Regional Conventions 1996

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The moment of epiclesis is like that, too. In our daily experience there are moments when the serendipitous takes over and we are moved in a special way. Don Neuman, quoting Joseph Gelineau at the Denver Convention, reminded us of the freedom required for good liturgy when he referred to the “moment of epiclesis” that might occur in any given liturgy. Gelineau was referring to a moment where, regardless of how well planned or carefully prepared a liturgy may have been, if one pays close attention, one might notice a moment when the Holy Spirit clearly takes over and manifests its irrefutable presence in the midst of the liturgical rites.

In this issue, we present five presentations from our Regional Conventions. Each of us who attended one of this year’s Conventions had our own “moments of epiclesis” during the gatherings. Certainly, anyone who attended the recognition of Gelineau with the “Jubilate Deo” award, the highest award that NPM offers, felt in the standing ovation a “moment of epiclesis.” His inspiring words in this issue will bring back that moment.

And there were other moments like that in other places. In Milwaukee, Sr. Carol Perry wonderfully confronted our “time of doubt and uncertainty” with the clear biblical answer—“there have been times like this before”—and then proceeded to open the Jewish Scriptures to us. In Cleveland, Bishop Ken Untener sat down at the piano and played a few tunes for us. His golf story which ends with the wonderful symbolic point, “When you pray, pray,” still lives on in me. His practical advice to name the open-ended hymns and the self-contained hymns when we are selecting verses to be sung provided a way to understand and choose among the various forms of hymns that we use.

And there was Don Neumann in Denver speaking about the dormition of the Church (what a metaphor!), calling us to recognize that the dispositions of most Catholics have not changed as a result of the renewal, that there is a lack of imagination in our celebrations, yet inviting us to seek the “moment of epiclesis” and to submit to the sequence of formation, ritualization, and post-ritual reflection with trust.

And then, do you remember in Stamford, Michael Jonas unfolding Psalm 122, and singing the Gelineau melody with Gelineau present, unpacking “We shall go up with joy” to reveal the depths of our theme “From Common Ground to Holy Ground”? I was in awe. And Don Salters calling us back to the basic task of working for ecumenical dialogue. He used an expression borrowed from Alice Parker to name our common ground: a love and respect for the text; an understanding of its basic relation to music making (an understanding that the music is not on the score), and a love and respect for the people who make music.

And that brings us to Gelineau’s three-stranded rope: music, liturgy, and the pastoral, or, as he more profoundly put it: Hymnos, Logos, and Agape.

This issue only reports the words from the four Regional Conventions, and at that, due to the limits of this issue, only some of the words that were spoken by the 3,800 members who attended. If you were not there, I hope that this issue gives you a glimpse of what went on. If you attended, I hope that it sparks a memory of your “moment of epiclesis,” so vital to our work as pastoral musicians.

I look forward to seeing all of you at our 1997 National Convention, “Sing the God of Justice Who Knows No Favorites,” in Indianapolis, IN, July 8 to 12. Begin making your plans today. This Circle of Friends continues to grow; a “moment of epiclesis” awaits.

VCF
PASTORAL MUSIC

December-January 1997
Volume 21:2

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High, Low, & Broad Catholic?

Back in the olden days of my youth, in the southern city where I grew up, there was a slang way of referring to and differentiating among our town's many Episcopal churches. We all knew there were two "kinds" of Episcopal churches: the high Episcopal church and the low Episcopal church. (The term "politically correct" had not been invented yet, so we were naive, innocent, and worry free using such terms.) High church meant that a church's liturgies most closely resembled the Catholic ones (pre-Vatican II), and the term low church meant that a church's services were more like other Protestant denominations in our city, mainly Baptist and Methodist (there were very few Lutherans in our city). Admittedly, this was slang, but it did aptly describe for us the differences in the two types of churches.

The letter from John Edelmann of Franklin, Ohio (August-September 1996 Pastoral Music) reminded me of those old terms and [made me think] how easily they could be applied to post-Vatican II Catholic churches. Trouble is, besides the question of whether this could be construed as politically incorrect, the Catholic Church, being the universal Church that it is, keeps insisting that there must be a universal music style, too.

We church musicians and liturgy preparers have mixed our musical metaphors in every liturgy, trying to please everyone at least part of the time. Ideally, this [practice] broadens our assembly's catalogue of what is considered by them to be worshipful but, often, less than the ideal is achieved. At best, some people become more tolerant of diversity, but they never embrace different genres. The variety never really moves them to prayer or enables them to encounter the divine. And, sometimes, even a spirit of tolerance is not achieved. Rather, the variations in musical styles are only irritants to some worshipers on both sides of the musical preference aisle.

As so many articles in the August-September issue of Pastoral Music discussed, the definition of beauty is elusive; the definition of sacred music is equally elusive. It is possible that each individual has an ongoing experience of defining these two terms. The terms may be as variable as to differ not only from person to person, but also with one individual at different stages of life.

On a practical level, we all admit that some music is more complex than others. Without a proper foundation of music education, complex music cannot speak to individuals even on a secular level. Without good solid music education, individuals are even less able to make a mental leap from complex music as merely music to complex music as beautiful to complex music as reflective of the divine beauty. Doesn't this have something to do with neural pathways in the brain? People like the familiar. If little neural pathways are in place from childhood, then musical elements entering the brain skip happily along these pre-paved pathways. The person listening to music for which there are these [pre-existing] neural pathways has a pleasant experience and concludes that [this] is indeed "good" music. If there are no little pathways in the brain, the person has a less than pleasant experi-

The sound of a whole entire church filled with musicians blew me away! I cried through the whole entrance rite at Mass.

A Convention Delegate

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ence and perceives this music as disturbing or even annoying rather than prayerful, upliftting, and beautiful.

Which brings me back to the high church/low church idea. Could we as a church agree to designate some parishes as “high” and some as “low”? (If a parish has successfully incorporated all styles, they could be left happily alone. Or could we pick some other, more acceptable words that differentiate the liturgical styles of assemblies? . . . Then people could choose to join a parish in a style to their liking that would truly move them closer to God.

After all, are we not primarily church musicians rather than music educators? Are we to attempt to redefine beauty for our assemblies? If so, to whose standard? Even though some people are calling for direction and standard setting by some official church body, will definitions and rubrics really change how our liturgical music is perceived by the individual worshiper without tedious reeducation? As the Constitution on the Sacred Liturgy says, the music must service the liturgy. And we have all been to enough workshops to know that the liturgy is the work of the people worshiping . . .

Carolyn Sternowski
Marion, IA

After Three Weeks in the Pews

Greetings from western New York. I would just like to say thanks again for having selected me as the ’96 NPM Scholarship recipient. I began studies at Eastman this fall, pursuing my D.M.A. in organ. My intention was to take a few months off from music ministry until I could get a handle on the doctoral program at Eastman, but after spending 3 weeks in the pews of the congregation, I really felt the need to actively participate in the liturgy. So I accepted a position at Holy Cross Catholic Parish. Nice organ, too.

Until the next convention, best wishes.
Jenny Pascual
Rochester, NY

Heartening Return

It was so heartening to read Mary Beth Bennett’s article (“NPM Musicians Lead Organization to New Heights,” The American Organist 30:9 (September 1996) 56-71 on the movement to bring back not only organ and choral music for the Roman Catholic Church, but also, and as important, high quality music to the Church. This has been long in coming and, hopefully, will bring a new professionalism, an effort which has been so badly neglected since Vatican II, to the Church.

It is heartening to find others within the Church are working to replace “relevance” and “immediate pop culture” with non-compromising levels of artistic music which the Church so fully deserves.

Many of us Roman Catholic musicians abdicated NPM due to its early endeavors with “relevance.” Now, thank God, those who stayed with NPM are having a positive influence. May God bless those of you who are striving for this type of change “within.” Quite possibly, in the near future, I can also again be a part of your group in addition to my strong support of and involvement with the American Guild of Organists.

James P. Conley
Valcourt, NY

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.

Pastoral Music • December-January 1997
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<td>PS9671</td>
<td>C-11 Clergy as Presider - Rev. Virgil C. Funk</td>
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<td>D-5 Make the Psalms Come Alive in the Parish - Michael Prendergast</td>
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<td>E-3 Sacraments, Shape and Theology - Rev. Don Neumann</td>
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<td>F-1 The Liturgy of the Hours: Celebrations of Communal Prayer in Cathedral, Parish and Domestic Church - Michael Prendergast</td>
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**Stamford, Connecticut**

*From Common Ground to Holy Ground - August 21-24*

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PS6000C
Convention 1997

Sing the God of Justice
Who Knows No Favorites
Indianapolis, Indiana
July 8-12, 1997

Mark your calendars now. This year’s National Convention will be the largest meeting of musicians that NPM has ever held. The theme explores three “ justices”: Biblical Justice, Liturgical Justice, and Social Justice.

The justice of God is revealed in the covenant; it is the people’s source of expectation that God will be faithful to that covenant. God’s justice means a divine reward for those who remain faithful to God; it also means divine punishment for those who do not. The prayer we offer to the God of justice is an intercession that God will act on our behalf if we are faithful and equally on our behalf toward those who are not faithful to the covenant. These three aspects of divine justice will be celebrated in talks and presentations, celebrations and festivals, breakout sessions and, most importantly, in member-to-member conversations when we gather in Indianapolis.

The Convention opens with Expo Day, featuring an exposition by more than 150 different music industry representatives demonstrating everything from sixteenth-century music repertoire to the latest computer music composer programs, from studies on ninth-century Gregorian chant to new plainsong written this year.

The grand opening celebration includes both a welcome by our hosts, the NPM Chapter in Indianapolis, and, later that day, a festive multimedia presentation orchestrated by Frank Brownstead and artists from Los Angeles. This will be one opening day you won’t want to miss.

Major sessions include presentations by Raymond Kemp on social justice, Robert Duggan on liturgical justice, and Sr. Carol Perry on biblical justice. Kemp is a member of the Preaching the Just Word Institute; Duggan is a pastor and lecturer on conversion for the North American Forum on the Catechumenate, and Sr. Carol Perry is the presenter who got a standing ovation in Milwaukee this year (see her article in this issue). And the Convention concludes with Dan Berrigan, S.J., a social activist from the ’60s teaming up with Tom Conry in a Closing Event that will certainly be worth staying for.

The Institutes offered during this Convention include one by Paul Salamunovich on conducting choir members—a set of presentations similar to those he did for the DMMD members in St. Louis, only this time the Institute is open to everyone. The Handbell Institute with Jean McLaughlin, oversubscribed last year, will be repeated. For music educators there will be a brief Institute on World Music with Sue Williamson. For the members of DMMD, Ed Foley will provide an advanced course in liturgy.

The Standing Committees of the NPM Interest Sections have begun to take a larger role in planning the Convention for their constituencies: Dynamic and challenging series have been prepared for Choir Directors, Cantors, Ensemble Musicians, Chant, Organists, Children’s Choir Directors, Liturgists, Hispanic Musicians, those serving African American Parishes, Music Educators, and Youth.

In addition, Bishop Joseph Sullivan, active in the U.S. Bishops’ social ministry work, will present the bishops’ wide range of teachings about social justice; Gabe Huck and Melissa Nuesbaum will present a dynamic program on liturgical justice. Special presentations are being designed for chant programs; they will treat new chant, plainsong, and English chant as well as Gregorian chant. Special history of music programs dealing with the Missa Papae Marcelli, Mozart’s Requiem, the Oxford Movement and the Geneva Psalter, the “Snowbird Statement” and paradigms for Catholic Church music will challenge the best musicians.

And Cardinal Bernardin’s call for

<table>
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<th>1996 Regional Conventions Overall Evaluation</th>
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<tr>
<td>(Percentages have been rounded off. Total = average rating on scale of 5 to 1)</td>
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<td>Convention</td>
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Patrician Journeys, Inc.
Custom Designed Music Tours

MILLENNIUM

Holy Year/Oberammergau
2000

Two of the world's greatest religious events are less than four years away. The observance of the Millennium Holy Year in Rome and the Passion Play at Oberammergau both take place in the year 2000.

Although there is still some time before the events, demand for attendance is already great.

PATRICIAN JOURNEYS is now taking advanced reservations. We urge anyone interested in a Choir or Parish pilgrimage to book with us now and avoid disappointment later.

800-344-1443
Common Ground will be heard. We will offer a five-part series to develop a response from pastoral musicians. And there will be a session on what we have learned about congregational singing, for the seasoned ministers, and a series of sessions on basic liturgy and music for the beginners.

There is a special track for clergy, so be sure to encourage your parish clergy to attend. There will be more than thirty performances by various groups, and more than 180 workshops. There is something for every interest and every level. The important thing is to be there!

A brochure will be available the first week of February, but mark your calendars now. This is one Convention you will not want to miss!

**Choir Festival(s)**

Our fifth year of successful NPM Choir Festivals will break new ground in the way we recognize and celebrate the talents of choir members and their directors. Our 1997 Choir Festival will bring together the best of the past and add a new twist.

**Two-Day Clinic.** All participating choirs will share in a clinic and rehearsal under the baton of Oliver Douberly, director of music ministries at Our Lady of Perpetual Help Cathedral in Oklahoma City, OK, who will prepare the massed choirs for an exciting performance. Participating choir members will be offered sessions in choral history, vocal health tips, spirituality, and liturgical insights.

**Songfest Hours.** Because the sung worship of the Catholic Church in North America is served by such diverse styles of choirs, it is very difficult to be fair in any choir adjudication; instead, we will offer “Songfest Hours” in which participating choirs will be able to perform for each other a selection of their own choosing.

**Children’s Choir Festival.** In addition to the adult program in Indianapolis, we will be offering a program for children’s choirs (grades four-eight), which will be under the leadership of Lee Gwozdz. Lee will bring together a massed choir of these young voices, and the children’s choirs will also have an opportunity to sing for one another during the Choir Festival Day.

**Best Yet.** This festival will prove to be our best one yet! Join us, because you and your choir will never forget the experience. Information and application

---

**Fifth Annual National Choir Festival**

**July 10-11, 1997 • Indianapolis, Indiana**

Bring your choir to the NPM National Convention
- for affirmation and encouragement,
- for extraordinary learning,
- for the opportunity to join . . .

---

**National Choir Festival Clinic & Concert**

Oliver Douberly, Clinician and Director
Director of Music Ministries,
Our Lady of Perpetual Help Cathedral, Oklahoma City

**National Children’s Choir Festival**

Lee Gwozdz, Clinician and Director
Director of Music Ministries,
Corpus Christi Cathedral, Texas

Bring your children’s choir (grades 4-8) for the joy of singing. Massed choir and the best in choral education.

---

Full application packets for both Festival Programs available November 1, 1996. Write or call:
Choir Festivals • NPM Western Office
1513 S.W. Marlow • Portland, OR 97225
Phone: (503) 297-1212 • Fax: (503) 297-2412
E-Mail: NPMWEST@aol.com

Pastoral Music • December-January 1997
packets are now available. Contact: 1997 Choir Festivals, NPM Western Office, 1513 S.W. Marlow, Portland, OR 97225. Phone: (503) 297-1212; fax: (503) 297-2412; e-mail: NPMWEST@aol.com. For additional information, or to answer any questions you may have, please contact Margaret Brack, Chair, NPM Choir Festival Committee, through the Western Office.

What’s a “MusOP”?

At each breakout session during the 1997 National Convention, delegates will be able to choose among thirty possibilities. Some of these will be “workshop” sessions, others will be “showcases” of repertoire sponsored by a particular publisher. Two of the possibilities in each breakout session will be labeled “Musical Opportunity” (MusOP). A Musical Opportunity is something more than a showcase, but different from a workshop. It is a performance-oriented session; the central focus is on the musical quality of the performance combined with an appropriate context in which the musical piece might be used (e.g., for eucharist, other forms of liturgical prayer in church, prayer in a classroom, a school play, and so on). A MusOP offers delegates a chance to experience music in an appropriate context. While some explanation might be given of how a piece could be used, the presumption is that the delegates are there to learn by experience. We have chosen to call these sessions “opportunities” rather than “performances” because there are many meanings to the word “performance,” some of which are inappropriate with reference to the liturgy.

