through the nave of a church into the sanctuary); (3) music united to a text (e.g., the Exsultet chanted at the Paschal Vigil); and (4) music wed to a text accompanying a ritual action (e.g., the Agnus Dei chanted as the consecrated elements are divided).

Perhaps further conversation can suggest criteria by which compositions in each of these categories might be evaluated (e.g., an Agnus Dei in closed musical form seems problematic given the open-ended quality of the ritual it accompanies).

How is liturgical music perceived, responded to, interpreted, and evaluated? For the study of this final set of questions about liturgical music perception, response, and interpretation, insights from the human sciences may be especially valuable. Studies in musical psychology ask what skills in vocal, bodily, and instrumental activity may reasonably be expected of human beings at various stages of their development and what environments support such development. Studies in musical sociology inquire into the age, gender, socio-economic, and ethnic codes that may be operating in particular musical programs. Studies in musical anthropology (ethnomusicology) inquire into the human capacity to project cultural world views as reflected in their musical activity. Studies in musical semiotics explore not so much what music means as how music means, granting deeper insight into the text-music-ritual connection.

Critical evaluation of liturgical music from the point of view of its beauty presumes the foregoing attempt to perceive, respond to, and interpret it. (Thus the question is raised: Can liturgical music be judged simply on the basis of a score without experiencing it “in use”?) Evaluation of beauty in liturgical music presents a series of interlocking questions: How is beauty related to being, truth, goodness? How are religious experiences and experiences of beauty to be distinguished and related? Does beauty reside “in the eye of the beholder” in the art work itself, or in a “community of taste” with shared standards? Are there transcultural factors by which art works may be judged beautiful? What role does training and taste play in the appreciation of beauty? What properties must a piece of liturgical music display in order to be judged “beautiful”: unity, proportion, clarity, intensity, variety, consistency, conflict-and-resolution? What properties must a piece of liturgical music display in order to be judged not only beautiful but also “great”: length, complexity, scale, subject matter, excellence in conception and/or execution? Perhaps most importantly it must be noted that the evaluation of liturgical art works cannot be “purely aesthetic/callistic”; art works in general and liturgical art works in particular are complex arrays of political, cultural, economic, and religious codes in addition to objects of beauty.

A Concluding Caution

Recent years have seen powerful transformations of both theology and liturgical studies as the data gained by investigations in other areas of human inquiry have gradually been appropriated by these disciplines. For example, rather than relying on philosophy as its primary conversational partner, theology now interacts with the physical and human sciences in complex ways. Likewise liturgy study is increasingly incorporating the insights of psychology, sociology, anthropology, semiotics, and ritual studies into its discourse, in addition to those of its traditional conversational partners, history and theology. As pastoral liturgical study continues to reflect at a scholarly level on contemporary liturgical practice, appropriation of aesthetic theory can deepen its inquiry.

Such interdisciplinary thinking is simultaneously exhilarating and fraught with problems. In seeking to find conversational partners, theology cannot simply accept every form of philosophical or scientific reasoning; it can accept only those that (at worst) do not deny and (at best) clarify and deepen our understanding of the data of revelation. In employing the insights of the human sciences, pastoral liturgical studies scholars use them “for our own purposes,” as John Witvliet has recently pointed out in a masterful review article.

My concluding caution arises from similar concerns. As pastoral musicians seriously engage the insights of philosophical aesthetics in conversation with pastoral liturgical study, we need to be certain that the assumptions, root metaphors, and consequences of particular aesthetic theories are compatible with what we know about the created order, humanity, and God from our perspective and experience as faith-filled worshipers. We must carefully sift through the various aesthetic theories presented and judge their usefulness “for our own purposes.” Absent such vigilance, we may import evaluative criteria into our conversation that are quite foreign to faith and authentic Christian worship. (I presume this same caution led the authors of the Snowbird Statement to repudiate expressly promoting “aestheticism” in the passage cited at the head of this article.)

In the light of this caution I conclude with a lengthy quotation from Romano Guardini’s 1918 essay The Spirit of the Liturgy. Surely no one would suggest that this...
eminent scholar, cultural critic, and theologian would be insensitive to aesthetic concerns when so much of his published legacy engages the great art works of Western civilization. Nevertheless Guardini’s fear that aesthetic concerns would overwhelm other perspectives gives us food for thought as we continue our conversation on liturgical music aesthetics. Guardini observes:

The careworn man who seeks nothing at Mass but the fulfillment of the service he owes to his God; the busy woman, who comes to be a little lightened of her burden; the many people who, barren of feeling and perceiving nothing of the beauty and splendour of word and sound that surrounds them, but merely seek strength for their daily toil—all these penetrate far more deeply into the essence of the liturgy than does the connoisseur who is busy savouring the contrast between the austere beauty of a Preface and the melodiousness of a Gradual . . .

There is a danger that in the liturgical sphere . . . aestheticism may spread; that the liturgy will first be the subject of general eulogy, then gradually its various treasures will be estimated at their aesthetic value, until finally the sacred beauty of the House of God comes to provide a delicate morsel for the connoisseur. Until, that is, the “house of prayer” becomes once more, in a different way, a “den of thieves.” But for the sake of Him who dwells there and for that of our own souls, this must not be tolerated.

The Church has not built up the Opus Dei [an ancient title for the Church’s daily prayer] for the pleasure of forming beautiful symbols, choice language, and graceful, stately gestures, but she has done it—in so far as it is not completely devoted to the worship of God—for the sake of our desperate spiritual need . . . There is here no question of creating beauty, but of finding salvation for sin-stricken humanity. Here truth is at stake, and the fate of the soul, and real—yes, ultimately the only real—life. All this it is which must be revealed, expressed, sought after, found, and imparted by every possible means and method; and when this is accomplished, lo! it is turned into beauty. 13

Notes


A View from the Christian East

The “Sacred” in Sacred Music

BY JOAN L. ROCCASALVO, C.S.J.

Christian chant and sounds of medieval times have recently climbed to the top of the record charts. Impressed by this phenomenon, the media have commented on such “hits” as “Eternal Chant,” “An Introduction to Chant” and John Tavener’s “Akathist of Thanksgiving.” Pieces using chant as their framework are best-sellers. These include Gorecki’s Symphony No. 3, the Rachmaninoff Vespers and Hildegard von Bingen’s “Vision.”

With the demise of chant in the West, why this surge of interest in an art form that is virtually defunct? Reasons may vary: It’s a fad, it’s relaxing; It draws listeners by its mystery, its beauty; It sounds holy. Given the advent of the third millennium, more people may be asking deeper questions: Who am I and what is the meaning of life? Where am I going and how do I get there? Finally, the popularity of chant may be linked to the search for the sacred in a dispirited culture.

I wish to explain, then, how Christian chant may be interpreted as sacred, and in this light, to offer some personal insights about the present status of sacred/liturgical music.

To begin with, there are various types of chants. From the Western church, there are Gregorian, Sarum, Ambrosian, Gallican; from the Christian East: Byzantine, Slavic, Syrian, Armenian, Coptic; From non-Christian religious traditions: Native American, Hebrew, Arabic, Hindu, Buddhist.

The Call to Holiness

In sacred scripture, we are described as wonderfully made in God’s image. We are called to holiness. In the Christian East, this is known as divinization, or theosis; in the Latin church, transformation in Christ. The “Constitution on the Sacred Liturgy” reiterates this belief. Al-
though the church is "both human and divine... eager to act and yet devoted to contemplation, the human is directed and subordinated to the divine... action to contemplation..." The document reminds us that this *metanoia* is pre-eminently accomplished in the eucharistic sacrifice, "the sacred action surpassing all others." There we are called to be Christ-figures by reliving the pattern of Jesus' death and resurrection. Sealed with his image, we live what we believe. Our activity as well must be im- pressed as Christ's, for the effect must resemble its cause in some way. Like its cause, the result requires purification.

**Analogy of the Sacred**

Our language limps when it tries to affirm the holiness of any other attributes of God, because divine holiness does not fit any category of our understanding of "holy." To say something about God’s holiness, we normally observe the presence of sacred mystery in our own experience—in nature, in human beings and their activity. From this limited knowledge, we come to know something about “the sacred,” even while acknowledging that the divine holiness far surpasses the comprehension of our intellect. If music is to bear the marks of the holy, how does this happen? How can the mind and heart make their ascent to God through music? I would like to explain this in three stages.

**The Familiar**

We have heard the dictum: Nothing enters the mind that has not first entered the senses. So Christian chant touches first what is most familiar—the senses. Composers reach out toward God through the finite materials of music. They shape familiar forms of melody, rhythm and harmony to express the sacred and what is beyond all material form and expression. Their goal is the spiritual arrived at through the material, the divine through the human. For music to function as sacred, it has to have both a human component with wide appeal and a divine component appealing to the sublime in us. Why? Because we are both material and spiritual beings.

The senses play an important role in worship, but the primary intent of Christian chant is to "persuade" the intellect and will to live at the faith level, where we act most humanly and most resemble God. Inspired by the fruits of piety and prayer, composers craft their materials to please the senses, yet they avoid what is too earthy. They compose not according to the flesh but in the spirit. The senses "play second fiddle."

If art delights the senses and the cognitive, then sacred art represents the highest form of this enjoyment. Like the senses and intellect, the spirit needs and seeks the beautiful. Deprived of spiritual delight for any length of time we seek expressions of lesser beauty in material form, often coarse and vulgar. A person deprived of sacred beauty is like a person deprived of love. If beauty is a power that beckons for its own sake, how much more the attraction of sacred beauty, which readies us for communing with God? It elevates the spirit toward the infinite or brings us to our knees.

Spiritual beauty makes itself felt within our subconscious and penetrates to the deeper levels of our psyche. It nourishes the soul as fresh air does the body. Sooner or later, ugliness stifles the spirit. "Bad so-called sacred art constitutes a really grave spiritual problem," warned Thomas Merton in 1960. It "affect[s] us only slightly at first, but in the long run the effect is grave."

**The objective.** The documents on liturgy caution that the music should be well-made. Quality is a condition of excellence, a condition of beauty. "Quality," wrote Barbara Tuchman in a New York Times article in 1980, "is the investment of the best skill and effort possible to produce the finest and most admirable result possible. Its presence or absence in some degree characterizes every man-made object, service, skilled or unskilled labor... You do it well or you do it half-well. Materials are sound and durable or they are sleazy; method is painstaking or whatever is easiest. Quality is achieving or reaching for the highest standard as against the sloppy or fraudulent. It is honesty of purpose as against catering to cheap or sensational sentiment. It does not allow compromise with the second rate." Quality is music’s goodness of form.

**The subjective.** In addition to its formal goodness, the beauty of any piece of sacred music is linked to the subjective—in its execution or in one’s lived experience. This includes our biases. Stravinsky’s "Mass," for example, is the work of a great composer and Orthodox Christian. But if I am not predisposed or open to his pungent sonorities, my ear will reject the piece. Taste may not be disputed. Yet the condition of excellence in a work of art remains, even though the subjective may change.

**From the Familiar to the Unfamiliar**

When listening to Christian chant, we may first form a negative impression, not so much from what we hear but more from what we do not. The music is spare and bare. This applies to melody, harmony and rhythm.

**Melody.** While keeping some familiar musical elements, chant is stripped of others found in our experience. The composer also injects something unfamiliar into it. Psalmody and the eight-tone system emerged from musical roots different from our familiar major-minor tonality. While melodies derived from folk songs enjoy wider appeal, they are not sentimental. (The pre- and post-conciliar church has opposed sentimentality.) In the Christian East some liturgies call for elaborate chants, especially during Holy Week and the Easter Season.

**Harmony.** Unlike melodies from our popular culture, chant needs little supporting accompaniment, if any at all. When it does, the harmonies are so closely united to
melody that they resemble an iridescent ribbon of sound. Some Gregorian melodies are chanted in organum, where-
in the same melody is sung at pitches a fourth or fifth above or below. Many Slavic chants can be sung with or
without full harmony. Others, along with Byzantine
chants, which use a repeat tone or istor for harmonic
support, retain their rugged character.

Rhythm. Christian chant flows naturally, relaxed and
free. Melodies swell and recede like waves on the ocean's
surface or like a person inhaling and exhaling. If chants
are composed in measured beats, they move with maj-
esty, grace and reserve. In the Credo of the Congolese
"Missa Luba," strong, vital drumbeats announcing the
Lord's resurrection sharply differ from the hammer-like
strokes accompanying the death of Jesus. Here rhythms
are brought to prayer.

Body-praise. In worship, integration of the body and
spirit assumes profound meaning in contrast to physical
movement for its own sake. In many cultures where
clapping, swaying and dancing are integral to ritual, the
body unites with the spirit "to sing to the Lord." A few
years ago at the Kennedy Center in Washington, the
Morehouse Collegiate choir performed (prayed) a Nige-
rian Christmas carol. As its complex meters vibrated to
a dramatic climax, I found myself riveted, transfixed by
the rhythms, by the conviction of music and singers.
Although I do not normally pray in this manner, this carol
communicated the birth of Jesus to me and brought with
it spontaneous tears of joy! The chiaroscuro of African-
American spirituals or Gospel songs can evoke similar
responses, for they have emerged from deep shared
suffering transformed into sparks of light.

In the liturgies of the Christian East, the body-senses
pray in the spirit when the faithful kiss and contemplate
icons, sign themselves repeatedly during the liturgy and
bow at the time of incensing.

Leap of Faith to the Sacred

The last step is the logical conclusion to the second.
Here, the mind and heart will interpret the mood of
the music as sacred if a positive predisposition is brought to
the musical encounter. Purified, the music mediates the
presence of the holy and prompts the mind and heart to
make that leap to the sacred. This process, primarily
intellectual and affective, echoes our belief that God is at
work in the material divinizing us and the world in which
we live that you and I might be returned to God. Perhaps
that is why so many are attracted to Christian chant.

The Catechism of the Catholic Church gives three main
criteria for music's role in the church's liturgy: "beauty
expressive of prayer, the unanimous participation of the
assembly at the designated moments, and the solemn
character of the celebration" (No. 1157). Beauty is inti-
mately related to reverence, wonder and a vision of God.
Like truth and goodness, beauty is central and not per-
ipheral to worship.

Not all sacred music is liturgical. The latter, with its
ministerial role, must be viewed in relation to the whole
of liturgical theology. Liturgical music heightens, accom-
panies and directs the text. Sung prayer is united to
sacred action.

Some are concerned today about the lack of prayer and
reverence at the eucharistic liturgy. According to Frans
Josef van Beeck, s.i., "the single most dangerous threat to
the new liturgy is prayerlessness (whether of the author-
ized or the experimental variety). This is not a theoret-
cal observation but a practical one. Prayerlessness in the
liturgy, in fact, is so widespread as to be almost taken for
granted." This dilemma touches every one of us—pri-
sider, assembly, usher and lector, and it touches all
aspects of music. The problem, I think, is largely one of
total environment. When you and I go to worship, we
affect the spirit of the service. We foster reverence or we
impair it.

The "Constitution on the Sacred Liturgy" describes
the sacred in an image shared by Western/Latin and
Eastern Churches alike. "In the earthly liturgy, we take
part in a foretaste of that heavenly liturgy which is
celebrated in the Holy City of Jerusalem toward which we
journey as pilgrims ..." (No. 8). In this "holy ban-
quet," Jesus is the host, the servant and the food. The
image of heaven on earth permeates the Eastern churches' hymnography, chant and iconography to create one uni-
fied sacred action.

The heavenly banquet anticipates the eschaton cele-
bated in time. An atmosphere centered on the life-
creating Trinity means that you and I experience total
security in our God who belongs to us. Viewed in this
light, familiarity fosters reverence. Modernity has legit-
mized noise, the shabby and the ugly, all of which are
ways of impairing the love feast and of weakening God's
presence mediated by sacred music. There is a big differ-
ence between cacophony and joy.

Before liturgical music is composed, it needs a liturgi-
cal text. Lyrics with "I-focus," or those "dipped in sugar,"
for example, are not suitable for musical setting because
they are too earthbound. Many Catholic and Protestant
texts are theologically sound, while others are abstruse or
contain airy flights of fancy. Strong faith is not nourished
on sentimentality, self, or the ethereal.

The Latin church has begun to retrieve a hymnography
from Sacred Scripture and the patristic tradition. Sacred
beauty in word begets its own music. "Let there be peace
on earth," by Sy Miller and Jill Jackson exemplifies the
opposite. The piece is roller-skating music with a kind
thought expressed in a prosaic way. Currently in church
use, it would have been the perfect song for Judy Gar-
land!

Music set to hymnography should be popular, "sa-
cred, beautiful and easy, qualities not easy to combine."
As the church's crown jewel, sacred music satisfies our
human longing for the sacred. It offers delight to the spirit
and prompts it to the good. Our need and desire for
worship must be incarnated in beautiful music "express-
ive of prayer," sacred.
NPM Chapters

Most of my communication with our Chapter members is through the mail or by phone. (I'm not yet "on-line," but that form of communication is probably in my foreseeable future!) Only at Conventions do I have the opportunity to meet some of our Chapter members face-to-face.

Therefore, it was with much delight that I accepted an offer to serve as guest conductor for the Seventh Annual Choral Festival for the NPM Chapter in Charleston, South Carolina, especially since they are currently celebrating their tenth anniversary as a Chapter. The event took place last February 9-10 at St. John Neumann Church in Columbia. The "southern hospitality" of everyone present went far beyond my expectations, and the musicianship of the choir members, cantors, and other musicians was exemplary. Congratulations to all the wonderful members of this award-winning Chapter for their consistent example as an outstanding Chapter in our Association.