Conventions 1996

Major Benefits

More than 3,800 people attended the four NPM Regional Conventions in 1996 (Milwaukee, Cleveland, Denver, and Stamford). In their evaluations (see Commentary, page 67) they highlighted these major benefits: affirmation, support, spiritual renewal, modeling of good liturgy, a sense of participation in something larger than themselves and their own community. They took pride in the accomplishments of the Catholic Church in the U.S. and in the work of their Association. Delegates discovered new repertoire, inspiring and informative speakers, and the contribution to liturgical renewal made by music educators. They left with a call to renew their commitment for another year. Many of them added this note to their evaluation forms: “See you in Indianapolis!”

Awards 1996

Several NPM members and close friends were honored during the 1996 Regional Conventions. Here is a list of the awards we distributed:

Jubilate Deo: Pastoral Musician of the Year: Rev. Joseph Gelineau, SJ (see page 43).
Music Industry Award: Duane Kuhn, Church Organ Systems/Baldwin Piano and Organ Company.
NPM-ME, Eastern Region: Sr. Jane Marie Perrot, SC, Emmitsburg, MD, outstanding music educator of the year; Mission Grammar School, Roxbury, MA, outstanding school of the year.
NPM-ME, Central Region: Virginia Blanford, Owensboro, KY, outstanding music educator of the year; St. Angela Merici School, Owensboro, KY, outstanding school of the year.
NPM-ME, Midwestern Region: Sr. Pat Giljam, St. Louis, MO, outstanding music educator of the year; St. Elizabeth/St. Robert School, St. Charles, MO, outstanding school of the year.
NPM-ME, Western Region: Barbara Varian Barrett, San Mateo, CA, outstanding music educator of the year; Mt. St. Mary’s College, Los Angeles, CA, outstanding school of the year.

NPM Scholarships 1997

Three NPM Scholarships are available to members of the Association for 1997: one for $3,000 and two for $1,000 each. In addition, NPM will be distributing the Virgil C. Funk, Sr., Memorial Scholarship ($1,000), the Rene Dosogne Memorial Scholarship ($500, named in honor of Mr. Dosogne, a noted church musician in the Chicago area and a faculty member at DePaul University/School of Music), the GIA Scholarship for Pastoral Musicians ($1,500), and the first award from the Rendler Scholarship Fund (amount not yet determined). In addition, Dennis Fleisher of Musonics, a consulting firm working with acoustics, sound, and noise control, has donated a $1,000 scholarship to be awarded in 1997. Mr. Fleisher writes concerning this donation:

I have benefited greatly from my work as a church musician (since my early teens), my teaching music at Nazareth College of Rochester for over ten years, and from my involvement with church musicians in the past fifteen years in my work as an acoustician and planner for music ministries. The benefits I have derived have been financial, musical, and spiritual. And I hope my work in church music has benefited those with whom I have worked and made music. Being in a position to return some financial reward to those in this community of pastoral music is truly gratifying.

The application deadline for 1997 scholarships is February 28, 1997. For information on how to apply, contact: 1997 NPM Scholarships, 225 Sheridan Street, NW, Washington, DC 20011-1492. Phone: (202) 723-5800; fax: (202) 723-2262; e-mail: NPM97SING@aol.com.
**Members Update**

**Consortium CD**

The Liturgical Organists Consortium recently completed recording their first CD. Underwritten by World Library Publications and slated for release by the end of this year, *The Sacred Legacy of Paris: Music of 20th Century Titular Organists* was recorded in September 1996 on the highly acclaimed Lively-Fulcher pipe organ in historic St. Patrick’s Church, Washington, DC. The recording presents the works of significant organist-composers who worked in the major Roman Catholic churches of Paris, a panoramic view of the contributions which major Catholic composers have made to organ literature in this century. The members of the Consortium—Mary Beth Bennett, Robert Gallagher, James Kosnik, Alison Luedecke, and Lynn Trapp—have frequently offered recitals and workshops at NPM Conventions. They are also available for concerts, hymn festivals, and workshops on a wide variety of musical topics through the auspices of Peter’s Way International, Ltd.

**Meetings & Reports**

**ICEL Report**

In a report to the bishops of the countries where English is spoken, issued in mid-1996, the International Commission on English in the Liturgy summarized its work from 1992 through 1995. The report notes that “over the past four years a large part of the work of the ... Commission ... has been given to the final stages of revising the 1973 edition of the Sacramentary volume of the Roman Missal. By mid-1996 the last of the materials needed for the revised Sacramentary will have been completed by ICEL and issued to the twenty-six sponsoring and participating conferences of bishops.”

This has been a major effort: The revised Sacramentary contains more than 2,000 texts translated from the Latin, close to three hundred original and newly composed texts, pastoral introductions to the Order of Mass, the liturgical seasons, the sanctoral cycle, and the like, and introductory or biographical notes for the solemnities, feasts, and memorials of the Roman Calendar. In addition, Pastoral Music • December-January 1997

ICEL has been working on the following:

**Rites of Ordination of Bishops, Presbyters, and Deacons:** The second edition of the ordination rites, based on the 1989 version of the *editio typica*, was issued to the bishops for study and comment in October 1993. The final text of these rites should be sent to the bishops for approval in 1998.

**Rite of Marriage:** The draft translation of the 1990 *Ordo Celebrandi Matrimonium* was expected to be ready to send to the bishops in late 1996 for study and comment.

**Liturgical Psalter:** The preparation of a liturgical psalter had been part of ICEL’s mandate from the mid-1960s, but the task of providing English translations of the reformatted liturgical books took priority over a psalter initiative. By 1978, ICEL was ready to pursue this part of its mandate, and a subcommittee was established. Samples of the work appeared between 1981 and 1984, and a selection of twenty-three psalms with music was published by The Pastoral Press in 1987 as *Psalms for All Seasons*. In March 1995 the entire project (150 psalms and 57 biblical canticles) was made available for public study and comment; the texts were published in several forms by LTP.

**Rites for the Christian Initiation of Children:** ICEL has begun work on the revision of the initiation rites for children: the *Rite of Baptism for Children* (1969), the *Rite of Confirmation* (1975), and that section of the *Rite of Christian Initiation of Adults* (1986) that applies to children of catechetical age. In response to a 1993 consultation on this revision, the ICEL Episcopal Board and Advisory Committee gave direction to the revision process; the whole revision is expected to be completed in 1999.

**Liturgy of the Hours:** As a first step toward an eventual revision of the *Liturgy of the Hours*, an ICEL subcommittee is working on a study text and commentary titled *Daily Praise: A Study of Morning, Evening, and Night Prayer*. Present plans call for this study guide to be published in 1997.

**Ecumenical Efforts:** ICEL provides the international Roman Catholic participation in the ecumenical English Language Liturgical Consultation. Since 1992, the major project of the ELLC has been to work toward an acceptable form of the ecumenical lectionary known as the *Revised Common Lectionary*. Other interests of the ELLC are the development of ecumenical eucharistic prayers and consideration of versions of Scripture intended for use in the liturgy. The next meeting of the ELLC is scheduled for Finland in August 1997.

**My Brother Dan**

“My Brother Dan” is a talk by Bishop Thomas Gumbleton of Detroit to Catholic parents of gay and lesbian children gathered in 1995 for Turning the Key II, the second national annual retreat for such parents sponsored by the Catholic Parents Network. Bishop Gumbleton talks about his family’s response to their gay son and brother and discusses the pastoral approach of the Church. Catholic Parents Network, an association of Catholic parents of gay and lesbian children for support and resources, has made this talk available on audio tape ($10.95).

For additional information, or to order a copy of the tape, contact: Catholic Parents Network, 5813 33rd Avenue, Hyattsville, MD 20782. Phone: (301) 927-8766.

**New Ecumenical Institute**

With the full support of the Catholic bishops of England and Wales, a new ecumenical institute for liturgy and mission opened in September at Sarum College, Salisbury in Wiltshire, England. Its first principal will be Rev. Christopher Walsh, a priest of the Catholic Diocese of Shrewsbury. The institute will offer courses in liturgy for all denominations, and the staff will travel to parishes to give advice and instruction.

**Retirement at Paluch**

After serving the J. S. Paluch Company for twenty-four years as editor-in-chief, James E. Wilbur has retired from the position, but he will continue to serve as a consultant for liturgical products and projects. Jim Wilbur was the first editor of Paluch’s *Misalalette* (the first booklet appeared in April 1965). With his guidance, Paluch developed the liturgy preparation aids *Pastoral Patterns* and *AIM*; one of his most recent tasks was to serve as the research compiler for World Library’s latest worship resource, *We Celebrate* (1994).
We inspire the masses.

After the January 17, 1994 Northridge earthquake destroyed the notable pipe organ at St. Francis de Sales church, Rodgers was entrusted with the challenge of building a new instrument which would meet today's demanding liturgical and musical requirements.

By using the best of the surviving pipes and combining them with new pipes and digitally sampled ranks, Rodgers and our Los Angeles representative, Robert Tall & Associates, created an entirely new instrument. With 111 speaking stops spread over a four manual console, the organ successfully combines pipe ranks with digitally sampled pipe voices. Rodgers' proprietary GC-8 voicing computer was used for the tonal finishing of the digital pipe ranks for this, the largest new instrument of its kind.

As impressive as this is, there's another organ that will equally impress you. And that's the one we can install in your church. Just call us at (503) 648-4181 to learn more.
Welcome, New Members

The following pastoral musicians have joined NPM between May and October 1996. Many other members have renewed their membership in this same period. We welcome them all to our “circle of friends.” If one of these new members lives near you (or if you know the name of the parish listed here, when we don’t have a personal name to include), please contact them and welcome them to your Association.

United States of America

Alabama

Dr. Elizabeth Offutt

Arizona

Ms Maureen Berger
Ms Diane Mohr
Ms Eleanor Johnson
Mr. Michael McGraw
Mr. Joe Pitonzo
Mr. Paul Cragan
Mr. Joseph M. Swinson

California

Sr. Jeremy Gallet
Rev. Lawrence Carolan
Mrs. Kay McAfee
Erick Rubalcava
Mr. Brian Carlson
Ms Donna Minano
Ms Donna Kulleck
Ms Cynthia W. Glenn
Beverly Young
Ms Becki Campanella
Ms Teresa Castiglione
Rev. John Janze
Ms Sharon J. Jones
Mr. Joseph Edwards
Mr. William Salvini
Mr. Jim Kledzik
Riyehwee K. Hong
Mr. John M. Gloudeman
Ms Joan Lobeck
Ms Kathleen Oberjat
Ms Nancy Sebastian
Mr. Kurt Weber

Colorado

Ms Julie Marner
Romer Fujita
Rev. Charles R. Gagan
J. Wingate Greathouse
Ms Patty Duggan
Rev. Paul Weisbeck
Rev. S. Woodland
Ms Denise Comb
Alexandria Nicholl
Rev. David Shaw
Mr. Edwin Lucie
Ms Judie Jones
Mr. Ray Spicer
Mr. Luis Arreola
Mr. Mike Gross
Mr. Robert Lamppi

Connecticut

Ms A. Theriault
Rev. R. Borkowski, OFM
Ms Patti Finn
Sister Francis King
Rev. R. F. McDonough
Dee Howard
Ms K. M. Murphy
Ms Theresa Lapinski
Ms Patricia A. Snyder
Ms Melanie Barnard
Mr. Duane Hartley
Ms Nancy Rymut
J. Niles Saxton
Church of St. Cecilia
Mr. Alan Colabella
Mrs. H. L. Crowther
Rev. William Nagle
Ms Mary Floyd
Ms Jane Peacock
Ms Annette La Casse
Carol E. Hamilton

Delaware

Ms Mary Lou May
Ms Susan Strawbridge

District of Columbia

Rev. Thomas DeVries
Ms Joan King

Florida

Ms Dolly Keating
Ms M. E. Kammert
Ms Gail Siperko
Ms Purita Dayawon
Ms Susan Maholm

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15
Georgia

Mrs. Diane Norton  Atlanta
Kinnie Russell  Bonaire
Ms Sara L. Young  Cordele
Ms Mary M. Zumer  Savannah
Christi Aldrich  Suwanee
Ms Karen S. Sidlauskas  Warner Robbins

Guam

Sister Mary Arroyo, RSM  Agana

Hawaii

Mr. Michael Balderas  Pukalani

Illinois

Mr. Dan Bremer  Arlington Heights
Ms Joan Freeman  Aurora
Ms Barbara Hamsaumb  Aurora
Mr. Larry Harris  Aurora
Rev. Robert D. Gore  Belleville
Patrick Skelly  Bradley
Mr. Michael Cook  Calumet City
Ms Liz Dorgan  Chicago
Sr. Arlene Gibson, SND  Chicago
Rev. Michael Goergen  Chicago
Mr. David Kaczmarek  Chicago
Mrs. M. E. Matheson  Chicago
Mr. B. B. Newquist  Chicago
Mr. E. O'Connor  Chicago
Mr. Robert Paladino  Chicago
Mr. Paul Tawech  Chicago
Mr. Kevin Wood  Chicago
Mr. Tim Woods  Chicago
Mr. Walter A. Yokley  Chicago
Ms A. Molski  Chicago Heights
Mr. Joseph Schulte  Chicago Heights
Rev. Lee F. Bacchi  Clifton
Ms Kari Frake  Clifton
Ms Brenda Gorski  Clifton
Mrs. Jack Podowicz  Clifton
Mr. Brian Prairie  Clifton
Mrs. Thomas Schafer  Clifton
Mr. Guy Timm  Clifton
Mrs. Brenda Yohnka  Crystal Lake
Gayle Dirksen  Crystal Lake
Ms Ginni L. Patkus  Elgin
Ms Katherine Nickels  Elgin
Ms Carol Schlitt  Freeburg
Mr. James Arns  Hinsdale
Mrs. Carolyn Gifford  Kankakee
Solveiga Polioniene  La Grange
Ms Margaret A. Wiara  Lisle
Mr. Brian Boyce  Naperville
Donald L. Disher, PH.D.  Plainfield
Mr. Paul Fay  Rock Island
Dr. Daren Hodson  Rockford
Ms B. McNamara  Rolling Meadows
Ms L. Devillers  Western Springs
Ms Gloria Virtel  Westmont
Ms Julie A. Worch  Westmont

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Lourdes C. Diaz  Bloomington
Mr. J. Tim Glasscock  Clarksville
Ms Jennifer Rondeau  Columbus
St. Bartholomew's  Columbus
Rev. Vincent Lampert  Danville
Sheron Seward  Danville
Jon Thibo  Danville
Mr. Brian Holtz  Evansville
Ms Marilyn Merkel  Floyd Knobs
Audrey Brochelle  Indianapolis
Ms Marilyn Henley  Indianapolis
Mr. Scott Soper  Indianapolis
Mr. Robert Toller  Indianapolis
Rev. B. Gillespie, OSB  Indianapolis
Mr. Ned Boyd  Indianapolis
Dr. Janet Hamilton  Indianapolis
Ms Joan Whittemore  Indianapolis
Rev. Richard Kaley  Indianapolis
Ms Carrie A. Bowie  Indianapolis
Rev. Benet Amato  Indianapolis
Ms Melodie Gilbert  Indianapolis

Iowa

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Rev. R. Busher  OskaLoosa
Ms Renee Babcock  Storm Lake

Kansas

Mr. Michael Criss  Andover
Mr. Thomas A. Staab  Hays

Kentucky

Ms Sharon Stark  Burlington
Ms Christine Drance  Florence
Mr. David McNease  Goshen

Louisiana

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Rev. Randy P. Roux  Madisonville
Ms S. T. Scharmer  Mandeville
Rev. Cyprian Devold  New Orleans
Lynn Isbell  New Orleans
Ms Jodi Connor  Slidell

Maine

Ms S. Boissonneault  Biddeford
Ms Annette Dietrich  Freeport
Sacred Heart Parish  Hallowell
Mr. David Goulet  Portland
Rev. Paul E. Coughlin  South Portland
Sister Kathryn Kelm  Waterville

Maryland

Ms Jane Schnurr  Arnold
Saunders J. Allen  Baltimore
Ms Helen Doherty  Baltimore
Rev. David Kruse  Baltimore
Mr. Robert LeBlanc  Burtonsville
Ms Barbara Carpenter  Great Mills
Mr. Steve Carman  Hagerstown
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Ms Elizabeth Delield  Takoma Park
Ms Kathleen Baldwin  Timonium
Mr. John Jicha  Timonium

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Mr. K. M. McMasters  Braintree
Ms T. M. Raymond  Dorchester
Mr. F. A. Lucies  Fitchburg
J. Gerald Phillips  Fitchburg
Chris Bergquist  Holden
Ms Anne Cromack  Holden
Declan M. Cook  Marblehead
Ms Jennifer Lester  Medway
Ms Louise O'Leary  Natick
J. R. Pimentel  New Bedford
Ms Diane Maynard  North Adams
Ms Margaret Conrad  North Attleboro
Rev. Daniel J. Sheehan  Peabody
Mr. Paul A. Tremblay  Peabody
Ms Virginia G. Allen  Shrewsbury
Mrs. Marilyn Potter  Somerset
Ms Joyce E. Simon  South Dartmouth
Ms Laura J. Beck  Sudbury
Ms Ann Ormond  Waltham

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Mr. Brian J. Foos Deerborn
Ms J. Wieleba-Milke Deerborn
Mr. Tim Sprieg Farmington Hills
Rev. Pat Grile Grand Rapids
Mr. Robert Lesinski Grand Rapids
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Rev. Timothy Pelc Grosse Pointe
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Ms Wendy Barton Liberty
Rev. R. Boekskopf Maryland Heights
Rev. Paul G. Anthony St. Louis
Dr. Monica Bachmann St. Louis
Ms Laura Hercules St. Louis
Rev. William Kester St. Louis
Ms Janet Lay St. Louis
Rev. Gene Morris St. Louis
Ms Karen Schuerer St. Louis
Michelle Shaver St. Louis

Montana

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Regional Conventions 1996

A Moment of Epiclesis
Doubt, hesitation, uncertainty: All seem to be part of the human condition. Let us take a few moments to ponder some incidents in that library of consummate doubt and diversity—the Bible.