In addition to choral festivals, there's a lot of exciting Chapter activity around the country. The Tampa Chapter "upgraded" to permanent status last January, for example, and a new Chapter is forming in Memphis, TN. The Gary Chapter (IN) is reorganizing with a lot of fresh enthusiasm. This spring, the neighboring Chapters in Metuchen and Trenton (NJ) combined their resources and held a dinner with Taizé Prayer and a choral festival.

How is your Chapter doing? Perhaps it's time to start one in your diocese or to reorganize a Chapter that's been dormant for a while. There will be Chapter sessions at all four Conventions this summer, or please call the National Office for whatever assistance you need.

Rick Gibala
National Chapter Coordinator

Buffalo, New York

We are continuing our celebration of fifty years of music ministry as the Church Musicians Guild of Buffalo, now a Chapter of NPM with a membership of 250! Each issue of our newsletter this year has been filled with some part of the history of our Guild. In January we had an organ crawl and "dutch treat" dinner. On March 15-16 we co-sponsored an ecumenical convocation with the local AGO Chapter and the Episcopal Diocesan Music Commission. Alice Parker was the keynote speaker for "Don't Be Weary, Traveler," which took place at Christ the King Seminary.

David G. Nease
President

Gary, Indiana

Our Chapter is presently reorganizing. Last November we held reading sessions on music for Advent/Christmas and Lent/Easter. In February we offered a program on wedding liturgies. Then, in April, we welcomed Robert Batastini as guest conductor for our First Annual Choral Festival, which was held this year at Our Lady of Grace Church, Highland.

Evelyn Brokish, csp
Chapter Director

Hartford, Connecticut

A December organ crawl featured the instruments at the Cathedral of St. Joseph, Asylum Hill Congregational Church, and Trinity Episcopal. Members gathered at St. Elizabeth Seton Church on February 5 to discuss the role of the cantor and the use of instruments in the liturgy.

Dr. Francis Dillon
Chapter Director

Arlington, Virginia

Chapter members gathered in February for their annual Shrove Tuesday luncheon. Then, on April 22, Dr. Elaine Pastoral Music • June-July 1996
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A January “B.Y.O.G.” (“Bring Your Own Group”) brought Chapter members to St. Mark’s Church. Sts. Peter and Paul Cathedral hosted Stations of the Cross on March 8; the program used drama and music. In April, members gathered at St. Gabriel Parish for a preview of things to come at the 1997 NPM National Convention.

Paula Slinger
Chapter Director

Marquette, Michigan

The snows of January forced our Chapter to re-schedule its meeting to February 27, when Theresa Chartier conducted a session on baptism in the rites of adult initiation. Appropriately enough, we met at St. Joseph Church on March 19 to continue our discussion of Christian initiation. The topic was weddings when we met at St. John Neumann Church on April 23.

Warren Weber
Chapter Director

Memphis, Tennessee

We held our first Chapter meeting to celebrate St. Cecilia Day last November; the site was St. Anne Church. On January 29 we met at the Church of the Holy Spirit; the showcase topic was “The Psalms—Response to God’s Word.” Our discussion topic in March was teaching new music to the congregation, and our April showcase featured music for weddings. Our diocesan newspaper has been most cooperative in promoting the Chapter: we even had a photo in a recent issue!

Jane Scharding Smedley
Chapter Director

Pittsburgh, Pennsylvania

The January program, held in both branches of the Chapter, was directed to cantors and organists: the presenters were John Miller and Mary Clare McAleece. In February, also for both branches, members of the DMMC Education Committee conducted showcases on planning wedding music. Dr. Patrick Malloy was the guest clinician in March; he addressed the topic of repertoire for

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Pastoral Music • June-July 1996
the liturgy of the hours. John Miller
Chapter Director

Providence, Rhode Island

Gary Daigle, Pamela Warwick-Smith, and Marty Haugen brought The Song of Mark to St. Jude’s Church on Friday, January 19, assisted by a chorus and music ensemble made up of NPM members. A “MIDI Magic” workshop was held at St. Sebastian Church in February, and Pierre Massé presented a choir director workshop in that same month. In March, Laetitia Blain offered a cantor clinic. Bill O’Neil
Chapter Director

Rapid City, South Dakota

Saturday January 13 was a lucky day for us: At our Chapter meeting Cindy Howell conducted a program on caring for volunteers, and Sr. Eleanor Solon, osb, gave a workshop about “100 Songs for Every Parish to Sing.” On April 20, members met at St. John the Baptist Parish for three events: a showcase of settings for eucharistic prayers for Masses with children, conducted by Rev. Michael Mulloy; “Catholics Will Sing!” conducted by Jackie Schnittgrandel; and “Celebrating Baptism with the Community,” with Rev. Don Hickerson.

Sr. Eleanor Solon, osb
Chapter Director

Scranton, Pennsylvania

Sr. Catherine Luxner was our January presenter at St. Patrick’s Church; she spoke about the spirituality of musicians. In February, at St. Luke’s Church, Michael Yasenchok gave a presentation on psalmody in the liturgy. On March 1, at St. Aloysius Church, Mark Ignatovich demonstrated organ accompaniment techniques.

Mark Ignatovich
Chapter Director

St. Louis, Missouri

St. Monica Church was the site for our February gathering. Following a brief evening prayer service, members had a choice of three workshops: “Pieces for Organ Based on Chant Melodies,” “Fresh Ideas for Celebrating with Children,” and “Choral Music—Tried and True.” Fr. Frank Quinn, cr, was the presenter at Curé of Ars Parish on March 18; his topic was “A Look at the Revised Sacramentary and Lectionary.” The Office of Music Ministry and the Chapter worked together to present a spring liturgy conference (April 26-27) at which Fr. John Foley, sf, was the main speaker.

David Kowalczyk
Chapter Director

Tampa, Florida

After our new bishop’s installation on January 28, we held our first meeting as a permanent Chapter. Forty musicians were in attendance at St. Paul’s Church! We met at St. Catherine of Siena Church in March for a showcase on handbells.

Joanne Johnson
Chapter Director
Pastoral Music • June-July 1996
DMMD: Professional Concerns

BY ERIC J. UTSLER

Spiritual Leadership: Do We Take It Seriously?

Music ministers work constantly to combine musical and pastoral concerns while aiming to achieve the goal of producing music that lifts the soul through its beauty. They also work constantly in service to complement the liturgy and to invite the congregation into the sung prayer of the church. For many pastoral musicians, unfortunately, pastoral concerns are quite often sacrificed in the name of directing more attention toward the musical aspects of the ministry. After all, rehearsal time is short, and numerous musical selections need to be prepared for even one liturgy.

The end result of this sacrifice of the pastoral dimension can be a music ministry that functions to serve the community as spiritual leaders in prayer, yet which lacks the spiritual depth needed to achieve the goals stated above. Our role as pastoral musicians is to aid others in singing praise to God. The music we share with the congregation should relate to the ritual we are celebrating, the liturgical readings, and the season of the year, and the leadership we provide should serve to direct the congregation in sung prayer, just as the words of the presider direct the congregation in spoken prayer.

Models Are Necessary

Before a music ministry group or choir can act as spiritual leaders for a community, the coordinators, conductors, and directors must model through their words and actions the concept of spiritual direction. The spiritual health and growth of these individuals must be nourished through workshops, retreats, and by time in prayer and reflection. As their spirituality is strengthened, so will the spiritual leadership of their respective ministries be strengthened. Music must be selected with thought: thought that is based on the careful preparation and reflection that is part of the regular prayer and spiritual development of the planner. What is said to and with the congregation through a particular song selection and how it relates to the ritual action, readings, prayers, and reflections of the liturgy are vital considerations. Planning resources and scripture commentaries will not only aid the music minister in surveying musical choices,
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they will also help in gaining a deeper understanding of the Scriptures and their message as they apply to all of us.

Another part of modeling spiritual leadership comes from the interaction of a leader with the other music ministers who form a community under that leadership. When explaining and honing musical aspects of acclamations, responses, and songs, such as dynamics, try relating to them from the standpoint of the message being conveyed by the song, and its place in the liturgy. Discuss the difference between “singing” a song, “performing” a song, and “praying” a song. Make sure time is allotted in rehearsal to educate music ministers in the “theology of music ministry.” Questions such as “What does it mean to be a music minister?” and “Why does the best musician not necessarily make the best pastoral musician?” and “How do we, as pastoral musicians, strike the balance of pastoral and musical concerns?” should be addressed. Addressing these and similar questions in periods of reflection and discussion will help those who assist as volunteer ministers gain a deeper awareness of their role in the liturgy and of the needs of the whole community. Also, it is important to help the musicians understand the public aspect of their ministry by bringing to their attention the reverence and attentiveness they display in the liturgy. The congregation by seeing a ministry that is engaged in and attentive to the liturgy will be drawn into a deeper awareness of their own attention, posture, and actions as participants in the liturgical act.

Taking Time to Pray

After a focus is established on ministry, take time as a group to read and discuss the scripture readings and to pray. The leader, or someone in the group, might give a short reflection that ties the readings to the music and to our mission as pastoral musicians. Regular time should be established in all rehearsals for prayer. Include time for intentions to be mentioned by the members of the music ministry, allowing all to share in the joys and concerns of their community of co-ministers.

Prayer should also be a part of warm-up before a liturgy. Even if the pre-liturgy prayer is short, this spiritual exercise will help set the mood for the forthcoming music and actions. This time of prayer is also a time to strengthen community within the musicians and it will lead to a more powerful ministry.

Plan yearly retreats or evenings of reflection away from the worship-rehearsal space. This will allow for spiritual growth to take place without the pressures of music to be learned or deadlines to be met.

Find opportunities for the music ministers to use their gifts and talents as a model of discipleship for the total community by involving them in service projects, fund raising events for charity, and other programs. By becoming involved in these and similar activities, musicians can send a powerful message of “practicing” what they preach through their music. Further, they grow together as a musical and spiritual family working together to bring about justice within and assistance to the community around them.

Spiritual Leaders

The full-time music minister should also serve as spiritual leader through interactions with members of the larger faith community. For example, it is a ministerial duty to help engaged couples to understand that music for their wedding relates to the Scriptures of the liturgy and to the sacrament of marriage itself. Equally, the minister must help members of the congregation to understand why one particular song is chosen rather than another by explaining how the choice relates to the ritual, readings, season, or even the faith journey of the whole congregation. In short, we music ministers should help those around us understand the spirituality of music direction.

The more we, as pastoral musicians, do to cultivate spiritual life in our ministry, the more our music will reflect our prayer and act as a vehicle of leadership to bring others into the song of the church.
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Choral Recitative

The following octavos are available from Morning Star Music Publishers.

This is the Day. St. Louis Cathedral Choral Series. SATB choir or cantor, congregation, optional trumpets, and organ. Lynn Trapp. MSM 80-403. $1.25. In this work we have a wonderfully festive but attainable setting of Psalm 118, the responsorial psalm for Easter Sunday and Eastertide. The three verses of the psalm use the men and women in alternation and in four-part harmony. The verses are based on the familiar tune, “O filii et filiae” (“Ye Sons and Daughters”). A very lively and singable refrain is provided for the congregation; it may be reproduced in a worship program.

Holy God, We Praise Thy Name. St. Louis Cathedral Choral Series. SATB choir, congregation, organ, with optional brass quintet, timpani, and orchestra bells. Ronald Arnatt. MSM 60-9016A. $1.50. This imaginative concertato setting can breathe new life into an old standard for a special occasion. After a straightforward instrumental introduction and first stanza, the hymn modulates from F to E-flat for a beautiful four-part choir stanza. An instrumental interlude then leads back into the original key for the final stanza. While the congregation sings the melody, the sopranos and tenors sing an ingenuous descant in which each of the four lines begins with canonic imitation at several different intervals.

O Sacrum Convivium/O Christ Come and Dwell Within. St. Louis Cathedral Choral Series. SATB choir a cappella. James Biery. Traditional text trans. by Marilyn Biery. MSM 50-8311. $1.25. This brief setting is deceptively simple in its structure, building from an insistent base ostinato to an initial climax on the words “passionis ejus,” building again through the “alleluia” and then ending in a quiet unison. Although the Latin text “sings” the best, the “non-literal” translation provided for this setting is also quite good.

Awake Now, Wintry Earth. Cantata Chorus Series. SATB choir, two trumpets, timpani, optional bass instrument, and organ. J. S. Bach. Ed. and arr. by Michael Burkhardt. MSM 50-4019. $1.10. This fifth movement from Bach’s Cantata No. 129 is in the original key. It can be used very effectively as an anthem for the Easter season. The single-stanza text relates Christ’s resurrection to the rebirth of springtime: “A new and glorious tale/ Throughout the land is sped;/ It floats o’er hill and dale/ To tell that death is dead.”

Lamb of God and Communion Song. SATB choir, cantor, congregation, obligato instrument, and organ. Lynn Trapp. Additional texts by Patrick Malloy. MSM 80-833. $1.10. These works were prepared for the Papal Mass of the 1993 World Youth Day in Denver, Colorado. The “Lamb of God” is in a gently flowing 6/8 time and is structured to accompany an extended fraction rite. The congregation sings the entire text, but each invocation is introduced by the cantor singing one of eleven “tropes.” The choir adds the Latin text (“Agnus Dei”) embellishing and extending the basic invocation. Music is provided to be played “underneath” the presider’s spoken invitation to communion and the assembly’s response. This flows directly into a communion refrain that is based on the same musical theme as the “Lamb of God,” thus helping to unify the communion rite musically. The “Communion Song” includes six verses for choir or cantor. The octavo includes congregational parts that may be reproduced in a worship program.

Three Meditations. SATB choir a cappella. Charles Callahan. MSM 50-9802. $1.10. The composer has chosen three brief

Continued on page 56

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religious poems and given them lush, reflective settings. Joseph Campbell’s “When Rooks Fly Homeward” meditates on the “quiet of Christ.” The second is a traditional Celtic benediction, “Deep Peace of the Son of Peace to You” and includes a soprano solo. The third is “Come, My Light.” These pieces are a bit demanding, but they would make wonderful musical prayers for the choir to conclude the communion procession at Mass, leading into the time of silent prayer. Highly recommended!

In Excelsis Gloria. SAB choir a cappella. Charles Callahan. No.50-1101. $1.00. Here is a very accessible, brief Christmas anthem for a three-part mixed choir. The anonymous text is from fifteenth-century England (“When Christ was born of Mary free”) and the composer matches it very well with music in the Dorian mode. The different voices take various sections of the unison verses and join in a three-part refrain.

Rejoice, Rejoice, Believers. SATB choir (with divisi) a capella. Setting by Michael Larkin. MSM 50-0012. $1.00. This Advent hymn from the Lutheran Book of Worship matches a cheerful Swedish folk tune with a text that calls believers to “go forth and meet the bridgemma.” Larkin has arranged the three stanzas with a good variety of textures and voicings. The word “rejoice” serves as a recurring cry alternating between high and low voices beginning and ending the piece and unifying the stanzas.

Christ, Victorious; Christ Now Reigning, SATB choir and organ, optional brass and timpani. Stephen Caracciolo. MSM 50-8202A. $1.25. The composer has furnished a wonderful text for this stirring hymn. Included with the familiar “triumphant” images of Christ from the Book of Revelation are other titles such as “Christ the Image,” “Christ the Dawn,” and “Christ the Healing.” This is matched with an expansive tune in 3/4 meter that makes good use of an occasional lowered seventh. The SATB arrangement also allows for congregational participation on stanzas one, four, and possibly two. A hymn insert sheet is available, MSM 50-8202C.

Charles Gardner

The following octavos are published by GIA.

Jesus, Who Didst Ever Guide Me. G-3871. Based on J. S. Bach’s Christmas Oratorio. John Leavitt; text by Johann Rist; trans. by John Troutbeck. SATB, keyboard and two optional flutes. $1.20. This highly successful arrangement can be used throughout Ordinary Time. Choirs and instrumentalists will enjoy this great music! The choir sings the chorale while the keyboard and flutes play a sinfonia-like accompaniment with wonderful movement. Highly recommended.

We Will March Thro’ the Valley, G-4242, 90c; and He is King of Kings, G-4234, $1.10. Unaccompanied SSATB voices and solo. These are excellent arrangements by Alice Parker of traditional spirituals. These pieces work! Parker’s past writing is legendary, and the sheer sound of her choral texture makes purchasing these pieces a necessity. Very highly recommended!

Concertato on O Radiant Christ Incarnate Word. G-3882. Music by David Chervien and text by Ruth Duck. A hymn concertato for SATB choir, assembly, organ, and optional flute. $1.00. The excellent contemporary text is set to a strong rhythmic tune. The harmonies are decidedly contemporary and interesting. The meter changes from three/four to four/four and adds to the movement of the piece. The choir only sings in harmony on stanzas two. Recommended.

A Child This Day. G-3883. Christmas anthem for unaccompanied SATB voices by Thomas L. Weitzel. Traditional text from William Sandys’ Christmas Carols. $1.10. This piece will surely be a winner with your choir and the assembly. Weitzel’s madrigal-like music and his fine use of imitative choral writing make this piece stand out! Recommended highly.