The diversity is there, even as we open to the Gospels and come upon the family tree of Jesus. In Matthew, we read of Rahab, a woman of doubtful reputation from Canaanite Jericho, and of Ruth, a Moabite from beyond the Jordan. The ancestors of Jesus were not purely of the house of Israel. And, if Matthew begins his gospel with a clear record of diversity, he ends it with a call to absolute openness: “Go, therefore, and make disciples of all the nations” (Matt. 28:19). While the first century Christians could not have envisioned us today as part of that mandate, we were, indeed, implicitly and ultimately, to be a part of it.

Hamlet, Prince of Denmark and prince of doubters, expressed it for all of us with “To be, or not to be—that is the question.” Hamlet happened to be discussing the futility of living in his own situation, but I believe that each of us has felt, in some personal situation, that same unease, that uncertainty as we face an unknown, even though it be in lesser matters: “Did I choose the right anthem for this celebration?”; “Can my soprano successfully navigate that solo?”; or in things of greater moment: “Am I really serving God in this ministry of music? Am I called to move on to something else on life’s journey?”

This Moment of Crisis

If you have felt no doubt, known no hesitation before the unknown, I think you lack human genes! Doubt is part of the human condition, but there are circumstances where it and self-distrust will grow, and grow most vigorously. They do so at those moments when the known is being dismantled, at those times when the future seems peculiarly uncertain. I feel that we are now in such a time of crisis. Never before have our gifts as laity been more necessary; never before has there been more ambivalence about exactly where and how we are to serve; never before has the questioning mode been so uppermost in the minds of the people of God.

Sometimes I laugh at them, sometimes with them, and sometimes I am stopped cold in my tracks at the clarity of what they have to say to me.

Jerusalem in Ruins

So many certainties that marked our lives thirty, forty years ago are gone: the certainty of a long line of clergy coming from our seminaries, the comforting obscurity of Latin liturgies, the old Baltimore Catechism where every question had an answer, the superior feeling of being on the right page of the missal as the priest spoke to God in inaudible tones and at a distance (no one ever thought to ask us, the congregation, to burst into song), the convenits filled with nuns who went home each day after school and came out again the next day, almost like interchangeable parts of a wonderfully functioning machine; all those of a “certain age” are still able to add to this list of comfortable certainties.

But now we are part of a brave new world. The term “priest shortage” has changed to “priestless parish” for some of us; many convents have become parish centers or stand forlornly empty; many of our questions do not have answers. We are beginning to realize that perhaps we haven’t even discovered all the questions yet, much less determined their answers.

This is not the first such moment in the history of salvation. I am also certain that it is not to be the last, but it does make for some uncomfortable living. Have we any models to give us courage? We do. I always go to the Bible when my questioning becomes most insistent because the models are there: men and women, just like us, wandering along life’s road, and often futilely demanding answers. Sometimes I laugh at them, sometimes with them, and sometimes I am stopped cold in my tracks at the clarity of what they have to say to me.

Allow me to focus on three biblical moments of intense doubt and severe shifting of known certainties (in popular jargon, “paradigm shifts”).

Let’s begin by going back to the year 587 B.C.E. Jerusalem is in ruins. God’s Temple, the resting place for the Ark of the Covenant, has been destroyed, and the Ark has been hidden, probably by the prophet Jeremiah (who, if he did so, did such a good job that no one has yet found its place of safety). The people of God have lost everything on which they had based their lives: the presence of God in their midst, the very city that crowned their possession of that promised land, and now the land itself. As they were being marched away to exile in Babylon, it must have seemed to them as they cast one look backward, over their shoulders at the smoking ruins of their hopes and dreams, that the world had come to an end. It had not, but a world had ended, and they were being thrust, willy-nilly, into one that had not even yet taken form. It is that kind of moment we share with them. What can we learn from these ancestors trudging away from all they knew more than 2,500 years ago?

After hundreds of miles of walking on the edge of the fertile crescent, they saw the great blue gates of the city of
Babylon looming up through the haze of desert heat. This was a city made famous by the royal palace that spanned the river Chebar and by the stunning hanging gardens built by a besotted king for his princess-bride, a bride who longed for the mountains of her homeland. Did the pitiful Hebrew exiles ever go there as tourists to wonder? We do not know, but what we do know is that they learned a first lesson about the power of community.

As displaced captives of war, they were turned loose to earn their living by any means possible and, little by little, to become absorbed into the culture of the pagan city. However, the Israelites, when they had dried the first flood of their tears, gathered to share their memories on the banks of the river Chebar. There, they made an incredible discovery. Perhaps this was the moment to put those memories into a permanent form. And so, the Hebrew Scriptures began to take shape, born of the pain of human experience. They sang the songs of Zion, and wrote their hymn book, the Psalms, to which we still turn in our doubt, our sorrow, our joy. They remembered, they prayed, and they sang. And now, without benefit of sacrifice, because they had no altar, no priesthood, they put together something new, a kind of religious service that would be the framework of future synagogue worship.

More than that, in the pain of their exile, instead of being assimilated into the dazzling culture around them, they drew together and discovered that they had within their own control that most absolute of revolutionary activities, the act of prayer.

As Walter Brueggeman writes in his book *Interpretation and Obedience*:

> Israel in exile could not live its life and faith as it had prior to exile. The situation of exile required a different form of faith, a different rhetoric, a different discipline, a different set of public institutional practices…The empire not only wanted to conscript young soldiers and tax personal property, but like all imperial powers, it also wanted to capture Israel’s imagination, hope, courage, and possibility (pp. 205-206).

Forced by their circumstances to look at their lives in new ways, they forged a community that could and did survive the rule of Nebuchadnezzar, that could and did come back to Jerusalem, but one that was forever changed. Out of prayer, a prayer adapted to their circumstances as an exiled people, they discovered a God who was not bound to the land, a God who could journey with them, an omnipresent deity.

Forty years later, the band of those who returned to Jerusalem offers us one of the most remarkable answers to doubt ever recorded. The very old have died in exile; others have grown comfortable in their life “in a strange land” and so they only offer money for the rebuilding of the Temple—they do not return. But others do return, even though they are coming back to a place of only childhood memories. Others return as pioneers, anxious to return to the land of their heritage, anxious to see a city of which they have only heard. What must have been their shock, their dismay, as they came within sight of the ruined walls of the city of Jerusalem, ruined walls that would not have stopped a determined field mouse. And without walls, there was no sense of security.

Their leader, Nehemiah, went out by night to go round the walls and to make an assessment of their danger and his resources. In places, even a sure-footed donkey couldn’t find a way, so Nehemiah had to scramble over the piles of tumbled rocks and as he scrambled, he must have doubted. He had no labor force, no public monies, few donations; he had nothing “on-site” but the uncertain good will of the returnees. But that good will was to prove of more worth than the most skilled of laborers and the vaults of a king’s treasure house.

In the third chapter of the Book of Nehemiah we have a list of some of the most astounding community members ever recorded. It is the names of the men and women who rebuilt the walls of Jerusalem. The whole task was too much for any one of them, but divided into bite-sized pieces, it was practicable. So Nehemiah gave the order that each man was to repair the wall opposite his house, with the aid of his sons and his brothers. Where there were no sons, daughters would do, thank you, as was the case of Shallum (Neh. 3:12). And as a reader, would you not love to see portions of the wall that were rebuilt by the goldsmith or the perfume maker (verse 8)? We might smile at the thought of their ineptness, but their energy supplied what their building skills lacked, and the city was once again made secure. Read Chapter 3 slowly some day. Dozens of names are there, names never to be forgotten because together they could do what could not be done alone.

All this was a response to a terrible time of doubt and grinding pain. What emerged was their collective memory of God’s word, their new understanding of a mobile God, a reborn sense of the power of the community, even after the loss of their political and religious leaders. Out of what Nebuchadnezzar had seen as the annihilation of a tiny kingdom was born a universal religion.

Hanging on an Answer

Another dismantling of a secure world occurred just two thousand years ago. A very young woman was asked to venture down a road, unknown and unworlded by any human being. She was invited to bring the Messiah to flesh. Ah, yes, many had longed for this moment; the daughters of kings had prayed hard to hear the gift of the Messiah to the world. But divine wisdom looked among the poor, into the near obscurity of Nazareth to find the right person. (Sweep away the glories of Renaissance art that blind our vision with its beauty and brilliancy and we can once again hear the scorn in Nathaniel’s voice as he asks: “Can anything good come out of Nazareth?” And, once again, you might begin to realize how totally contrary to human wisdom, to the politically correct wisdom, was God’s choice.)

Some of you might know the delightful illustrations of Julie Vivas (*The Nativity* [Gulliver-Harcourt]) in which Gabriel, who appears to be wearing what looks like combat boots and to be barely in need of a visit to his hairdresser, sits across the table from Mary and shares a mug of coffee as he makes known the plan of God.

For a long moment, salvation and hope hung on Mary’s answer. Do you think she doubted? Do you think she was concerned that she could do it? After all, she had no role model, no mentor, no three-ring binder or computer disk filled with directions as to what the mother of the world’s savior should or should not do. Think about it. I believe that the next thirty years were liberally woven with doubt on Mary’s part.

When the twelve-year-old Jesus remained behind in the Temple, dare we not think that Mary must have been near panic? How do you tell God that you have lost your son? Then, and so many other times, Mary groped for the answer to a situation in which no woman had
ever found herself before. Mary as the woman who struggled with doubt is an aspect of Mariology that has been given scant theological attention, but it is one that puts her very much in tune with us today. She had no certainty that her road was going anywhere that was firm and secure. Her “paradigm” had so shifted that she must have felt that she was stepping into quicksand.

Reflect for a moment on some additional scenes from her life. The rejection of her son in his own hometown of Nazareth must have pained her. How did she feel about the constant harassment by other teachers, branded in the gospel as “the Pharisees”? We know that she was a disciple of her son, that she followed him to Jerusalem, to Calvary, and back to the Upper Room. And we cannot forget that Pentecost finds the male and female disciples gathered around Mary for a second nativity, the birth of the church, but it too was a birth into the unknown. Mary, mother of the unsure, pray for us.

Waiting for Lunch

A third great biblical moment of doubt is found recorded in the Book of the Acts of the Apostles (10). Peter is doing nothing more extraordinary than waiting for his lunch to be made ready. As he prays and probably dozes on a rooftop in Joppa by a sunlit sea, he is given a vision of “something like a large sheet” which held animals of many kinds, some kosher and some strictly forbidden to observant Jews. A voice commands Peter in his dreamlike state to slaughter and eat. Peter in horror protests the instructions: He is told, however, “What God has purified, you are not to call unclean.” Peter hadn’t a clue where the experience of this hazy, dreamlike vision under the noonday sun would lead him (and us), but the knock that he heard on the door of the house below was actually Christianity entering into the future in the form of a plea by a Roman centurion.

Standing at that door were emissaries from Cornelius, a centurion, who had been sent to ask for baptism for their master and his household. To that time, in the Christian story, all whose who made up that table fellowship were of Jewish background, and based on this they could all confidently break bread together. They were brothers and sisters in their faith and customs. And now this outsider, this pagan, this non-Jew was
asking to be admitted to the Christian family. The fate of Christianity hung in the balance that afternoon, because if pagans were allowed to be baptized, then all certainties would melt away. The rules would have to be rewritten, or at least reinterpreted: boundaries would disappear; the calmness, the certainty of sameness would disappear in the vortex of diversity.

To his everlasting credit, Peter did not hesitate. He went up the road to Caesarea with the emissaries; he instructed this Roman household, and he baptized them. Thus he unleashed a storm of disapproval in the little Christian-Jewish world. Peter would have to go up to Jerusalem to defend his actions, but he held firm against all criticism: “If God was giving them the same gifts that he gave us when we believed in the Lord Jesus Christ, who was I that I could hinder God?” (Acts 11:17). The events of that fateful afternoon should be a clue to all of us that diversity is our heritage, that sameness will pass away, that challenges will constantly lead us to think and rethink both where we are going and how we are to get there. In the story of this biblical incident, there is contained a profound theological shift.

God on Wheels

One of the oldest Hebrew descriptions of God is rock, chosen for the suggestion of permanence and strength. Moses sang of the superiority of this God: “Their rock is not like our Rock.” (Deut. 32:31). The Psalms frequently use the metaphor of a rock for the One who is unchangeable: “The Lord is my rock, my fortress, my deliverer” (Ps. 18:3).

But by the time of the Exile, even that analogy was changing. Consult the opening chapter of Ezekiel, prophet of Israel in Babylon. He reported a vision of four living creatures, each equipped with a wheel intersecting a wheel. Above this mobile unit in glory was the traveling Lord, a God who had come to Babylon and who, by the end of the prophecy would return to a new Jerusalem with a new name: YHWH Shammah, the Lord is there.

One of our challenges today is to reclaim that God on wheels, the God who moves along with us rather than the God who waits for us to locate the holy presence. For all my gratitude to Thomas Aquinas for organizing scholastic theology, I think we need for our day a rebirth of biblical theology, of a living God who is part and parcel of the human journey, of a God doing “wheelies” among a people forever on the move.

As we leave our enclaves of church-as-it-used-to-be, mourning the loss of the tried and the true (and who ever said that the tried was necessarily the true?), we are tempted to keep looking back to our secure and comfortable Babylons, as did the Israelites of old. We forget our baptism into a condition of exile, longing for new heavens and a new earth. We forget that the very shape of our bodies—how our feet are set, the inability of the head to turn 360 degrees to look backward—indicates that we should look forward. Doesn’t it seem as if the shape of our bodies is a mistake, because it would be so much more comforting somehow to always look behind us? At least we would gaze on a road that has been traveled.

Sometimes we would rather sit beside our own Chebar River than formulate new modes of prayer and worship. We don’t want to trek back home facing the task of rebuilding Jerusalem. Couldn’t we just hire some stonemasons, or look for a bricklayer’s union? We do not want to share in the pain of giving birth to Jesus the Christ in our world. There must be others looking for such a challenge. We would rather not make those decisions that might upset the good order of things. It’s more comfortable to just drift along as we are.

However, if these moments in our sacred history are to teach us anything, it is this: When doubt is the strongest, that is our sacred moment, the time when we are really being asked to stand up or sit down, or kneel down, but above all, be counted.