An Advent Processional. G-4067. Arrangement of the Sorata Caeli, Chant Mode I (Isa. 45:8) by David Hurd. Composed for two-part voices, cantor, assembly, and 15 handbells. $1.10. This piece will set the tone for Advent. The music is well-crafted in the tradition of Hurd’s other chant arrangements. While the choral parts are sung in unison, the handbell parts will need careful rehearsal. Recommended.

Remember, Christians All. G-4148. Advent Carol for SATB choir. Thomas Ravenscroft, ed. by Richard Proulx. 90c. This piece is an example of Tudor choral music. The reserved dance-like quality of the music and the fine bittersweet poetry make this work truly sing. Recommended.

In dulci jubilo. G-4151. A carol by Michael Praetorius; medieval text ed. Richard Proulx. $1.10. This edition is scored for unaccompanied SB voices (alts double the soprano line, while tenors double the bass line). Your choir will really enjoy this setting. The delightful dance-like quality of the piece can be experienced with English or German text. Highly recommended.

Pat Carlin

Organ Recitative

The Washington Organ Book. Compiled by Daniel E. Gawthrop. H. W. Gray/Behrvin, Inc. $10.95. This impressive collection by six Washington area organists-composers (Lawrence Schreiber, Douglas Major, Haig Mardirosian, Russell Woolen, Daniel Gawthrop, and Robert...
Grogan) should indeed challenge other cities to follow suit as is suggested by Daniel Gawthrop in his humorous introduction. Particularly noteworthy are the "Fantasia/Improvisation on CHRIST ISTERSTANDEN" and "Christus Vincit" by Haig Mardrisian and the "Variations on MORNINGSONG" by Robert Grogan. Daniel Gawthrop’s "Roromontage" includes an optional (but very humorous) part for a narrator that would make a wonderful introduction to the organ for young people. A CD recording of this collection, as performed by the composers, is available from Gothic Records, #G-40509.

**Hymn Settings for Organ and Brass**, Walter L. Pelz. Augsburg Fortress. Set 3: Complete Score, No. 11-10433, $9.00; instrumental parts, No. 11-10434, $12.00. Set 4: Complete Score, No. 11-10435, $9.00; instrumental parts, No. 11-10436, $12.00. These wonderfully useful settings for organ and brass are scored for two trumpets and two trombones. The composer tells us that the settings are "designed to accompany congregational singing. The format is flexible so that the accompaniments may be played in any order in consideration of the hymn text." Set 3 contains six hymns for Christmas: "Adeste fideles," "Antioch," "Gloria," "Mendelssohn," "The First Noel," and "Vom Himmel hoch." Set 4 contains six hymns for general use: "Bryn Calfaria," "Consolation," "De signe Dago," "Ein feste Burg," "Italian Hymn," and "Nun danket alle Gott."

**Quatre Alleluias**, Alain Louvier, Theodore Presser, agent. $11.50. M. Louvier won the 1983 "Concours international de composition pour orgue de Saint-Rémy-de-Provence" with this work. He tells us that "these four short pieces, free variations on the Easter Alleluia, can be used in teaching at the intermediate level." He had the nine-stop choir organ at Saint-Rémy-de-Provence in mind, suggesting that these pieces could be registered on a one-manual organ provided with divided stops. The extended aleatoric passages coupled with extremely virtuosic writing indicate that this work lies well beyond the reach of most "intermediate players" with whom this reviewer has been associated.

**Easter Suite: Christ is Arisen**, Robert Lind. Paraclete Press. PPM-08912. $7.00. Mr. Lind has set four well-known tunes associated with Easter: CHRIST IST ERSTANDEN, NOEL NOUVELET, MIT FREUDEN ZART, and O FILII ET FILIAE. The tune figures prominently in each piece in easily recognizable form. While these works break no new ground, they are pleasant and accessible. Not difficult.

James M. Burns

**Videos**

Normally my section of the Reviews column deals with the printed word, but the resources open to liturgists and pastoral musicians are more numerous than those supplied by books alone. Hence, this month, I will look at a remarkable video collection, while Dr. William Tortolano offers us some reviews of books-on-paper.

**Preaching the Just Word**


Preaching the Just Word is a well-known traveling seminar from the Woodstock Theological Center at Georgetown University, Washington, DC, which now numbers more than 1,400 participants. Centering on the work of Walter Burghardt, s.j., and Rev. Ray Kemp of the Archdiocese of Washington, DC, Preaching the Just Word had a substantial effect on the preaching and liturgical sensitivity of those participants. In an effort to expand the influence of this powerful workshop, Father Burghardt and the other leaders have joined forces with Liturgy Training Publications of Chicago and Oblate Media of St. Louis to make five videos. All were made during a workshop session for priests of the Archdiocese of St. Louis. Four of the videos present the four basic talks of the five-day retreat/workshop, and the fifth follows one of the retreatants before, during, and after the retreat week.

I admit that my preferred forms of education are either personal participation in a workshop or the private reading of books; while I do appreciate educational videos and documentaries, my least favorite type of video is one in which the viewer is constrained to watch a talk given by someone else. Thus, I began my review of these videos knowing that they would have to be exceptional to overcome my prejudice against the format.

Now, having looked at them, I must admit my pleasure and surprise that they did indeed overcome my apprehension. The work is very good. The talks are directed to a specific audience: an audience of educated parish ministers, mainly priests, who have some background in the subjects being presented. This forces the presenters to walk that fine line between explaining everything and presuming too much. It is to their credit that they succeed.

The presentation on The Biblical View of Justice is given by Sarah Ann Sharkey, a.s.c., associate professor in the Department of Biblical Studies, Oblate School of Theology, San Antonio, Texas. To understand her presentation one would need only a moderate understanding of biblical history and scriptural structure. She supplies the rest. But what she supplies takes from these biblical texts a wealth of data and thematic development that is outstanding.

Mr. John Carr, Secretary of the Department of Social Development and World Peace for the U.S. Catholic Conference, gives the presentation on Catholic Social Teaching. He is a fine speaker, and his ability to bring his perspective as an involved member of the laity adds an extremely valuable dimension. My expectation that Catholic social teaching would be explained historically, because it so often is, was wrong. He deals with it both thematically and pragmatically, not ignoring the historical aspects.

The Liturgy That Does Justice offers us a presentation by Sister Kathleen Hughes, usc, Professor of Liturgy at the Catholic Theological Union in Chicago and a member of both the International Commission on English in the Liturgy (ICEL) and the advisory board of the Bishops' Committee on the Liturgy of the NCCB. The historical union and yet tension between liturgy and social justice has always made it a most difficult topic for any speaker. I have never seen it presented as well as it is done by Kathleen Hughes working at her absolute best.

Finally Walter Burghardt, s.j., speaks on Preparing the Homily. He is a master teacher whose style has flashes of Anthony Quinn, Walter Cronkite, and even a little of Dave Thomas. The first part of his presentation is an excellent explana-
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Citation of the homily and the second part explores the demands of a homily on justice.

The least valuable of the five videos for me was the Overview, yet it does have the virtue of its function: It puts the entire experience into a good perspective. To me the videos have a pleasant weakness: They are not intended to be sat through like a long meal of many courses; rather, they are to be sipped and lingered over like a delicate liqueur.

As with all videos, the entire series is expensive, but there is some saving if one buys the four main talks at $100.00 with the overview being an additional $30.00. Are they worth the investment? Before that question can be answered, it is necessary to establish how they could be used.

All of the presentations make mention of notes and papers that the participants in the retreat/workshop have before them. These are not provided with the videos but each does have a series of discussion questions included.

This implies, I think correctly, that the value of these presentations rests not only in their content but also in how that content could lead to serious discussions by those who preach and those who listen to preaching. I could easily see a parish staff, a parish liturgy team, a group of priests or deacons, or some other gathering of men and women taking each of these as the starting point for a serious look at both what a homily is intended to be and specifically at how to preach.

W. Thomas Faucher

Books

Elgar: Newman and the Dream of Gerontius

Percy M. Young. 162 pages. Scolar Press; distributed by Ashgate Publishing. $66.95.

Sir Edward Elgar’s setting of Cardinal Newman’s profoundly mystical Catholic poem “The Dream of Gerontius” has always enjoyed immense popularity in England, although Catholics are only about ten percent of the population there. In the United States, performances of this beautiful choral work are infrequent. It is a large-scale work for soloists, chorus, and orchestra that captures the sensitive poetry and spiritual content of one of England’s great con-
verts from the Oxford Movement.

Percy Young spends the first part of this fine study carefully building up to the creation of Elgar's setting of "The Dream" in 1900. In creating his setting, Elgar had to make frequent textual changes and do musical rewriting so that it would be acceptable to intolerant audiences.