One stunning gift of Vatican II was Lumen Gentium, the Dogmatic Constitution on the Church, which saw the ecclesia once again as Christ had dreamed it might be, a marvelous union of the gifts of clergy and laity, of men and women, of people of every background and race. In other words, our church challenges us in Chapter II (12-13) of this constitution to see our diversity as a gift and not as a battleground.

Certainly, we are being pushed precipitously into a new century of technology and uncertainty, but it is also a century of opportunity for creating Christian community. Every challenge we face is also an opportunity to dream and to act. Are we tall enough? Are we willing enough? We need to remind ourselves of what Christ said: “Behold, I am with you always, even until the end of time” (Matt. 28:20). Open wide the doors and let him come in, now and forever.

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Sr. Carol Perry, s.n. (right)

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We Offer You, Father, This Life Giving Bread . . .

BY BISHOP KENNETH UNTENER

What I have to say in this article comes out of our experience in Saginaw. Some readers of Pastoral Music may know about it already, but I will summarize it here because it’s the basis of what I have to say. About three years ago, after talking it over with the presbyterian council, I began the practice of taking the priests alphabetically in groups of four, adding a fifth person who is not a priest but who preaches, and having them send me a tape of a live homily preached on a recent weekend. I add a tape of one of my recent homilies, the tapes are reproduced, and each person receives a packet of all the homilies. The assignment is to listen to them all and take notes for personal reference. Then we meet for two hours, and we talk about how hard it is to preach, and what preaching is all about, and we try to help one another in honest ways to become better preachers. After that, we all go home and do it again: tape a homily, listen to all the tapes, and meet for another two hours to reflect on what we’ve heard. We go through this process four times in all, and then I start over with another group.

After the first couple of years, this process was going so well that it occurred to me that something else might work. For about a year and a half now, starting once more at the beginning of the alphabet, I’ve been having priests and other presiders send me a videotape of an entire Sunday liturgy (and one of mine goes into the collection, of course). We use the same process, but we only do this twice, rather than four times.

It is out of these two experiences that I offer these reflections, not only my own experience of presiding and preaching at liturgy but especially the experience of watching others preside and preach, and reflecting with them on what we’re about, wrestling with ways of doing it better. I want to give you the best things I’ve learned from each experience, primarily with musicians in mind, but not only with musicians in mind.

All I Get to Do Is Watch

First of all, I realized after watching all those videos that I am usually in the position of most members of the assembly: About all I get to do is watch! That cumulative experience has suggested to me that the way we celebrate usually reverses the theme of the Cleveland Regional Convention. Instead of “Some Assembly Required,” our celebrations usually say: “No Assembly Required.” If you train the video camera on only the altar area, you would miss almost nothing of the liturgy (and these are not “bad” liturgies). I have been struck by how little most members of the assembly have to say and do.

The fact that there are more ministers now with more to do does not mean that the great body of the assembly (the “congregation”) has more to do. Those of us involved in liturgy may be feeling great about “increased participation,” but that actually means there are about nine people in addition to the presider who are “actively” involved! Given the present structure of the Mass, it could be said that the whole assembly is involved, but it is not necessarily the case.

In one place, for example, they trained the video camera on the congregation for the whole Mass... it was not a happy event to watch that video! The distraction, the uneasy body language even during excellent liturgy, revealed the lack of active involvement by most of the assembly. I took a stopwatch and calculated the amount of time that the people spoke during what most of us would consider to be a good liturgy. The Mass lasted about an hour; the people spoke for a total of fifty-eight seconds. (This Mass did not include a creed; that would have added about twenty-six seconds. And I did not include the singing, which would certainly have added more time.) And as for bodily movement, apart from standing and sitting, the congregation only got to shift position at the sign of peace, forty-six minutes into the Mass.

What Moves, Move

The second thing I learned is illustrated by this true story: Al Watrous, a great golfer from Detroit, now deceased, was widely thought to be a world expert on the golf swing. He did not give lessons, usually, but a pro golfer once called him for help because his game had gone sour. Al agreed to help, and they met, and he watched the golfer hit balls for about an hour, without saying anything. Finally the golfer turned to Al Watrous and said: “Well, what?” Al said: “What moves, move.” The golfer listened, took his club, hit a couple of practice balls, and said to Al: “Thank you.” He went back home and rejoined his group. The man who told me this story, a close friend of Al Watrous, said that he asked the golfer what the comment meant. He said: “I don’t know. I didn’t have the nerve to ask him.”

Well, I have a similar statement to offer you. After watching all of the liturgy videos, this is the biggest tip I can give you: When you pray, pray. (In saying this, I include singing as prayer and playing music as prayer.) But we tend to pray, as the videos give evidence, in a way that is intended to get them—the other members of the assembly—to pray. We do it sincerely, and we try to do it

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well, for we are convinced that this is our function as presider or musician or cantor. No. When you pray, pray. The difference this makes is phenomenal, but I tell you that it is seldom done.

One of the problems with the way we celebrate the Mass is that the whole event looks as if it were cut from one piece of cloth; there is no significant difference between the shape of one part and another. It's all given the same importance. Here's an example: Priests proclaim the eucharistic prayer in about the same way they proclaim the Gospel. When someone reads the Gospel, that reader is addressing the whole assembly, speaking the revealed word of God, in order to pour forth the grace of this holy word. But in the eucharistic prayer, we are speaking to God. That should make a difference, and therefore this moment should look different, but it doesn't. I would put the videotapes on mute, and the priest praying the eucharistic prayer didn't look any different than he did when he was proclaiming the Gospel! Another difference between the two events is the text that is used: In the eucharistic prayer, the priest is speaking (or singing) the words of the church, not the revealed word of God. And the purpose is different as well: The eucharistic prayer is to give praise and to plead for the coming of the Spirit on us, on these gifts, on the whole church, on all people, and on the whole creation. The priest is pleading for the Spirit, not impersonating Jesus Christ at the Last Supper! All of this—addressing God in the words of the church to plead for the Spirit—should make the eucharistic prayer look different from the Gospel proclamation, but it doesn't.

When a priest really enters into what the eucharistic prayer is and really prays it, on the other hand, that creates a dramatically different experience not only for the person speaking or singing it but also for the whole gathered assembly. This fact suggests that we need to apply to all parts of the Mass the three questions: What are you saying or doing? To whom are you saying or doing it? Why are you saying or doing it? That application is especially necessary for the music that we use. When we sing the gathering hymn, what text are we using? To whom are we singing it? Why are we singing it? Asking those questions, and finding answers to them, makes a difference in the way we sing, and move, and speak at different times in the liturgy. It helps us get away from the idea that all parts of the liturgy look or sound the same, cut from the same cloth.

Spring Cleaning

As a result of viewing all the liturgy videos, I also came to this conclusion: Now and then we should do some spring cleaning of words at liturgy. It might be worthwhile to try celebrating a liturgy using as few words as possible. This may not give us a lasting model for worship, but the attempt would certainly show us how many words we normally use. In the Tridentine Mass, except for the words spoken from the pulpit, the people were not expected to listen to any words! We normally forget that apart from the sermon the first words that the congregation at a Tridentine Mass heard were those of the Leonine Prayers . . . after Mass. Perhaps when people speak nostalgically of the “Latin Mass” what they are actually remembering and longing for is a “quiet Mass.”

In our newfound freedom to do the liturgy in our own language we have added a lot of words, most of which the congregation is expected to hear, and some of which they are expected to respond to with additional words. We need words, spoken and sung, but we also need quiet. And sometimes we may be most united when we speak the language of silence together. We need to allow our symbols and actions to speak broadly, without being narrowed by the words of someone who will limit their value to only part of their meaning. Any word spoken over a symbol narrows the symbol. The cross, our central symbol, is the best example of a symbol’s ability to encompass both joy and sorrow, yet we regularly try to narrow its meaning to one emotion or another.

One of the things that I’ve noticed about most of the prayers that are either spontaneous or composed for a particular occasion is that they use a lot of words. Without realizing it, we can fill up every space at liturgy with words. Now and then, we have to do some spring cleaning.

We are rarely more together than when we are together in silence. The “fidget level” at any Mass is probably at its lowest during the general intercessions.
sions, when we announce a petition "for all those needs that we carry in our hearts" and then pause in silence. It is a close time, as we become aware of all the people around us who are deeply at prayer.

We have to learn the same lesson about the words that we sing and the instrumental music that we use. There are hymns that are self-contained: you must sing the whole hymn if it is going to make sense. There are also hymns that are open-ended: you can do as many verses of them as you want. Most contemporary music, I believe, is open-ended. There will probably not be a general uprising if you don’t do all the verses of such open hymns. And perhaps our efforts to get the people singing has distracted us from the value of instrumental (wordless) music, which has the power at liturgy to gather attention, to direct us into prayer.

Servers Seldom Sing

Here are several other points that I gathered from viewing these videotapes. The first is that the poor body language of the major ministers is very evident: servers, notoriously, but also presiders (talking to someone while the first reading is going on, for instance), musicians, and ushers. I’ve noticed that servers seldom sing, and presiders sometimes forget to sing.

Generally speaking, the bigger the event, the poorer the liturgy will be. That is the case when the measure of good liturgy is not “wasn’t that a great liturgy” but “my, didn’t we pray.” I’m not talking about Christmas or Easter, but “special” liturgies for “big” events. Usually there are more words, not fewer, at such celebrations. The preacher thinks that the homily should be bigger for this big event; the musicians think that the music should be bigger, and so on. The bigger the event, the more cutting should take place, so that the event itself may shine.

Finally, I want to affirm your ministry, for the power of music is also evident in these videotapes. Music is powerful; it helps us put our lives in order; simple melodies help us to recognize the song that is our life and the harmonies (and dissonances and wrong notes) that are part of our song. We’re getting pretty good at this in the Catholic Church, we’re on the edge of making it happen: allowing music to carry an event in a way that words can never do.
Seeking a Shared Vision: The New Jerusalem

BY DON A. NEUMANN

It could have been any place and it could have been any time. It happened to be in the south, and it happened to be during the summer. Her mother had checked into the hospital for a simple procedure: to replace a line so that she could continue to have her bi-weekly dialysis procedure. It was not supposed to be “a big deal.” I suppose that is why, when the doctor came out of the operating room and told them that their mother had died on the table during the procedure, they took it so hard. Disbelief, fear, incredulity, and ambiguity moved into the place only recently occupied by hope, light-heartedness and joy.

They had her body cremated. The old woman had asked that her ashes be poured into the Colorado River near Austin where she grew up. It was the land she had loved and the river she had remembered since childhood.

As we celebrated the gift of her life at the eucharist a few days later, this was the text read from the Book of Revelation:

Then, I saw new heavens and a new earth. The former heavens and the former earth had passed away, and the sea was no longer. I also saw a new Jerusalem, the holy city, coming down out of heaven from God, beautiful as a bride to meet her husband. I heard a loud voice from the throne cry out, “This is God’s dwelling among mortals. God will dwell with them and they shall be God’s people, and God will be their God who is always with them. He shall wipe away every tear from their eyes, and there will be no more death or mourning, crying out or pain, for the former world has passed away.”

The One who sat on the throne said to me, “See, I make all things new!” Then he said, “Write these matters down, for the words are trustworthy and true! These words are already fulfilled! I am the Alpha and the Omega, the Beginning and the End. To anyone who thirsts I will give to drink without cost from the spring of life-giving water. The one who wins the victory shall inherit these gifts. I will be their God and they will be my children.”

As the reading from Revelation ended, a peaceful, profound silence fell upon everyone present. It was as if we knew that in the proclamation of these words, we had once again found home.

Capturing Imagination

I don’t know exactly what captured our imaginations that moment, whether it was the “new heavens and new earth,” or the image of “the New Jerusalem,” coming down out of heaven from God. I suspect that it was the metaphor, “as beautiful as a bride prepared to meet her husband” that had done it. It had been forty-seven years since she had been that bride, but for Gustavo, her husband, it was a memory as fresh as yesterday and a vision of indescribable beauty. Something captured our imaginations and it worked. For a split second, for just a moment we were lifted up to a place where God was wiping tears away, and where it was possible to believe there is indeed a place of no more crying or pain, no more mourning or death, because the former world has passed away. In the silence, and memory, and echoes of the ancient and consoling words, we were transported to another place. A foreshadowing of the New Jerusalem had chosen to manifest itself to us!

At the heart of it all, this is what all good liturgy seeks to do: to give us a shared vision of who God is; to give us a shared vision of who we are, and ultimately to give us a shared vision of what we are becoming. The role of the gathered community in this context is meant to be the “container,” the safe place wherein we can “pass through” the mysteries of life and death so that we might become what God’s imagination has long invited us to be. This is what all good liturgy seeks to do: give us a shared vision and a foretaste of the New Jerusalem.

A shared vision: that’s what the mission of Christ in the world was and is about. A shared vision: that is what the mission of the Church in the world is supposed to be about.

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Thank God, the work of redemption is primarily God’s work. While it is true that it involves our participation, it is comforting that it was God’s initiative before it was ours and that God’s fidelity will long outlast our own. Our faith is in God more than it is in any earthly power to bring about the “good work” God has already begun in us. But another part of the truth is that acquiring a shared vision requires our freely chosen, conscious initiative, and all our energies, as well. It will not happen if we do not pursue it. Nor will it happen merely because we happen to be part of the two-thousand-year-old family known as the Catholic faith community. I wish it were that simple (I even used to believe it was). If the shared vision is going to happen, it will require the full, conscious, and active participation of each and every member of the ecclesial family. And that will require conversion and change of hearts. And that will hurt before it will help us to feel better. Conversion always does.

So, we have our work cut out for us. A shared vision of the New Jerusalem is our call and common striving. And our dying and rising is the only way to get there.

Signs of Encroaching Dormition

History has revealed that when inspired and prophetic people keep silent, the church has the tendency to go into dormition—a big sleep. And when the church goes into dormition the vitality of the Holy Spirit can be stifled. So it might be important for us to take a look at some of the ways that “dormition” may be settling in upon us, in the hope that we might be empowered to stay more vigilant, conscious and awake.

Some examples of encroaching “dormition” are found in the ever-increasing reinterpretation of the meaning of the Second Vatican Council and the vision that emanates from its documents. Diminishment of the meaning of “full, conscious, and active participation,” limitation of the understanding of ministry, restoration and advocacy of a return to a quieter devotional piety on the part of the faithful are just a few examples of the revisionist history challenging us. Hankering for the “good old days” of private prayer and quietude is not the most effective way to move fortuitously into the future.
Barrier to Shared Vision:
Me vs. We

In the Constitution on the Sacred Liturgy, we were told that the purpose of the Second Vatican Council and the Constitution itself was to impart a new vigor to the life of the faithful—full, conscious, and active participation. In the years since the Council there has been an exciting evolution from quietness to vigor in the life of the faithful, especially at worship. This has been achieved, in no small part, due to the roles that composers, musicians, giftedcantors, and eager members of the assembly have played in implementing liturgical reform. In a great many parishes every Sunday there is sung a vibrant “hymn of praise” that mirrors that “hymn of praise” forever sung in the New Jerusalem.

In many other parishes, however, there is still a different experience. Hospitality is minimal, if not absent. Singing and music are optional, not integral to the liturgy. Ritual borders on the sterile and Magical. And for the most part, many of the faithful do not seem to expect more. People have been taught by their experience not to expect too much from the Sunday liturgy. So they often choose not to have expectations. The frightening fact is that sometimes, both of these realities (liturgy at its best, and liturgy at its worst) exist at different liturgies within the same parish community. You know the scenario: one Mass is the quiet Mass, one is for youth, one is traditional, and one is contemporary. It prompts the question: Has Jesus Christ been divided into parts? In some cases, the answer is yes. Consistency seems to be the issue, and insufficient understanding of the formative power of ritual upon the human person is what is at stake. One could be prompted to inquire whether we have any idea what kind of power we are so blithely invoking when we gather together for liturgy. Conversion is needed to upset the seda-

They go out just as they came in, without ever getting a sense that they are part of a greater mystery.

sible for its integrity are not alert to the dangers inherent in its performance. Ritual sedation was not what Christ won for us at Golgotha or by the empty tomb.

It is true that some of this “lack of consciousness of our corporate sense of self at worship” may be caused by a less than effective set of introductory rites to the Mass (which are under revision in the reforms of the Sacramentary presently underway). But what troubles me is the general lack of awareness of the problem on the part of the clergy, pastoral staff, and lay leaders of the parish. People don’t expect anything else, because so many of them have never had any other experience. So they recreate what they have known without knowing what they are searching for. The result: increasing dormition, increasing unconsciousness, and increasing amnesia. The experience is like that of the English woman on holiday in Spain who was overheard to say, “We don’t know where we’ve been, and we don’t know what we’ve seen.” This, I would suggest, is one of the most serious obstacles we face in our search for a shared vision—the challenge to move from a “me centered consciousness” to a “we centered consciousness,” especially when we come together for Sunday worship.

Barrier to Shared Vision: Lack of the “Theopoetic Perspective”

A second barrier that prevents us from having a shared vision of the New Jerusalem today is described in an article by John Westerhoff III, professor of religion and divinity at Duke University. The article is found in the book Issues in the Christian Initiation of Children: Catechesis and Liturgy, and its title is “The Formative Nature of Liturgy: Cultic Life and the Initiation of Children.” Westerhoff says that, while healthy religion has an essential rational component, we must be aware that the essential core of Christianity, the experience of God, is in danger of being lost under a cloud of rationalizing. At the heart of Christian faith is a nonrational element that cannot be conceptionalized or turned into discursive speech, though it can be communic-

To paraphrase Amos Wilder in his book Theopoetic, imagination is a necessary component of all profound knowing and celebration, all remembering, realizing and anticipating, all faith, hope, and love. When imagination fails, doctrines become ossified, witness and proclamation wooden, doxologies and litanies empty, consolation hollow and ethics legalistic. An overemphasis on the intellectual mode of consciousness has contributed to the demise of the intuitive mode and contributed to a sickness in the life of the church. “It is the signifi-

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tion in our work. However, I believe our work to be profoundly rooted in the best of Judaic-Christian tradition, incarnational theology, and the paschal mystery (the life, suffering, death, resurrection, and sending forth of the Spirit upon all people). It also finds its roots in the need for transformation, rites of passage, and the support of a strong and safe place for people to confront the fears and shadows that would keep us from the fullness of freedom as the children of God.

One of our number, John, has a son, Devon, who turned thirteen this summer. Since Devon lives with his mother most of the year, the summer is really the only time son and father have extended time together. John asked us to assist him in creating for his son a rite of passage into a community of adult men. The rationale was simple. As John had thought back upon his own adolescence, a significant reality had been the absence of strong, healthy, adult males endowed with a sense of mission, commitment, and integrity in their lives. What he wanted to create for Devon then, was a rite of passage, whereby the boy would know that he belonged to a larger community of men who would love him unconditionally, challenge him repeatedly, and cheer him on to become all that he was meant to be.

On the evening of our ritual, we gathered at sundown, on a tiny island off the coast of Galveston. To the west the sunset spread across the horizon. To the east was a levee, and Galveston Island was silhouetted against the oncoming darkness. John drew a circle in the dry bed of the marsh, and invited Devon to stand in the center of the circle. The other men placed themselves around the circle and at the appropriate time, Devon was invited to step forward to each man and receive the wisdom each one had to offer. Each told the young initiate a story of men who were royal and mighty, holy and prophetic; men who fought for what was just and right; and men who were willing to give their life’s blood to fulfill their mission on earth. As Devon listened to each story, deep within, something new began to take shape. Our hope was that what was growing in the boy was a vision of himself. No longer would it be enough for him to dwell in the land of children without responsibility. From now on, he was being challenged to take responsibility for his own choices and for the direction of his life. And as we stood encircling him, we...
were committing ourselves to being there for him as he moved through the next seven of eight years of his life, committing ourselves to act as guides, and companions, and mentors along the way.

After Devon had heard the stories, he received from each of the men a blessing and a gift. Devon then took his place with us, but now as part of a circle of men. After a closing prayer, we feasted on roasted chicken, corn-on-the-cob, watermelon and cantaloupe as the full moon rose upon us from out of the east.

If someone were to ask me what we thought we were doing out on that dry marsh at twilight, I would have to tell them that I'm not totally sure. I knew we were doing something as a favor to our brother John who wanted to honor and assist his son in his transition into young manhood. I knew we were providing a safe place for his son to embrace the mystery and majesty of what it means to experience human life as a man. I knew we were making a rite of passage. And I knew that the Holy One came to that place before any of us. But what specifically was going on at every moment of the ritual is beyond me. It had enough ambiguity, reverence for mystery, and healthy encounter with the unknown to keep us all from feeling as if we had too much control over the path it would take. I know Devon was touched by something larger than himself or any of us. I know I was transported back to my own experience of adolescence and the sense of isolation I often felt because I had no experience of a rite of passage that was intentional. I know that somehow, God manifested divine Presence that evening in ways beyond words and rational understanding. But it was an encounter with mystery, and it was good.

I tell this story precisely because it is not a "Catholic experience of ritual, myth, or symbol." I tell it because it is different from what most of us are used to. It is my hope that it might help us gain some insight regarding what we do in Catholic myth-making, ritual celebrating, and symbolic acting. My friend, John, is not now Catholic, but his respect for the power of divine mystery to be communicated through story, ritual, and symbolic action is laudable. John is very comfortable living in the realm of the "nonrational element" of John Westerhoff's article, the "nonrational element of faith that cannot be conceptualized or turned into discursive speech, though it can and must be communicated." What we did as a small community of men on that dry marsh at sundown was to communicate in a way beyond discursive speech. Good liturgy does the same.

Ways That Are Bigger than Life

The recurring Easter Vigil affords us the opportunity to do myth-making in ways that are bigger than life. Fire and the darkness of night, stories of sin and God's acts of deliverance abound as mythic storytelling occurs. Under the same paschal moon that shone on the Israelites, and on Jesus and his disciples, and on all our ancestors in the faith, we follow a pillar of fire by night so that we might continue to embrace the mystery of new life coming from the tomb of death. On this great mythic night of nights we journey with the elect and those seeking full communion in the Catholic faith to the font of death and new life. We join them in rejecting sin, professing faith, and reappportioning our rebirth as sons and daughters of the Lamb seated victoriously upon the throne. We sing hosannas with them at a table that foretastes and foretells the eschatological wedding feast of the Lamb in the New Jerusalem, and we eat what we already are, and we drink what we long to become.

Annually, at every Easter we have a foretaste and glimpse of ourselves as citizens of the New Jerusalem, and yet, so often the refrain which is heard at the planning of the liturgy is that the liturgy of this night must be finished within no more than two hours. Living in a culture of "sound bytes" and fast food service does not help when mythic mystery needs time to unfold. I don't know which is stronger, the fear of the clergy to upset the status quo of what is "reasonable" regarding what the assembly can endure, or the fear of "letting go of control" over the power of the rites so that the mystery might express itself on its own terms, given the necessary space, time, and dynamics within which to function. "Control" and the "need to control" are suffocating the theopoetic dimensions of our worship. And this preoccupation with control is not only from the perspective of the presbyter. Sometimes it comes from the musician, or cantor, or deacon, or sacristan. The need to always have control of the outcome of a liturgy is the sure sign of its suffocation.

Joseph Gelineau used to speak of the freedom required for good liturgy when he referred to a "moment of epiclesis" that might occur in any given liturgy. By "moment of epiclesis," Gelineau was not referring to the solemn theological texts invoking the Holy Spirit upon the gifts or upon the people. He was referring to a moment—or series of moments in a liturgy—where, regardless of how well planned or carefully prepared a liturgy may have been, if one pays very close attention, one might notice a moment when the Holy Spirit clearly takes over and manifests its irrepressible presence in the midst of liturgical rites. It may happen via the response of a child or adult to questions being asked of them. It may happen via tears, laughter, or silence. It might happen in something as subtle as a supportive hand on the shoulder of an eager and awkward catechumen. When that happens, this moment of epiclesis, everyone in charge of the performative nature of the liturgy had better take care. The Spirit of God has moved in our midst and our preoccupation with controlling how much time liturgy is taking is no longer an issue. Mystery chooses to manifest itself.

Having liturgies that reverence the unplanned action of grace in the midst of the assembly is at least as important, if not more important than completing all of our carefully prescribed expectations.

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Understanding and Experiencing the Mystery

Another element of the theopoetic that challenges us today is our need to have clarity and rational understanding regarding everything in a liturgical celebration. It is amazing how often the preoccupation of those of us entrusted with planning liturgy focuses upon the intelligibility of everything that occurs. We Americans tend to explain the mysteries as exhaustively as possible before we celebrate them so that everyone will have a clear understanding of exactly what they are doing. The payoff for us is that we think people have a rational appreciation of what they are doing. The disadvantage is that the realm of mystery whose salient characteristic is its inability to be captured in rational speech is often short-circuited.

The realm of mystery . . . is often short-circuited.

Our ancestors in the first four hundred years of the church’s history understood this distinction between “understanding” and “experiencing” the mystery of God in liturgy. Prior to the celebration of any of the initiation rituals, inquirers and catechumens were invited to undergo a thorough period of formation (not merely explanation). The formation was to provide them with opportunities to encounter the realities of grace present in the experience of conversion, change, dying to old ways and undergoing transformation. It was not primarily a process of explaining why life was the way it was for someone of faith. It was an opportunity to encounter the mystery of life’s transforming power by allowing someone to have an experience of conversion along with all the questions that accompany it. The ancient model was always “formation = life changing experience”; “ritualization” = acting out in ritual ways the mystery of conversion, of transition; and “post-ritual reflection” = reflecting upon the meaning of rites after they were experienced (with elaboration from the collective wisdom of the community) so that the power of the rites might be more deeply comprehended. There was a reverence for the rational elements of rites in the ancient church but it was the “proper order” and “sequence” of the process that made the best sense.

What we have inherited in current ritual-catechetical practice is an inverted sequence by which we try to explain rituals before people have had an adequate encounter with their converting power, and then we are forever playing “catch-up” in trying to connect meanings, mystery, and ritual. It is no wonder that people find themselves confused.

What I would urge us to do is be more comfortable with the nonrational elements of our worship because, as Westerhoff suggests, this is what is at the heart of Christian faith.

A Necessary Component

The last reflection I would offer for our consideration is also taken from John Westerhoff’s article: “Imagination is a necessary component of all profound knowing and celebration; all remembering, realizing, and anticipating; all faith, hope, and love. When imagination fails, doctrines become ossified, witness and proclamation wooden, doxologies and litanies empty, consolation hollow and ethics legalistic.”

The loss of imagination is one of the liabilities of becoming a functioning adult. Somewhere between childhood and adolescence, for far too many people, imagination is one of the first things that begins to go. The tragedy is that it is often popularly considered “unproductive” to allow oneself to have an imaginative diversion, much less to have an imaginative life.

Yet, imagination is the first gift we acquire as a child, and the last faculty we have as a dying/rising adult. Without imagination, how could Gustavo in the opening story of this presentation have come to the memory of his wedding day by having simply heard the words, “beautiful as a bride prepared to meet her husband”? Without imagination, how could my friend John have envisioned a rite of passage for his son, in ways that were bigger than life? Imagination is a necessary component of all profound knowing and celebration, but in far too many of our liturgical and ecclesial experiences we are fettered with a “flat-minded literalism” that predisposes us to seeing with only limited vision and prevents us from imagining with all the wondrous and unlimited possibilities of a child.

One of the memories I have of my childhood religious education, which was based on what was called the Baltimore Catechism, was the wonderful image of the Beatific Vision, saints and angels around God’s throne, Christ robed in majesty, and all his followers casting their golden crowns at his feet in praise and adoration. My imagination grasped hold of those images. For years when I went to the celebration of the Mass, I could see in my mind’s eye the unbloody sacrifice of Calvary because of the imagination I had been given.

Today, I hardly ever hear anyone speaking of the “imaginative nature of our liturgy.” Today I hardly ever hear anyone speaking of imagining saints and angels gathered with us at the Lord’s table for our Sunday eucharistic liturgy. Today I hardly ever hear anyone speaking of the Easter Vigil eucharist as a foretaste and foreshadowing of the heavenly liturgy in the New Jerusalem. I fear that we are being shackled by a flat-minded literalism in our day that renders itself as “what you see is all you get”.

The truth about our rites is that “what we see is only the tip of the iceberg regarding all the good things God has planned for those who love him.” Pastoral musicians, liturgists, and ministers of the liturgical action are entrusted with the responsibility of shaping the imaginations of people. By virtue of the music you make and the hymns we sing, you become the “dream weavers” entrusted with prophetically shaping our shared vision of the New Jerusalem. Especially in this time of encroaching dormition, you are the inspired voices that must be heard.

It is no wonder then that for so many Catholics, “doctrines seem to be ossified—hardenened into bone; witness and proclamation appear to be wooden; doxologies and litanies seem to be empty, consolation hollow, and ethics legalistic.” In these days, we often feel like Ezekiel the prophet whom the Lord led out by the Spirit to stand in the center of a plain filled with dry bones. Like Ezekiel, we often feel surrounded by the dry bones of a community thirsting for an imagination. And yet, like Ezekiel, we too are told by God to prophesy over these bones: “Thus says the Lord God to these bones: See I will bring spirit into you, that you may come to life. I will put sinews upon you, make flesh grow over you, cover you with skin, and put spirit in you so that you may come to life and know that I am the Lord.” And behold it happened. Do we dare to imagine it?
Finding common ground among human beings has never seemed more urgent or more problematic than it does today. Day after day our television screens broadcast horrifying close-up images of the bloodied bodies of those who have been denied common ground in the former Yugoslavia and in Rwanda, Northern Ireland, and the Middle East. Day after day our own newspapers record a lack of civility in political life in the United States: Concern for the common good appears to be sacrificed to specialized interests aimed at securing economic and social advantages for a particular constituency.

Christ's church is rife with denominational disagreements and intra-denominational factions: Some refashion their ecclesial heritage and loyalties with every social trend, while others identify orthodoxy with a narrow range of opinions and devotional practices. Though hardly at the same level of seriousness as these examples just given, musical divisions also plague us. Some of us seem unable to access past masterpieces (or we simply choose to ignore them), while others proscribe new developments in popular music as being demonically inspired and dangerous to morals.

Yet, it is also true that humanity's hopes for finding common ground have never been higher. Despite the economic consequences for a reunited Germany, the euphoria generated by the dismantling of the Berlin Wall has not dissipated. Despite the uncertainties of its internal politics, the dismantling of totalitarian communism in the former Soviet Union has empowered its citizens in ways unimaginable just a decade ago. Despite a tragic bombing, the Atlanta Olympics celebrated humans at common play, able to overcome divisions of language and ethnicity. Even though it seems ineffective in halting local conflicts, the United Nations sustains for us a vision of global human community. In the sphere of church life, Cardinal Bernardin of Chicago has initiated a "common ground" project to combat the factionalism found among Catholics in the United States. Ecumenical and interfaith dialogues have found a new maturity, though initial naive enthusiasm and optimistic timetables have changed. And divisions among classical, popular, and folk musicians wane in the light of a common concern for promoting music-making and the arts in a technologically-oriented society.

How does the pastoral musician serve God, church, and assembly in such a world?

I rejoiced when I heard them say: "Let us go to God's house." And now our feet are standing within your gates, O Jerusalem.

Note that although the first stanza begins with a report of personal delight in arriving at the pilgrimage destination, it quickly turns to a communal focus. Individual initiative is intimately connected to and inseparable from communal achievement. The personal is not played off against the social, but finds its crown and fulfillment therein. The Jerusalem Temple is referred to as beth YHWH, the house or dwelling place of the Unnameable One, the Covenant-Maker. The Davidic stronghold associated with Mount Zion is the site of Yerushalaim, the "city of peace."

The first stanza suggests that com-
mon ground means respect for the claims both of individuals and of society. Achieving a balance between these respective claims is culturally, ecclesiastically, and musically difficult, as historical reflection indicates.

On the one hand, human societies have been tempted by totalitarianism in which the proper claims of individual rights are completely subsumed to the needs of the state. Whether by tyrannical monarchies in the past or by tyranny in its twentieth century fascist or Marxist forms, such a political climate tragically sacrifices individual liberties on the altar of grand schemes of social unity. On the other hand, human societies have also been tempted by laissez-faire individualism, in which personal claims outweigh the common good and may eventually destroy the very social fabric that makes individual life possible. Many commentators suggest that the emphasis on individual claims at the expense of the common good is a peculiar failing of late twentieth century America.