Young begins his perceptive and readable study with the emergence of Catholic music in the various foreign embassies, in particular that of the Portuguese, in late eighteenth-century England. These embassies had high standards and attracted fine musicians. Among the early Catholic musicians associated with the embassy chapels (and some outside the chapels) were Samuel Webbe, composer of glee and madrigals, Vincent Novell, founder of the famous publishing company, and Thomas Arne, composer of music to Shakespearean plays.

Young has provided an engaging and well-written book. One wishes that the poem could have been included. It is not particularly long, and many readers might have enjoyed the mysticism and spirituality of the work. Nevertheless, Young has produced a book to be highly recommended and one that fills very well the need for examination of a long-neglected era.

French Organ Music from the Revolution to Franck and Widor


This is a fine collection of eleven essays and critical studies by distinguished scholars and performers reflecting on the work of some of the best composers of this epoch. The writers deal with repertoire and performance practices as well as with organ building. Starting with the wholesale destruction of many great organs during the French Revolution, the stories systematically tell of the revival, resurrection, and then full flowering of organs, organ music, and a way of life engendered by this instrument.

The book contains well-written articles, all readable and informative. Fortunately, the authors avoid partisan and esoteric critical positions and try to make the music and its sounds come alive. The first of four sections begins with the French Revolution and continues to include the work of Franck and its Belgian roots. Franck is often considered the father figure of nineteenth- and twentieth-century organ music. In this study many of his texts and music are discussed.

Two particularly fine sections follow containing studies on issues in the performance of Franck's music by the well-known artists Marie-Louise Jackquet-Langlais and Daniel Roth. In the final section, Widor and his contemporaries are described.

This is a fine book that many organists will want to read slowly and carefully. It will earn its well-deserved place in their organ music reference library.

William Tortolano

About Reviewers

Mr. James M. Burns is director of music and liturgy at the Church of St. Mary of the Assumption, Hockessin, DE, and music consultant for the Carmelite Monastery in Baltimore, MD.

Dr. Patrick Carlin is director of music ministries at the Cathedral of the Sacred Heart, Richmond, VA.

Rev. W. Thomas Faucher, a priest of the Diocese of Boise, ID, currently working in the Diocese of Baker, OR, is book review editor for Pastoral Music and Notebook.

Mr. Charles Gardner is a pastoral musician and director of the Office of Worship of the Archdiocese of Indianapolis, IN.

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

Publishers

Ashgate Publishing Co., Old Post Road, Brookfield, VT 05036. (802) 276-3162.

Augsburg-Fortress Publishers, 426 S. Fifth Street, PO Box 1209, Minneapolis, MN 55440. (800) 328-4648.

H. W. Gray/Belwin—see Warner Bros.

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

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

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

Paraclete Press, PO Box 1568, Orleans, MA 02653. (800) 451-5006.

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

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University of Rochester Press, Rochester, NY.

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

Position Available

CALIFORNIA

Director of Music/Liturgy. St. Paul Newman Center, 1572 E. Barstow Avenue, Fresno, CA 93710. Full-time position available July 1st for parish of 1,000+ families and students. Responsibilities include working with Worship Committee to plan and direct all liturgical activities, coordinate, and assist organist and choir director. Requires accomplished keyboard and vocal skills, experience planning contemporary Catholic worship. Salary commensurate with qualifications. Send résumé to Search Committee at above address. HLP-4644.

FLORIDA

Music Directors/Organists. The Diocese of St. Petersburg, FL, has several openings for full- or part-time music directors/organists. Send résumé to Music Committee, 5124 Gateway Drive, Tampa, FL 33615. HLP-4655.

MUSIC TEACHER. Christ the King Catholic School, 6822 Larkin Road, Jacksonville, FL 32211. Catholic school/parish seeks full-time music teacher for elementary school (Pre-K—8) who will also serve as assistant organist and work with Director of Music. Salary commensurate with qualifications and experience. Send résumé to Mrs. Janet Morton, Principal, at the above address. HLP-4656.

DIRECTOR OF MUSIC. San Isidro Catholic Church, 2310 Martin Luther King Boulevard, Pompano Beach, FL 33069. Catholic charismatic parish seeks Spirit-filled Music Director. Choral and instrumental skills and experience necessary to develop contemporary praise and worship groups for weekend liturgies, youth meetings, revivals, liturgical seasons, and annual Healing Crusade. Fax résumé to Fr. Ricardo Castellanos: fax# (954) 972-3607. HLP-4634.

DIRECTOR OF MUSIC MINISTRIES. Our Lady of Light Catholic Community, 19680 Cypress View Road, Fort Myers, FL 33921. Full-time position requires basic training in Roman Catholic liturgy, proficiency in organ, vocal/choral performance skills, bachelor’s or master’s degree in music. Salary commensurate with education and experience. Send résumé to Fr. Thomas Hopkins, OSFO, Pastor, at the above address. HLP-4642.

DIRECTOR OF MUSIC AND LITURGY. Sacred Heart Catholic Church, 8001 46th Street, N. Pinellas Park, FL 34665. Fax (813) 541-2073. Full-time position for experienced organist/choral director. Requires proficiency in vocal/keyboard/directing/traditional Catholic liturgy. Responsibilities include directing adult/children’s choirs, planning liturgical music for parish and parochial school. Salary commensurate with experience/education. Excellent benefits. Fax/send résumé to Search Committee at above address. HLP-4652.

ILLINOIS

DIRECTOR OF MUSIC. Our Lady of Victory, 5212 W. Agatite, Chicago, IL 60630. Full-time position to provide leadership in the planning, execution, and celebration of all music for parish liturgies. Requires directing/keyboard/vocal skills, knowledge of Catholic theology and liturgical norms, and experience in working with volunteers. Send résumé to Deacon Thomas Hardigan at the above address. HLP-4657.

DIRECTOR OF MUSIC MINISTRIES. St. John of the Cross Church, 4920 Caroline Avenue, Western Springs, IL 60558. Full-time position in 3,000-family parish. Responsibilities: music planning, directing adult/children’s choirs, training cantors, supervising music staff/instrumentalists, and consulting for weddings/funerals. Requires BA music, directing/vocal/administrative/liturgy planning proficiency with 3 years experience. Competitive salary/benefits. Send résumé to Music Search Committee at above address. HLP-4649.

LITURGICAL MINISTER. Immaculate Conception Parish, 117 East Madison, Columbia, IL 62236. (618) 281-5105. Position in this 1,500-household parish responsible for coordinating liturgies and liturgy committee in team ministry setting. Requires knowledge of liturgical theology, keyboard, and choral directing skills. Salary/benefits negotiable. Send résumé to Fr. Jon O’Guinn at the above address. HLP-4639.

INDIANA

MUSIC DIRECTOR/ORGANIST. St. John the Baptist Catholic Church, 3526 St. John Way, South Bend, IN 46628. Full-time position in 800-family parish requires organ, vocal, and choral directing skills.
for 3 weekend liturgies, weddings, funerals, adult choir, instrumentalists, and cantors. Salary $20,000-$25,000, plus health and pension benefits. Send résumé to Search Committee at above address. HLP-4643.

MARYLAND

**Director of Music/Liturgy.** St. Elizabeth Catholic Church, 917 Montrose Road, Rockville, MD 20852. Fax: (301) 881-3068. Full-time position available 7/1/96 for 1,000-family parish. Responsibilities include directing adult and children's choirs, cantors, other liturgical ministers, and planning liturgies with Liturgy Committee. Requires keyboard/directing/vocal skills, knowledge of Catholic liturgy. Fax résumé to Fr. Jack Macfarlane at the above fax number. HLP-4646.

MASSACHUSETTS

**Campus Ministry: Coordinator of Liturgy and Music.** Merrimack College, Office of Human Resources, 315 Turnpike Street, North Andover, MA 01845. Full-time, ten-month position requires advanced degree in theology/concentration in liturgy or related experience. Responsible for coordination of worship committee, liturgy planning, education/supervision of liturgical and music ministers. Send cover letter/résumé to above address. HLP-4633.

MICHIGAN


NEVADA

**Director of Music/Liturgy.** St. Thomas More, 130 No. Pecos Road, Henderson, NV 89014. Fax: (702) 361-7784. Full-time position for innovative person with strong background in liturgy and ability to collaborate. Requires keyboard/choral skills. Responsible for coordinating liturgy committee, music for weekend liturgies, and liturgical ministers. Degree/experience preferred. Competitive salary/benefits. Send/fax résumé to Fr. Dan Nolan, CSV, at above address. HLP-4658.

NEW YORK

**Director of Music/Organist.** St. Raphael Church, 600 Newbridge Road, East Meadow, NY 11554. (516) 785-0236. Full-time position in 6,000-family parish. Responsibilities include planning/directing music for weekend and special liturgies, weddings, and funerals. Requires keyboard/directing skills, knowledge of liturgy, and interpersonal skills.