In the life of Christ’s church there is a danger of mistaking uniformity of practice for unity of faith. Although certain procedures and structures must be institutionalized if the church is to maintain itself over history, an overemphasis on these procedures and structures can lead to, and indeed has led to, the suppression of Spirit-given charisms that do not fit easily into such institutional forms or even offer a radical challenge to their right to continued existence. Perhaps equally as dangerous is a sectarian factionalism which substitutes narrow like-mindedness for genuine unity of faith.3

In our pastoral music practice there is the continued danger and subtle temptation of enshrining a single language, style, or performance standard as the “norm” against which all others will be judged and found wanting. For many years only music sung in the officially prescribed languages (primarily Latin, but some Greek phrases and Hebrew words also appeared) was considered genuinely “liturgical.” Even strict translations of the officially prescribed texts into the vernacular were categorized as “devotional” rather than strictly liturgical pieces. Pius X’s Tra le sollicitudini declared in 1903 that Gregorian chant was the musical style most proper to Catholic worship with Roman school polyphony in second place; other musical styles could be admitted insofar as they approximated chant or polyphony. But if there is a danger of imposing a
single standard, there is the opposite
danger of employing either spurious
standards or none at all in the selections
we program for communal worship.4

Cherishing Diversity

Jerusalem is built as a city, strongly com-
pact. It is there that the tribes go up, the tribes of
the LORD.

The second stanza lauds the “city of
peace” for the order and character of its
architectural layout. In an era when travel
through the wilderness exposed the traveler
to danger from animal and human
predators, possible lack of food, water,
and shelter, and to no guarantee of assis-
tance in emergency situations, a well-
fortified city provided peace and secu-
ritv for anxious human beings. This
praise of Jerusalem’s physical layout implies an appreciation for the divine/
human social ordering where “there is
a place for everything and everything is in
its place.” Note that it is a gathering
place for YHWH’s tribes whose indi-
viduality is not suppressed but celebrated
in the great national feasts.5 It is fascinat-
ing that the “tribes of the LORD” are not
named or numbered in the psalm text;
perhaps this is a subtle challenge to Isra-
elite ethnocentrism and a recognition of
God’s universal sovereignty.

The second stanza of Psalm 122 sug-
gests that common ground means cher-
ishing rather than simply tolerating diver-
sity. Two further biblical images support
this insight. The gospels include lists of
the “inner band” of Jesus’ disciples, known
as “the Twelve,” which name members of radically opposed Jewish
religious parties who somehow live in
peace with each other because of their
relationship to Jesus. By all common
wisdom, Judas, “the dagger man” (a
possible meaning of “Iscariot”), and
Simon, “the Zealot,” should, as mem-
bers of a guerilla movement dedicated to
eradicating Roman overlordship on
Israel’s land through armed resistance,
have stuck a knife in Levi/Matthew, the
“tax collector” who made his living pre-
cisely by collaborating with the occupy-
ing Roman forces. Christian commu-
nity, even in its earliest manifestations,
did not involve total likemindedness.
And Paul’s famous analogy of the body
in 1 Corinthians 12:12-30 reminds us
that “if all the parts were the same, how
could it be a body?” Differentiation of
function is not merely regrettable ac-
terceptable, it is rather a divinely willed
necessity for the ecclesial body.

We have seen the cultural conse-
quences of a decision to cherish rather
than merely tolerate diversity in a shift
of the foundational images for society in
the United States. When I was growing
up we spoke of a “melting pot” in which
the distinctive languages, customs, and
practices of immigrant groups would be
dissolved in a homogeneous “Ameri-
canism.” Our social image is now a
“mixed salad” in which a variety of ele-
ments harmoniously combine to pro-
vide piquancy and visual delight, the
whole held together by a “dressing” that
complements particular differences
without forcing them into a bland uni-
formity.

A challenge for Christ’s church is
recovering an authentic sense of koinonia
or communio (“fellowship”) as we over-
come our own parochialism. One of the
glories of Roman Catholicism is the di-
versity of its rites, not only Western
(Ambrosian and Mozarabic Rites pre-
viously celebrated from post-Vatican II
officially approved reformed liturgical
books in addition to the Roman or Latin
Rite) but Eastern (Coptic, Ethiopic,
Maronite, varieties of West Syrian and
East Syrian Rites in addition to the Byz-
antine Rite). How many Roman Rite
Catholics naively assume that worship
in their rite is the only way to be a
Catholic Christian? An even more dan-
gerous assumption is that the forms of
the Roman Rite developed in recent de-
cades in the United States should be a
norm globally. An authentically Catho-
lic instinct not only tolerates diversity in
worship forms and ethos, it positively
revels in it as a sign of the Spirit at work.

Cherishing diversity is a priority for
pastoral musicians working within a
single rite and culture, even within a
single worshipping community.4 I recog-
nize two fundamental approaches to
musical diversity in Roman Rite wor-
ship in the United States today. The first
(which I term “stylistic unification”) pro-
grams compositions of either a single
style or from within a narrow stylistic
band at individual liturgies, but toler-
ates great diversity between liturgies.
Thus a five o’clock Saturday eucharist
may employ only “ensemble” music with
a repertoire taken from Glory and Praise,
the “contemporary” selections in
Journeysongs, or Gather; the nine o’clock
Sunday eucharist employs only “can-
tor/organ” music with a repertoire taken
from Worship (third edition) or the Peoples
Mass Book supplemented by choral octa-
vos. (Of course, I pass over in silence the
ever-popular seven-thirty Sunday morn-
ing “silent Mass.”) In this approach sty-
listic unity within a given celebration
can lead to a high degree of aesthetic
satisfaction, but it also makes finding a
common assembly repertoire for the high
feasts of Triduum and Christmas (as
well as occasional services such as wed-
ings, graduations, and funerals) diffi-
cult. The other approach (which I term
“stylistic eclecticism”) mixes composi-
tions of a variety of styles within an
individual liturgy, but promotes the
same repertoire sung and played by vari-
ous combinations of musical leadership.
While such an approach helps the as-
sembly to learn and maintain common
repertoire, without an understanding of
the liturgy’s macro-units great gaffs are
possible (as when a four-square entrance
hymn is followed by a country-and-west-
ern style Gloria, a Gregorian psalm-tone
setting of the responsorial psalm, and a
reggae-flavored Gospel acclamation). Whichever approach musical leadership in a worshipping community takes, it
must be open to critical reflection and
the evaluative input of the worshipers
themselves.

Commitment to Justice

For Israel’s law it is, there to praise the
LORD’s name.

There were set the thrones of judgment of the
house of David.

According to Exodus 23:17, every
adult Israelite male was to “appear be-
fore the LORD God in Jerusalem three
times a year.” This is probably the “stat-
ute/norm of Israel” (edut le-yisrael) men-
tioned in the psalm’s third stanza. If so,
Psalm 122 would especially be associ-
ated with the three hag (“pilgrimage”)
festivals in ancient Israelite life: (1)
Passah/Massot (the “Feast of Passover/
Unleavened Bread”); (2) Shavuot (the
“Feast of Pentecost”), and (3) Sukkot
(the “Feast of Booths/Huts/Tabernacles”). Although technically applying
only to males, in most cases the entire
household would make the aliyah (pi-
lgrimage) with the male head of the
household. The pilgrimage festivals were
the occasion for four distinct but interre-
lated activities: (1) the supra-tribal court
of law heard suits and rendered judg-
ments on cases that could not be re-

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solved at the local level; (2) a market for selling one’s produce and purchasing new farm stock; (3) an intergenerational and inter-tribal “fair” with amusements for children and adults alike; and (4) acts of sacrificial worship at the Temple. Stanza three only explicitly recognizes the first of these activities, the “judgment thrones” associated with the Davidic monarchy. (Note the amazing correspondence between the four aspects of an Israelite pilgrimage festival and the four sides bundling the commons in a New England town: buildings for (1) civic government, (2) for business, (3) for family residences, and (4) for church worship.)

 According to stanza three, common ground means commitment to social, economic, household, and religious justice. Unlike the English common-law tradition in which justice is presumed to be the vindication of rights, the fundamental biblical notion of isedagwha means the establishment of right relationships: between God and humanity, among human beings, and between human beings and the world for which they are stewards as God’s vice-regents. The “just one” (tsadek) from the point of view of the Hebrew Scriptures is a human being who neither “has his/her tongue in heaven” (i.e., refuses to acknowledge God’s lordship) nor “licks the dust” (i.e., reduces oneself to bestial levels), but stands upright on the good earth with head lifted to God and arms outstretched to humanity. Justice in the biblical tradition derives from the active intervention of God who “casts the mighty from their thrones and raises the poor from the dunghill.”

 Such a justice commitment has profound consequences in the cultural, ecclesial, and pastoral music spheres. Socially, we cannot simply be content with individual or group acts of charity; we must undertake the wrenching task of analyzing the social structures by which we and others live for their support of or opposition to right relationships. It is not enough simply to feed the hungry or clothe the naked; we must also discover and transform the social structures that reward some people’s gluttony and mire others in need. Ecclesiially, we cannot be captured by any political party, economic program, family values catalogue, or religious ideology; we must be free to both support and criticize initiatives in each of these areas in the light of God’s justice. In our pastoral music ministry the texts that we sing, when we sing them, and how we sing them, all fall under the stipulations of God’s Reign, “afflicting the comfortable and comforting the afflicted.” Without concern for something beyond the production of beautiful tone and uplifting feelings pastoral musicians do not find common ground.

The Search for Peace

For the peace of Jerusalem pray: “Peace be to your homes! May peace reign in your walls, in your palaces, peace!”

In ancient practice, the first three stanzas of Psalm 122 may have been sung by the pilgrims as they entered the City of Peace, surveyed Jerusalem’s structures, and observed its festival activities. Now at the Temple, a cultic official addresses them with a command whose assurance cannot be reproduced in English: shalome shalom yerszulam (“Pray for the peace of the city of peace!”). Without prayer for the “peace that passes understanding,” Jerusalem would never be characterized by fourfold well-being or distinguished from other human cities with their oppression, greed, lust, and feuding. Although obscured in the Grail translation, the pilgrims then pray for the city’s well-wishers followed by prayers for the city itself. Using a Hebrew phrase that pews on shalom, they pray: yashlayu havayik (“May those loving you prosper”). Note the inclusivity of this prayer; it is not directed only toward blood kin or tribal confreres, but to all who seek the City of Peace. Addressing the city directly the pilgrims then pray for shalom in its very foundational structures and shalowah (“security”) in its ramparts/towers/citadels.

According to stanza four common ground means the mutual search for peace and security. The biblical notion of shalom is something more than the simple absence of conflict. It indicates fullness of physical, emotional, spiritual, and social health. To live in shalom is to rejoice in the fruits of isedagwha: Insofar as one lives in right relationship with self, the world, other human beings, and God, one experiences God’s will for humanity and knows divine peace. Note that this peace is quite compatible with intel-
lectual disagreement or even with great suffering as long as the fundamental relationships remain properly oriented. Culturally such a peace goes beyond the cessation of armed hostilities; “peace” may have come to Bosnia, but by all human reckoning shalom is still in the future in that troubled land. Security is something shared rather than something protected: One doesn’t find security behind the fences of a gated suburb, only increased fear that those excluded will overwhelm its defenses. For the church peace is the greeting and gift of the Risen One to his frightened and confused disciples (John 20:19, 21); it is also an authentic mark of the presence of Christ’s

“If not me, who? If not now, when?”

Spirit in contemporary believers. Perhaps in contrast to the period immediately after the Second Vatican Council, pastoral musicians with varying tastes and preferences are lowering their defenses, refusing to stereotype one another, seeking forgiveness for past injustices, and joining forces in new forms of musical leadership. Perhaps as we gain a new sense of security after the upheavals in the liturgical-musical world of a quarter-century ago, we will feel less need to defend our turf and more impetus to “bear one another’s burdens and share each other’s joys.”

Altruistic Mission

For love of my family and friends I say: “Peace upon you.”

For love of the house of the Lord I will ask for your good.

The climactic conclusion of Psalm 122 in stanza five returns to the individual voice of the beginning. Because one is bound by love and covenant to blood relatives (the Hebrew term actually means “brothers” but has the meaning of “kin”) as well as to those sharing a common world view, one seeks the same blessings for all who may find a home in the City of Peace. A peculiarity of Hebrew grammar powerfully makes this point. The prayer for shalom in Jerusalem is preceded by the exclamation na’ (“now”); biblical peace is not “pie in the sky by and by” but a quality of well-being possible here and now by God’s grace and human endeavor. Because one is bound by love and covenant to the God who dwells among humans (the beth YHWH of stanza one reappears with the addition elohehu (“our God”)), one seeks not just personal well-being but the prosperity (lo) of the entire supra-familial, supra-tribal human community represented by Jerusalem.

Stanza five reminds us that respect for the claims of individuals and society, cherishing God-given diversity, commitment to justice, and longing for peace will never occur without taking individual responsibility. Common ground means altruistic personal mission.

Culturally such an acceptance of personal mission means refusing to be complacent when one has achieved a relative level of comfort until all God’s children share in the benefits of society. Ecclesiastically such an acceptance of personal mission means refusing to retreat from the exigencies of secular living into a sacred ghetto, but enfleshing the motto that begins Vatican II’s Pastoral Constitution on the Church in the Modern World: “The joys and hopes, the grief and anguish of the people of our time are the joys and hopes, the grief and anguish of the followers of Christ”—fellow pilgrims on a journey through history into God’s future. Musically such an acceptance of personal mission means refusing to be satisfied with an evaluation of one’s ministry based simply on aesthetic criteria, without also acknowledging one’s need for ongoing conversion and human, spiritual, and artistic growth: “If not me, who? If not now, when?”

Toward Holy Ground

Although the Word of God as mediated through Psalm 122 reveals at least five aspects of what common ground means in our pastoral music ministry, it is only by living our common ground that we come to discover it as holy ground. It is not insignificant that the Bible’s narrative of human history begins in a garden and ends in a city. The concluding chapters of the Book of Revelation exquisitely portray a world in which God’s presence reconfigures our common ground. Let the vision of this seer have the final word: Then I saw a new heaven and a new earth, for the first heaven and the first earth had passed away, and the sea was no more. And I saw the holy city, the new Jerusalem, coming down out of heaven from God, prepared as a bride adorned for her husband. And I heard a loud voice from the throne saying: “See, the home of God is among mortals. He will dwell with them as their God; they will be his peoples, and God himself will be with them; he will wipe every tear from their eyes. Death will be no more; mourning and crying and pain will be no more, for the first things have passed away.” And the one who was seated on the throne said, “See, I am making all things new.” (Rev 21:1-5a)

Notes

1. A “liberationist” reading of this psalm text would raise the issue of its presumed socio-political context in David’s request to control the common ground for worship, namely through an attempt by the Davidic monarchy to eradicate alternative worship sites at local sanctuaries in favor of centralizing the YHWH cult at the (royally sanctioned) Temple to be built at David’s capital city, Jerusalem. However, it seemed better for purposes of this article to adopt a hermeneutics of “retrieval” rather than one of “suspicions.”

2. The stanzas of this Psalm 122 (122) used here are taken from the inclusive-language Grail translation (copyright ©1962, 1993) distributed by GIA Publications as U.S. agent. The exegetical notes will indicate some nuanced interpretations of that psalm.

3. My father had a homely saying that well illustrates the radical equality of all baptized believers. I remember him rhetorically asking me when I was about eight years old, “Do you know what I like about being Catholic? The six orange candles around your coffin. It doesn’t matter if you’re a ditch-digger or a priest, you get the same six candles.” Ah, but then the liturgy changed.

4. An embarrassing example occurred when an eighteen-year-old singer-guitarist stepped up to the microphone as the communion procession began one Sunday to announce: “Communion is all about love; God’s love for us, our love for God, our love for one another, our love for God’s world. So during communion today I’d like to sing my girlfriend’s favorite song: ‘Suzanne takes you down to a place by the river.’” Thank God my standards have become more appropriate since that Lord’s Day twenty-six years ago!