Compensation/benefits commensurate with experience. Send résumé/three letters of recommendation to Fr. Tom Haggerty, Pastor, at above address. HLP-4653.

NORTH CAROLINA

**Music Minister.** Our Lady of Lourdes, 2718 Overbrook Drive, Raleigh, NC 27608. Full-time in 1,400-family parish. Duties include playing the organ, liturgy planning, training cantors, directing adult and children's choir. Requires BA in music, keyboard/vocal/directing skills. Salary: $30,000 (weddings extra). Send résumé to Search Committee at above address. HLP-4653.

OHIO

**Director of Liturgical Music.** St. Michael Church, 1144 spinner Avenue, Cincinnati, OH 45241. Full-time position, Wicks pipe organ, 5 ranks. Responsibilities include directing three choirs—two adult and one children's—helping to plan/minister at liturgies, budget development. Requires strong keyboard, choral skills, knowledge of Vatican II Catholic liturgy. Salary range: $26,000-$36,000. Diocesan benefits. Send résumé/three references to Music Search Committee at above address. HLP-4635.

**Music Director.** Church of the Resurrection, 6300 E. Dublin-Granville Road, New Albany, OH 43054-9714. (614) 855-1400; fax (614) 855-0779. Part-time position with potential for full-time. Responsibilities include keyboard for Saturday liturgy, directing choir(s) at 2 Sunday liturgies, holy day liturgies. Requires knowledge of organ/piano music, familiarity with Roman Catholic liturgy, organization/communication skills. Salary negotiable. Send résumé to Fr. Jerry Rodenfels at above address. HLP-4641.

**Director of Music.** Holy Trinity Parish, 116 Main Street, Coldwater, OH 43828. (419) 687-4802. Full-time position for a 1,600-parish family. Prospective candidates should possess strong keyboard skills (organ/piano) and choral directing/cantor training abilities. Salary commensurate with education and experience. Send résumé to Fr. Ronald H. Wilker at the above address. HLP-4659.

PENNSYLVANIA

**Organist.** Nativity BVM Catholic Pastoral Music • June-July 1996
Church, 30 East Franklin Street, Media, PA 19063. (610) 566-0185. Responsibilities include playing for three Sunday Masses throughout the year and one rehearsal on Thursday evenings September through May. Two-manual Romance pipe organ. Salary $8,400 plus. Contact Fr. DiMaria at the above address or telephone. HLP-4640.

**South Carolina**


**North Dakota**

Director of Music. The Cathedral of Our Lady of Perpetual Help, 520 Cathedral Drive, Rapid City, SD 57701. (605) 342-0507. Full-time position to direct music, choirs for parish and diocesan liturgies. Requires full competence in organ, choir direction, cantor training, and thorough understanding of liturgical documents, use of music in liturgy. Salary negotiable. Send résumé to Rev. Peter B. Wilke, Cathedral Pastor, at above address. HLP-4636.

**Texas**

Director of Liturgy. St. Maria Goretti Church, 1200 S. Davis Drive, Arlington, TX 76013-2399. Full-time position requires administrative, organizational, and communication skills to plan liturgies and train liturgical ministers. Prefer background in music, MA in liturgy, but not necessary if experience comparable. Send résumé, salary history, references to Liturgy Search Committee at above address. HLP-4648.

**West Virginia**

Music Director. Wheeling Jesuit College, Wheeling, WV 26003. (304) 243-2385. Energetic young adult needed to oversee one to four student choirs in exchange for room, board, stipend, and graduate classes in MA theology program. Fantastic opportunity to develop people management skills. Piano and guitar major instruments used. Contact Michael Galligan-Stierle, PhD, Director of Campus Ministry, at the above address. HLP-4612.

**Position Wanted**

Director of Music/Liturgy. Musician/liturigst looking to relocate to the Milwaukee, Appleton, Oshkosh or surrounding area. BS in music education, certification in liturgy planning. 25 years experience includes teaching (6 years as elementary music education teacher), proficiency in organ/piano/handbell/choir directing. Sensitive to varying parish music/liturgical needs. For information, please call (906) 475-7722. HLP-4651.

Music Minister. Diane Altizer, 2228 Westover Avenue, Roanoke, VA 24015. (540) 982-8677. Deealta@att.com. Musician seeking full-time position (southern Maryland to South Carolina, including Tennessee). BM in piano performance/organ minor; MA in music. Currently Associate Music Minister, staff accompanist/vocal coach at Hollins College. For résumé, reference, please contact Diane Altizer at one of the above addresses. HLP-4638.

**Miscellaneous**

ORGAN LESSONS ON VIDEOCASSSETTE. Part I: Manual and Pedal Technique, 32 minutes, $29.95. Part II: Registration, 56 minutes, $29.95. New Release: Part III: Hymn Accompaniment, 85 minutes, $29.95. Write: ALLENORGANCO., PO Box 36, Macungie, PA 18062-0036. Check, money order, or Visa/Mastercard; or phone (610) 966-2202. HLP-4152.

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Wanted. Copies of *Worship II* for the congregation. Our small, rural parish is in need of supplementary books. Any used, cared-for copies are welcome. We will gladly pay shipping costs. Please call (513) 462-8971. HLP-4650.

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See the order form in this issue, page 4.
In addition to the NPM Conventions, Summer Schools, and Institutes (see NPM Calendar, page 44), we are pleased to announce the following summer events and educational opportunities.

ALBERTA

EDMONTON
July 2-26

CALIFORNIA

BERKELEY
July 29-August 2
Sacred Dance Guild National Festival '96: "Dance as a Journey through Life." Place: Pacific School of Religion. (800) 999-0528.

ILLINOIS

KANKAKEE
June 27-30

INDIANA

INDIANAPOLIS
August 17-20
Form/Reform Conference on Environment - Pastoral Music • June-July 1996

KANSAS

CONCORDIA
August 11-24

MASSACHUSETTS

BOSTON
July 5-8
Chorus America’s Nineteenth Annual Conference. Sessions for administrators, artistic directors, and trustees of professional and volunteer choruses; special emphasis on youth and education; performances by the Handel and Haydn Society. Place: Swissôtel. Contact: Chorus America, 1811 Chestnut Street, Suite 401, Philadelphia, PA 19103. Phone: (215) 563-2430; fax: (215) 563-2431; e-mail: chorusam@libertynet.org.

MINNESOTA

COLLEGEVILLE
June 10-12

COLLEGEVILLE
June 30-August 9
Week-long (4-5 day) Collegeville Pastoral Institute Workshops. Topics include the ministry of lay presider; cantor intensive workshop; Gregorian Chant in the parish; liturgy in a formative environment, the responsorial psalm, more. Presenters include Patrick Malloy, Diana Kodner, J. Michael Thompson, Joyce Zimmerman, CPPS, Irene Nowell, OSB, others. Contact: Collegeville Pastoral Institute, PO Box 7500, Collegeville, MN 56321-7500. Phone: (800) 436-8431; fax: (800) 445-5899.

NORTHEAST

July 15-19
St. Olaf Conference on Theology/St. Olaf Conference on Music: Luther for the Twenty-First Century. Presenters for the Music Conference include Robert Scholz, Anton Armstrong, Helen Kemp, Cora Scholz, John
Ferguson, others. Contact: Office of Church Relations, St. Olaf College, 1520 St. Olaf Avenue, Northfield, MN 55057-1098. Phone: (507) 646-3842; fax: (507) 646-3921; e-mail: gorderj@stolaf.edu.

NEW JERSEY

PRINCETON
June 21-August 9
Westminster Choir College workshops and short sessions, and programs for high school and middle school musicians. Topics range from Gregorian Chant through choral conducting to music education for the next millennium. Contact: Office of Continuing Education, Westminster Choir College of Rider University, 101 Walnut Lane, Princeton, NJ 08540-3899. (609) 924-7416, ext. 227.

WEST END
June 23-July 26
Ninth Annual Summer Institute for Priests: 5 one-week sessions with multiple tracks. Liturgical focuses include preaching, presidial presidency, priesthood and Scripture, more. Presenters include Walter Burghardt, sj, Avery Dulles, sj, Bishop Daniel Buechlein, ose, Roland Murphy, o. CARM, Eugene La Verdiere, ed, Edward Cardinal Cassidy, Joseph Champlin, others. Contact: National Institute for Clergy Formation, Attn. Msgr. Andrew Cusack, Seton Hall University, South Orange, NJ 07079. Phone: (201) 761-9739; fax: (201) 275-2382.

NEW YORK

NEW YORK
July 7-11
AGO Centennial Convention. Headquarters: New York Marriott Marquis Hotel. Contact: Jeremy Clayre, Registrar, PO Box 600, Planetarium Station, New York, NY 10024-0600. Information/voice mail: (202) 955-9696.

ROCHESTER
June 24-July 19
Eastman School of Music Short Sessions. June 24-28 (beginning) and July 1-5 (advanced): Institute in MIDI and Synthesizer in the Music Classroom (Scott Emmons). July 8-19: Advanced Choral Conducting (William Weiner). Contact: Summer Session, Dept. SS1, Eastman School of Music, 26 Gibbs Street, Rochester, NY 14604. (800) 873-2657.

PENNSECYLVANIA

NEW WILMINGTON
July 7-12

SESSIONS

 sessions at University of the South, Sewanee, and at DuBose Conference Center, Monticello. Contact: Bruce Smedley, Registrar, 22 South Reese Street, Memphis, TN 38111-4606. (901) 327-7801.

VERMONT

COLCHESTER
June 24-August 2
Two-week, three-week, and six-week sessions in systematic theology, Scripture, liturgy, religious education, pastoral ministry, spirituality. Place: St. Michael's College. Contact: St. Michael's College, Winookski Park, VT 05404.

WISCONSIN

HALES CORNERS
July 29-August 2

TENNESSEE

SEWANEE
July 15-21
Fifty-Sixth Annual Sewanee Church Music Conference. Presenters include Bruce Neswick, Dean Guy Lytle, Donald Pearson, Dean Charles Kibbinger, Marcia de Bary, others.

Please send information for Calendar to: Rev. Lawrence Hetman, C.P.P.S., Rensselaer Program of Church Music and Liturgy, Saint Joseph's College, PO Box 815, Rensselaer, IN 47978. Fax: (219) 866-6100.

Pastoral Music • June-July 1996
Jewish Music CDs

Transcontinental Music Publications/New Jewish Music Press has released a five-CD set of music for the High Holidays (Rosh Hashanah and Yom Kippur) titled Yamim Noraim (Days of Awe). The collection was recorded in the chapel of Hebrew Union College-Jewish Institute of Religion with a mixed choir of cantorial students, the solo performances of eight outstanding cantors, and the accompaniment of organ, flute, and cello. Samuel Adler conducted. Yamim Noraim is available from Transcontinental Music, 838 Fifth Avenue, New York, NY 10021. Phone: (212) 650-4101; fax: (212) 650-4109. The five-disc set costs $90; a highlights version is also available on a single CD and on tape. A two-volume printed collection of the music, edited by Dr. Adler, is also available.

Sound and Spirit

WGBH Radio in Boston, working with Public Radio International (PRI), is producing a year-long series of programs, to be broadcast on public radio stations nationwide, on spiritual life and the music that accompanies it. The first sixty-minute segment in the Sound and Spirit series aired in April. Topics to be explored include the sound of sacred spaces, Shaker music, the use of music in healing, music for weddings, and so on. The music used in the programs draws on sources as diverse as the chants of Baka forest pygmies, Moroccan Gnawaat trance music, the compositions of Hildegard von Bingen, and the works of Benjamin Britten.

Allen’s Fifth Generation

The fifth generation of Allen Organs to use digital sampling (MDS) is being introduced this year to celebrate twenty-five years of the use of this technology. The “Silver Anniversary” models feature walnut consoles with oak highlights.

and decorative molding. In the past twenty-five years, Allen has installed approximately 40,000 digital organs throughout the world. For more information, contact Allen Organ Company, PO Box 36, Macungie, PA 18062-0036. (610) 966-2202.

CueTime from Yamaha

Yamaha Corporation of America has introduced a new software program (CueTime) designed to control sequencer tempo, especially by working through Yamaha’s new Clavinova digital pianos (CVP-69, -69, -79, and -89). The software is currently available for four music collections, including Sacred Favorites (with selections such as “Amazing Grace” and “Holy, Holy, Holy”). For additional information, contact Yamaha Corporation of America, PO Box 6600, Buena Park, CA 90622-6600. (714) 522-9011.

Feeling Like Mr. Holland . . . before the Concert?

Many music educators—even those working in Catholic schools—know what Mr. Holland went through: the sense of discouragement, the feeling that music’s contribution to education and to other parts of the school curriculum is unappreciated by school administrators and grade-level teachers; the insecurity at budget time; the knowledge that music and the other arts are considered “expendable.”

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Pastoral Music • June-July 1996
Actual News Item:

A parish in New Jersey has decided to allow girls to serve at the altar, on the condition that they wear veils when they serve.

In an announcement that took most Catholics in the area by surprise, the Diocese of Erewan today described a new policy concerning vesture of and placement for liturgical ministers. Citing recent experiments in a New Jersey parish, diocesan officials said that young women who serve as liturgical assistants during Mass must be veiled in the Muslim manner, that is, the veil (blue, of course) must cover not only their hair, but their nose and mouth as well. This new practice, according to the officials, will help the girls to maintain a becoming modesty about their appearance and their carriage when they minister in public.

In an effort to remain inclusive, the diocese also issued a new dress code for boys who serve during Mass: They will be required to wear blinder as a way of discouraging distraction and inattentiveness at the liturgy.

Further requirements affect the clergy and adult lay ministers. Friests and deacons will wear black zucchetos (skull-caps) to cover their tonsure (a shaved spot on the crown of the head)—the tonsure has been reinstated by Bishop Eristhile of Erewan not only as a symbolic step toward ordained ministry but also as a symbol of that ministry to be maintained at all times as a reminder of the needed modesty of the clergy. Lay ministers (lescents, cantors) must perform their public ministry from behind a grille, although the grille will be so designed that the cantor’s arm may be visible when it is time to gesture for the rest of the assembly to join in sung worship. Communion ministers (men and women) will continue to wear “civilian” dress, the bishop advised, but they will no longer be allowed to bend over in order to give communion, lest the women in bending provide a distraction to men, and the men in bending be distracted. Therefore, no one below five feet in height will, henceforward, be allowed to receive communion in the Diocese of Erewan.

Quote from a recent homily:

Back when there was range war between shepherders and cattle ranchers in the American West, this parable of the Good Shepherd might have been told a little differently, for the benefit of the ranchers. It might have described Jesus as the Good Cowboy, rounding up the steers for the night and putting them in the corral.

My brothers and sisters, as you know, steeped though you are in well-nigh invincible ignorance, many of the images in the Bible come from a time that was more pastoral than ours, when people actually saw sheep in the fields outside their towns, or when they were more familiar than we with the seasons of planting, growing, and harvest. Ours, by the grace and wisdom of God, is a somewhat different time, and so, to understand fully the message of the Scriptures, it may be necessary to put our own pitiful efforts toward “updating” the images that we have heard proclaimed in today’s readings.

Therefore, let us picture our Lord not as a humble carpenter in Nazareth but rather, let us say, as a computer programmer, familiar with his craft, ready at the drop of an e-mail message to assist all those in need, prepared even to translate computer jargon for the poorly informed, such as yourselves, my brothers and sisters.

Let us think of heaven not as a royal court, since we are these days so very familiar with the peccadillos of at least the British royal family, and references to royalty might summon up in our sinful imaginations some distracting thoughts. Rather, let us think of the wholesome picture of an orphanage, as suggested so recently by members of the Congress, into which we, as children turned out motherless and fatherless into the cold world, are welcomed home by the kindly, though stern, administrator of the orphanage. There we are given a warm bed and simple though nourishing food, and the guidance of the orphanage staff, represented most appropriately by myself and the other clergy of this diocese.

Finally, let us re-consider the early church. The Scriptures, as we have received them, paint what is undoubtedly a somewhat distorted image of life among the early Christians, suggesting that there were conflicts between (among others) St. Peter, St. James of Jerusalem, St. Paul, St. Mark, and St. Barnabas. Nothing, of course, could be further from the truth. Therefore, let us picture those saintly folk not as persons, not as humans such as ourselves, with all those sinful tendencies toward self-aggrandizement and confusion about the very truth of our holy faith, but as bytes of information, each as simple as “yes” and “no,” each adding its piece of information to the overall truth of the faith, building up a complete file that has nothing about it of exaggeration or emotion, but only the pure light of electronic information. Then, it becomes clear, any failure to understand the unvarnished truth as taught by holy church comes, not from the source, but from our accessing of the file of the faith, as it were. It is we, poor sinners that we are, who have corrupted the file, who have failed to access it properly, who need to turn to the sacrament of penance in order to be re-programmed. For we, in our unwonted ignorance, brothers and sisters, have allowed garbage in, to corrupt the intention of God, the One Programmer, and so it is no surprise that our output is garbage as well. Save Document. Exit.
Choosing a Mass guide can be tough. There are many things to weigh including determining the quantity you need, choosing the best format to order, and finding a quality guide you can depend on for years to come—while staying within your budget. It’s a hard decision to make and you may change your mind many times before and after you’ve ordered. Unfortunately if you are bound by a contract, you don’t have the luxury to change your mind.

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