5. [Editor’s Note.] Because the correct pronunciation of God’s proper name—YHWH—has been forgotten, Jewish people substitute the word Adonai, usually translated into English as LORD, in prayers that use God’s name. When they are simply studying the Scriptures, rather than praying them, Jews use the title Ha Shem (The Name) when they come across the tetragrammaton YHWH.

6. Issues that must be addressed by multicultural and multi-linguistic communities are beyond the scope of this presentation.
Ecumenical Common Ground

BY DON SALIERS

In the days when I was studying and then teaching at Yale Divinity School, my family and I lived in an urban housing development in the “inner city” of New Haven, Connecticut. There my four daughters, who were quite young at that time, learned to sing a set of ritual songs. The kids would gather out in the back—no grass, lots of dust, plenty of enthusiasm—and form a circle. Singing and clapping, they would teach one another the songs, and someone would bring along a jump rope (two ropes, on good days). The children would move around the two who were turning the rope, beginning to sing. One after another, they would dodge inside the whirling rope for a few hop-skips before dodging back, as everyone sang: “Miss Mary Mack (Mack, Mack), all dressed in black (black, black), with silver buttons (buttons, buttons), all down her back (back, back) . . .” I particularly liked to hear them calling to one another to join in: “Jenny, Jenny” and then “Sovanya, Sovanya.”

That memory of those singing, dancing children, black and white together, has come back to me many times as a sustaining image in the midst of the drudgeries of the work of musical liturgy. That circle of song, that invitation, that naming, that movement with its delight and wonder, its order and improvisation, its form and its spontaneity, remains for me one image of that mutuality and shared delight that we hope to find in singing our life to God: shared word and call and song and action that the body remembers.

Of course, when we become adult we are to put away childish things, and, of course, shared word and song and action in the Christian liturgy in all of its forms is not simply a childish ritual game, for there we encounter Jesus, who bids us go where the child does not yet know she must go. (Encountering Jesus in this way is like the experience of the African-American community, when the mother or grandmother will tell a girl: “Child, the world’s gonna break your heart.”) The bidding of Jesus reminds us

Our liturgy must join with and become the liturgy of Jesus—his song and his life—in the “real” world, in the struggle for what is just and true and good in the face of complexity, for joy in the midst of suffering.

That our songs must somehow combine the spontaneity of a child called to speak and sing and, in some sense, to be naively ecstatic in bodily praise, with an invitation to enter into the complexity of adult existence.

So our liturgy must join with and become the liturgy of Jesus—his song and his life—in the “real” world, in the struggle for what is just and true and good in the face of complexity, for joy in the midst of suffering. To join together in following Jesus takes us, as Søren Kierkegaard once said, “over seventy thousand fathoms,” into places we would not choose for ourselves, like Peter in the conclusion of John’s Gospel. There, in that place where Peter found himself, we find ourselves before a vision of a kingdom and a society that we cannot enter unless we become again like little children.

The work of intrinsically musical liturgy, then, is the work of holding the tension between the first bodily ecstasy of praise discovered in children’s games and the deep sobriety (and, as Romano Guardini reminded us, the deep restraint) that is required if we are to go with Jesus into the midst of a suffering world that needs what the liturgy sings. Joining Jesus may require all that we are as human beings: all our hopes and fears, our lamentations, confessions, testimonies, all our losses, as well as all that delight, awe, and wonder that we once knew as children. In liturgy these so combine that the whole of the gesture becomes one long song of gratitude and hope where mercy and truth, as sisters, embrace.

The Liturgy of Jesus

The liturgy of Jesus goes on: It was his before it was ours. Ecumenically we have, for the most part, recognized our mutual baptism as our invitation to join Jesus in his liturgy. Part of the way we celebrate the liturgy, and struggle with adult initiation, and struggle to learn from one another about the meaning of Christian conversion has to do with whether we can show the world what baptism signifies as the act of joining Jesus in this liturgy.

This liturgy goes on in our cathedrals elegantly, and it goes on in our storefront churches in great simplicity and in great exuberance. It goes on with the shining iconography that glows from the walls and the iconostasis of an Orthodox church, and with the prophetic voices of the churches of the Reformation, and in places of oppression where the only thing left to hold onto is truth in the song and story of Jesus. Liberation theologians of all types from all over the world are now teaching us dimensions that we had not recognized before in the song of Jesus, but which were there all along.

Of course, you and I also know that the invitation to join the liturgy of Jesus, to answer this singing, dancing, praying, lamenting, word-haunted, prophetic call to do the liturgy in the world, is an invitation to an act that cannot be contained in temples made by human hands. We are asked, body and soul, to move
with Jesus in compassion to every human place through which the liturgy moves, in a kind of self-giving that is the true offering of the church because it is the true offering of Jesus. This is an invitation to express those ways of being in the world that our brother Paul admonished the Church of Rome to practice in their liturgy: “Present your bodies as a living sacrifice, holy and acceptable to God, which is your spiritual worship” (Rom 12:1).

The Shock of Recognition

So the liturgy is not merely an event contained in the rooms where we sing and pray, celebrate the eucharist, initiate people, and do the daily hours; it is already ahead of us, out there in a thousand places, inviting our song to be more honest, more profoundly global, more ecumenical than we had ever dreamed. It is one of the gifts given to us in this “intergenerational generation” that we have learned (and are still learning and still have so much to learn) across our traditions about what it is that has been given to us from the beginning in the work of liturgy, both in its cultic and its ethical dimensions.

The ecumenical encounters of the twentieth century have brought what has been called “the shock of recognition” (a favorite phrase among some people at the World Council of Churches, borrowed from T. S. Eliot). Those of us who have labored since the Second Vatican Council in various dialogues and ecumenical efforts know that wonderful shock, as when we recognize that someone from another tradition (where we least expect it) has grasped, sustained, and begun to live out what we had hoped for from our own tradition. Alongside our fierce differences and the pain of the unhappy divisions of the Christian family (now growing deeper in some places), we have come to recognize that there is something deep, haunting, and absolutely central to what we do as musicians, pastors, and “ordinary folks”: It is the recognition that we belong to someone else; we belong to something other than what is so obvious in our differences; we belong to the Holy One, and therefore we are kin to one another. Our task is still (and even more urgently so, thirty years after the council) to continue to keep alive the deeper ecumenism that has been given to us in our generation.

Writing in 1970, at a time when “ecumenism” had only just dawned as a task for most people in the churches, the prophet Yves Congar was already using the phrase “post-ecumenism.” He used it in citing two experiences which Christians are beginning to live through at the end of our century. The first is the shocking ecumenical experience that we yet have gifts to share with one another and things to learn from one another, which has forced us to return together to the sources, especially to Scripture, leaving aside for the time being strictly dogmatic confessional positions, though without rejecting them. The second experience is that the same questions which the rest of the world, through its tragic tensions and its secularism, is asking of us as Christians in our separate denominations, in fact face us all as sisters and brothers. And, since we all have the same origin, we are led to struggle together toward some common answer. Not everyone will agree on all points, Congar said, but the differences will no longer be differences between the churches; they will emerge, rather, as differences among Christians within each church.

This fact makes us face the further problem of ecumenism within particular churches, within Roman Catholicism or Protestantism or Orthodoxy. The challenge is to re-examine our own traditions, to discover what is good or bad and true or false, to test the spirits within us. Many musicians and pastors have found themselves on the front line of that work, and they have learned that it is only by going back to the original sources—to the original story, song, and movement of Jesus—and looking at it through the deep treasury of our own traditions, that we will truly discover what we have to offer each other and the rest of the world as they ask us essential questions.

Disturbing and Promising

The gradual awareness that we may share far more in common biblically, liturgically, and theologically with others across ecumenical lines than we do with many within our own traditions is disturbing...and promising. It is disturbing because it is confusing our inherited and local sense of identity and belonging. For some, this has meant that we no longer know who our enemies are, and that can be frightening!

It is promising, however, in several ways. If Congar is anywhere near the truth—and I think he is—then the situation forces us to search for what is essential to Christian faith and life in our world and to press ever more vigorously for an honest conversation about the history which has divided us and diminished us, keeping from us the treasure of the several Christian traditions which we are now on the verge of re-discovering and re-creating. The music of our worship is being forged again by living communities, and we are learning how to share it. The convergence of sound, as we sing the texts we have taken for granted and as we sing the new texts that are being forged on the basis of our shared treasury: that is ours now, too.

Not long after Congar’s essay appeared, I was invited to participate in a bilateral ecumenical dialogue on the eucharist, between Roman Catholics and United Methodists, and for nearly five years we met in regular sessions to listen to one another, to raise questions of common ground (and, by implication, alien territory). Among the group were such notables as Bishop James Malone, Fathers Gerard Sloyan and Gerard Austin, and other heroes and friends of mine. Whatever romantic and naive ideas I may have brought to that table were soon tempered by honest hard work, replacing my romantic ideas about ecumenical unity in some paper church with a gradual dawning recognition of the deeper convergences that the Holy Spirit is bringing forth today.

The most difficult questions we faced were posed by the nature of faithful participation, by faith and practice within our respective traditions. It was very clear to us from the beginning that with respect to the eucharistic liturgy we were on a convergence course. We recognized a wider convergence that was taking shape as well: a convergence on the shape of the liturgy, a shared recovery of the so-called “canon” of Christian liturgy: the rites of initiation; the centrality of the eucharist; daily offices now no longer just the province of monastic communities but the prayer of the whole church; the recovered sense of Scripture in the three-year lectionary, which has now found its way in new variations through and across ecumenical circles, and with it a new appreciation among so many Protestant families of the church year in its seasons and celebrations. We came to see how the Christian liturgy itself sings us forward and propels us through all the stages of our life in rites of passage and pastoral offices.
All of this was a recognition of the work of many people and much prayer and of the Holy Spirit animating it all: converging structures, even textual convergences (with particular accents of course), the recovery of the Bible and its proclamation, and the restoration of intercession by the people as we cry out for the world. We re-read the Constitution on the Sacred Liturgy and found that it was all there, pregnant, waiting to come to birth.

Is It Enough?

Now we’re gathered here, thirty years after the Council, and fifteen years after that particular dialogue that I was privileged to be part of, knowing that the convergence is never simply theological or liturgical. There are political and cultural challenges to that convergence, but they also promise a new sharing of insights.

What is the common ground that we seek, and why do we seek it? The common ground is to be found in the meaning of an image of Jesus gathering a circle about him as in the marvelous passage in the apocryphal Acts of St. John:

Before he was taken . . . Jesus gathered all of us together and said, “Before I am delivered up let us sing a hymn to the Father, and so go forth to what lies before us.” He asked us therefore to form a circle, holding one another’s hands, and himself standing in the middle, and we circling round him, he said: “Answer Amen to me.” And he began to sing a hymn [and to pray antiphonally, and he asked us to pray and to praise with him, and to lament with him, and to sing with him and with all creation] “Whoever does not join in this dance and this song does not know what is coming to pass.” Amen.

Our common ground finds its origin in Jesus, whose liturgy was both the praise of God and, as Brian Wren would have us sing in a new text, an “honest, aching song” as well as the work of God in the world. To share this much in common: Is that enough to establish our common ground? I say so. With the recovery of that sense of the interconnection between what we do as the assembly gathered about the book, the font, and the table and what we do in everyday life, working and struggling in ordinariness, but also working and strug-
gling against the principalities and powers that haunt this world: Is that enough? Oh, yes, I say it is enough.

This much that we hold in common is well worth celebrating. It is worth celebrating publicly that we have mutually recognized our baptisms, that we have a lobish offering of Scripture in the lectionary, that we have recovered the shape of the liturgical year, including more and more attention to the sancturial cycle among many Protestants. We should celebrate the recovery of the daily office, the fact that we share musical settings of antiphons and acclamations and that we can sing a shared repertoire of hymnody familiar to the members of most of the churches. We must celebrate the re-establishment of the link between liturgy and ethics, between the gathered assembly and the church in the service of God and of God's world, and, above all, we must celebrate the fact that all of us now know that every act of prayer is radically eschatological, that every liturgical assembly (no matter how flat its EK) is a cry born out of the experience of the absence of God, as we cry out, "Oh, be God for us! Come to this weary world; make real what we are singing here." With John Donne we "importune" God, crying out: "Batter [our] heart, three-person'd God!"

The School of the Liturgy

Those are things we have in common and, I say, they are enough for right now; God knows that we will discover plenty of differences among us. The principalities and powers are strong; yet a passion to address human suffering and oppression in all its guises is what beats at the heart of the liturgy. So my question is this: Can the Christian liturgy in its range, including Catholic devotional life which should begin to flourish again, still form us in the central virtues and graces of the Christian life in such a way that the churches will make a difference in the wider world? Will we join the travail? Will we grow up and not be sidetracked or distracted by our own in-house preoccupations? Unity in the best sense of the word has always been discovered by Christians when they go outside themselves, outside their own self-preoccupations and handwringing over the loss of membership. It's always been discovered by taking up a hammer and a nail to build again; by going out and meeting someone who is different from us and discovering that they, too, belong to Jesus, though they may not name him yet or, perhaps, name him more gloriously than we would have thought possible.

Common enemies are not sufficient to establish common ground, let alone holy ground. Common enemies are not enough to establish life together before God, especially before the God incarnate in Jesus. Rather, the vision of the common good, of the sense of belonging, of offering and receiving honor, respect, and hospitality, of receiving a blessing and being a community of blessing: This common eschatological vision is what will establish that common life. Bob Howda of blessed memory, whose strong and prophetic words still ring in our ears, never tired of asking questions like this: "Why are churches generally still so insensitive to the human hunger for an experience of surpassing goodness, truth, and beauty in the environment in general, let alone in the worship environment in particular?"

Our eumnenical work is not done. We will still try to live up to the vision. Such faith, such hope, such vision is encoded in the body of all who have ever experienced faithful liturgy done well. Differences exist, and I do not mean to minimize them. But two points should be made about the common work that engages us. The first is this: Christian prayer, in the texts of our liturgies, must be distinguished from "becoming prayerful." Texts do not constitute our unity; life that is storied in Jesus does. Just as we know that the musical score bears a kinship or distant relationship to musical performance practice and living music, so it is with the words of our prayer. They require a living community; they require a performance practice, that we may live as we sing, and sing what we believe, and believe that God is in it all. As David Stendr-Rast reminded us, sooner or later we discover that prayer is something more profound than prayers "in the book;" that prayer is ongoing communion with God, whereas prayers as texts (whether in the written or the oral tradition) are things that may prompt prayer. What makes prayer authentic is wholehearted attendance—attuning, to use the musical metaphor—to God, and a life that sings.

The second point is this: What liturgy at full stretch offers us is a deepening capacity for hope, for facing the truth in lamentation, for awe and wonder, and the capacity to sing these things, and to be alive in the world manifesting these things. So when we give thanks, or when we sing an "honest, aching song," or when we sing in a simple way or in a more elaborate and polyphonic way, we must remember that the taproot of all this is that liturgy of Jesus in which we are sharing.

How Different It Might Have Been

Alice Parker once commented, at the end of a long day working with one hundred teenagers, "I can't help thinking how different the day would have been if we had started on common ground." That common ground for which she longed included these elements: a love and respect for the text, and an understanding of its basic relation to music making (an understanding that the music is not on the score, not to mention a love and respect for the people who make the music and a "cool assessment of the relation of sound to the page." This is the note that I wish to end on: It is the mystery and grace which occurs in the living celebration that matter, when we begin to hear different accents in our singing, not because it is ours and we have a white-knuckled grip on it, but because we recognize that this is where the Holy Spirit animates the living human community in praise and lamentation, in thanksgiving and confession, in joy and in sustained praying for the world. After all is said and done about our tension-ridden search for common ground, let us not search so much as cultivate the earth, that soil which has been given to us: good soil and much seed, a respect for the story of God, for the long history of pain and the joy of the church, for the need to lament and confess and to enter once again into the music with all our differences, gathered together again about table, word, and font, the body of the church, in its diverse and gifted members, alive in the world and the ongoing liturgy of Jesus, knowing the relationships between text and life, life and justice, justice and the steadfast mercy of Jesus born of the Holy One and born of Mary: tree of fire, hill of feasts, cloud of dark, sea of tears, and vision of the rule and reign of God. All glory, praise, and honor, to the One who calls us to such a task, now and forever. Amen.

Pastoral Music • December-January 1997
Pastoral Musician of the Year

A Three-Strand Rope Is Hard to Break

BY JOSEPH GELINEAU, SJ

I have always marveled at your friendliness in welcoming me to this country. Of course, my name appears on many common liturgical books! But what I feel especially deeply tonight is your expression of gratitude not only for the "Gelineau Psalms" but also for my commitment to the Word of God as well as for my pastoral work. For how could these three things ever be separated?

A Latin saying comes back to my mind: "Tuniculum triplex difficile rumpi-tur": a three-strand rope is hard to break. Such is the case for the triad: music, liturgy, pastoral care. All of us pastoral musicians are, so to speak, suspended by that rope, by those three inseparable strands.

1996 NPM Pastoral Musician of the Year

Joseph Gelineau, SJ
Singer of Psalms,
Composer of Music,
Advocate of Liturgy,
Lover of Life

Text of the Jubilate Deo Award presented August 21, 1996, in Stamford, CT.

First, music should be but an echo of the word of God. J. A. Jungmann, the famous historian of liturgy, has demonstrated the centrifugal force of music in the liturgy. Separated from the word of God, music always tends to celebrate itself. As any other rite, it is threatened by idolatry, indeed by magic, if it does not go back to its source.

At the same time, liturgical music must be at the service of the singing assembly. The assembly cannot sing the glory of God as long as humanity is not saved. All rites, all symbols, all sacraments exist only for the sake of those to whom they are provided as a means of encounter with God.

Finally, the love of charity which surpasses both words and rites—fraternal communion, solidarity with the poor—even these may be endangered without a connection to the very words and rites they surpass, for concrete services or immediate assistance may degenerate into social or philanthropic activism or, on the contrary, lead to despair because the world has not changed despite centuries of charitable acts. Charity itself must be supported by the hope in the world to come as that hope is announced by the word and anticipated by the sacrament.

May our music truly sing "to the praise of God's glory" thanks to the word of God, which saves us in the fullness of the Spirit, even to final deliverance, as we have just been singing.

Was not NPM born in the breath of Vatican II from such a triple convergence: music, liturgy, and assembly?

May this indivisible trinity—Hymnus, Logos, Agape—live in us and through us, so that the music of the Holy Spirit may open our hearts to the word of the only Son, revealing to our souls that God is love.

Father Gelineau accepting the award from Father Funk at the Stamford Convention.

Pastoral Music • December-January 1997
1997 Calendar

Schools

GUITAR SCHOOL
July 21-25 .............. Atlanta, GA

CHANT SCHOOL
TBA ...................... Boston, MA

HANDBELL SCHOOL
July 28-Aug 1 .......... Blackwood, NJ

CHOIR DIRECTOR
July 21-25 .............. Sinsinawa, WI
July 28-Aug 1 ............. Albany, NY
August 11-15 .......... Dallas, TX

ENSEMBLE SCHOOL
June 23-27 ............ Covington, KY

CANTOR/LECTOR SCHOOL
August 18-22 .......... St. Louis, MO

Weekend CANTOR/LECTOR
August 1-3 .............. Las Vegas, NV

CANTOR EXPRESS
May 30-June 1 ............ Tampa, FL
July 18-20 ............. New Orleans, LA

ORGAN SCHOOL
July 21-25 .............. Jamaica, NY

PASTORAL LITURGY
August 4-8 .......... Burlingame, CA

CHILDREN’S CHOIR
August 1-3 .......... Bryn Mawr, PA

Convention

July 8-12
Sing
The God of Justice
Who Knows No Favorites
INDIANAPOLIS, INDIANA

NPM Events

At a Glance

Summer

May 30-Jun 1 Cantor Express
Tampa, FL

June
June 23-27 Ensemble School
Covington, KY

July 8-12
National Convention
Sing the God of Justice
Who Knows No Favorites
Indianapolis, IN

July
July 18-20 Cantor Express
New Orleans, LA
July 21-25 Guitar School
Atlanta, GA
July 21-25 Choir Director Institute
Sinsinawa, WI
July 21-25 Organ School
Jamaica, NY
July 28-Aug 1 Choir Director Institute
Albany, NY
July 28-Aug 1 Handbell School
Blackwood, NJ

August
August 1-3 Cantor/Lector
Las Vegas, NV
August 1-3 Children’s Choir Inst.
Bryn Mawr, PA
August 4-8 Pastoral Liturgy Inst.
Burlingame, CA
Aug 11-15 Choir Director Institute
Dallas, TX
Aug 18-22 Cantor/Lector School
St. Louis, MO

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Advance Registration closes 30 days before each event. Register early!
As the season of Lent reaches out to enfold the church once again within the mystery of Jesus' dying and rising, the psalms of this season in the B Cycle of the Lectionary give the gathered assembly words and a voice with which to remember, witness, and celebrate the central tenet of the Christian faith. For centuries, believers have turned again and again to these same psalms because "at the source of this prayer tradition the community found a particular, peculiar spokenness that we still speak: a spokenness that is daring and subversive, attuned to the reality of human hurt, to the splendor of holy power, to the seriousness of moral coherency, and to the possibility of cosmic and personal transformation." But, in addition to offering discipline and instruction in prayer and being an impetus to spiritual growth and conversion, the psalms also serve as a springboard: Those who sing these ancient prayers are invited to plunge deep into the realm of imaginative, intuitive dialogue with God, a dialogue which goes beyond words into a pondering which brings profound awakening and communion. One of the most poignant "instructors" and/or "springboards" of the Lenten season is Psalm 51, chosen in this cycle as the responsorial psalm for Lent's Fifth Sunday.

Numbered among the psalter's seven penitential psalms, Psalm 51 is described by contemporary scholars as a prayer of disorientation which couples a candid confession of sin with a trusting surrender to the transforming power of God. The psalmist frankly admits that this lack of orientation or skewed stance in life is due to the breach in the covenantal relationship with God caused by the psalmist's own offenses. A continuing refrain of self-incrimination and breast beating, e.g. "my offense," "my sin," "my guilt," makes it clear that the psalmist offers no excuses and accepts the responsibility for the offending actions. From the time of Augustine, the reference in verse seven to "being conceived in pain and born in guilt" was interpreted in some traditions as one of the

**Fifth Sunday of Lent**

Response (based on verse 12):
Create a clean heart in me, O God.

Have mercy on me, O God, in your goodness; in the greatness of your compassion wipe out my offense. Thoroughly wash me from my guilt and of my sin cleanse me.

For I acknowledge my offense, and my sin is before me always: "Against you only have I sinned, and done what is evil in your sight." That you may be justified in your sentence, vindicated when you condemn. Indeed in guilt was I born, and in sin my mother conceived me; Behold, you are pleased with sincerity of heart, and in my inmost being you teach me wisdom. Cleanse me of sin with hyssop, that I may be purified; wash me, and I shall be whiter than snow.

Let me hear the sounds of joy and gladness; the bones you have crushed shall rejoice. Turn away your face from my sins, and blot out all my guilt.

A clean heart create for me, O God, and a steadfast spirit renew within me. Cast me not out from your presence, and your holy spirit take not from me. Give me back the joy of your salvation, and a willing spirit sustain in me.

I will teach transgressors your ways, and sinners shall return to you. Free me from blood guilt, O God, my saving God; then my tongue shall revel in your justice. O Lord, open my lips, and my mouth shall proclaim your praise. For you are not pleased with sacrifices; should I offer a holocaust, you would not accept it. My sacrifice, O God, is a contrite spirit; a heart contrite and humbled, O God, you will not spurn.

Be bountiful, O Lord, to Zion in your kindness by rebuilding the walls of Jerusalem; Then shall you be pleased with due sacrifices, burnt offerings and holocausts; then shall they offer up bullocks on your altar.


The English translation of the Psalm Responses from Lectionary for Mass © 1969, International Committee on English in the Liturgy, Inc. All rights reserved.

Patricia Datchuck Sánchez, a regular contributor to Celebration, Praying, and Cantor, has worked in adult religious education for more than twenty-five years; currently she lives in Hattiesburg, MS, with her husband and four children. This article is part of her three-year set of columns on the responsorial psalms in the Lectionary for Mass.

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scriptural bases for the doctrine of original sin. But, far from being a substantiation of a later, theological idea and a slur on the integrity of marital, sexual relations, "being born in sin" is poetic hyperbole meaning "thoroughly sinful." 

Traditionally, this psalm has been attributed to David after his turning away from God resulted in an adulterous union with Bathsheba and the arranged death of her husband, Uriah (2 Samuel 11:1-12:25). However, scholars agree that Psalm 51 is probably more appropriately associated with that "profound expression of the awareness of sin that emerged in the exilic and post-exilic period." The sociological and psychological situation of the community influenced its moral and religious posture before God.

Spiritual and liturgical renewal was also sorely needed; of the Temple, its cult, and the city of Jerusalem, as they had known it, there remained only a memory.

Freshly returned from exile in Babylon, the people of Judah were decimated. They were poor economically and politically vulnerable: Businesses, farms, and flocks had to be reclaimed and/or re-established without the benefit of king, army, or protected city walls (until the time of Nehemiah). Spiritual and liturgical renewal was also sorely needed; of the Temple, its cult, and the city of Jerusalem, as they had known it, there remained only a memory. Bereft of all amenities, and with no one else to whom to turn, the people of Judah approached God with empty hands and implored that they be filled with: (1) hakan, a Hebrew term for graciously and mercy beyond expectation, and beyond any merits; (2) hese, the steadfast love of God which never breaches the covenant; (3) rahaim, a compassion and caring such as that which a nursing mother would shower on a loved child.

The psalmist's awareness of how desperate the situation was personally and for the community is revealed in the series of cultic imperatives: Teach me, wash me, renew me, cast me not out, sustain me (6-14). Each emphatic request springs from the knowledge that sin has taken the psalmist to a lethal place from which there is no rescue, save by God. The dual plea for a clean heart and a new spirit (12) underscores the desire for another chance at living in wholeness and holiness before God. For the people of the ancient world, the heart was the seat of the intellect and will; a person's spirit was regarded as the breath or wind of God which imparted and sustained life. Sin had sullied their minds and weakened their resolve. Sin had knocked the wind out of them, as it were. Fully cognizant that only God can set things right and in total surrender to God's transforming forgiveness, the psalmist invites all penitents to follow suit and surrender to God so as to cel-

Fourth Sunday of Lent
Psalm 137:1-2, 3 4-5. 6

Response (based on verse 6):
Let my tongue be silenced, if I ever forget you!

By the streams of Babylon
we sat and wept
when we remembered Zion.
On the aspers of that land
we hung up our hearts.

Though there our captors asked of us
the lyrics of our songs,
And our despoilers urged us to be joyous:
"Sing for us the songs of Zion!"

How could we sing a song of the Lord
in a foreign land?
If I forget you, Jerusalem,
may my right hand be forgotten!

May my tongue cleave to my palate
if I remember you not.
If I place not Jerusalem
ahead of my joy.
Second Sunday of Lent
Psalm 116:10. 15. 16-17. 18-19.

Response (based on verse 9):
I will walk in the presence of the Lord, in the land of the living.

I believed, even when I said, “I am greatly afflicted.”
Precious in the eyes of the Lord is the death of his faithful ones.

O Lord, I am your servant;
I am your servant, the son of your handmaid;
you have loosed my bonds.
To you will I offer sacrifice of thanksgiving,
and I will call upon the name of the Lord.

My vows to the Lord I will pay
in the presence of all his people,
In the courts of the house of the Lord,
in your midst, O Jerusalem.

Archaeologists have unearthed a Phoenician stele (upright stone) from the fifth century B.C.E. upon which is carved a likeness of King Yehawmilk of Byblos. Standing before the goddess Ba’alat, the king is featured as holding a cup up toward the goddess.

As a Lenten song, Psalm 116 celebrates the God who has made death a passage to fuller life.

Notes
To the National Association of Pastoral Musicians and the 1996 Regional Conventioneers:
Thank you for your continued support!
Sacred Music at Duquesne

BY FRED MOLECK

Since 1930 the School of Music at Duquesne University in Pittsburgh, Pennsylvania, has offered some type of instruction in sacred music. In the early years (1931-1945) Father Carlo Rossi, director of the program, taught classes in liturgical music. Many of the current library holdings were added in the early 1960s, when Robert Snow was assistant professor of liturgical music. After a hiatus of twelve years, the program was re-instituted in 1976 by Dr. Ann Labounsky. Since then she has directed a program which has awarded more than sixty bachelor’s and master’s degrees in organ and in sacred music. In recent years the library holdings have grown to include three significant collections: the Boys Town Collection, and the private collections of Jean Langlais and Richard Proulx.

A Mix of Traditions & Cultures

The roots of Duquesne University’s education program are to be found in the Roman Catholic tradition. The sacred music programs spring from that same source, emphasizing the preparation of organists, cantors, and choir directors for roles in Catholic liturgy. In recent years, however, the music programs have added a significant ecumenical element. In fact, approximately 50% of the current student enrollment in sacred music represent denominations other than Roman Catholic. This mix of religious traditions sparks a wonderful interchange of ideas and convictions, especially when students and faculty get together outside a classroom setting. Often a lively conversation begins with this comment: “You won’t believe what happened at the 10:30 Mass on Sunday!”

In addition to a rich mix of religious traditions, the current students bring to the program a varied mixture of cultural backgrounds. In addition to nine Roman Catholic students and fifteen non-Roman students, there are eight students of Korean and Japanese heritage who serve seven different churches. All of these students have access to the most significant organ installations in Pittsburgh. These include the large new four-manual Reuter in Shadyside Presbyterian Church, the impressive refurbished Casavant in Calvary Episcopal Church, and the special Beckerath tracker organ in St. Paul’s Cathedral. Every Tuesday, after the daily Mass in the Duquesne chapel, there is an organ recital.

From Internship to Leadership

The curriculum includes courses on hymnody, sacred choral and solo literature, internship, applied music, service playing, and improvisation. Dr. Labounsky, a scholar of the music of Jean Langlais, specializes in teaching improvisation, service playing, and organ. Dr. Brady Allred handles courses in choral technique; opportunities for study in composition and technology are also available.

Of particular interest is the pastoral ministries practicum, taught by Dr. Patrick Malloy of the theology faculty and Dr. Fred Moleck of the music faculty. The topics covered in this practical program range from the initiation rites to women’s leadership in the liturgy. Fred Moleck also directs the internship program, which involves a faculty member in on-site visits to a student working at a local church during the Sunday celebration. Such visits are followed up by an evaluation of the student’s performance and some guidance for improvement.

The academic program is based on the NASM requirements, but what cannot be measured by credit hours or degree requirements is the highly supportive attitude this faculty offers the students. Also beyond measure by the same standards are the closeness and the spirit of community experienced by students and faculty alike.

Demands by students, most of whom work in churches, for a flexible schedule are not unusual and, because of the supportive nature of the program, the needs of the students take priority over purely academic considerations. In fact, a lay minister’s reduction in tuition is available for part-time students who are employed in churches. Because of such attitudes and programs, students are offered many opportunities not only for performance but also for personal development and service together in Duquesne’s sacred music programs.
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Parish Staff vs. Parishioner

A first glimpse of the title of this issue’s Professional Concerns column may cause you to conjure up various negative experiences that have occurred in the course of your employment as a pastoral musician. You may even recall some conflicts that you have heard about in parishes around the country. For example, there’s the parishioner who argues with the music director that the “Battle Hymn of the Republic” is an appropriate song for the Sunday of Memorial Day weekend, with no regard for the fact that this national observance fell on Pentecost this past spring. Then there’s the pastor who debates the rights and wrongs of the theology proclaimed on the Eternal World Television Network. And of course, those heated discussions between the youth director and the president of the seniors’ group can’t be left out. Indeed, there are countless “little wars” that go on between the parish staff and the parishioners.

Respect for the Community

Sometimes we forget that, more often than not, staff members themselves are parishioners and, at least in theory, are entitled to the same rights as any other member of the parish. However, as a member of the pastoral team, a staff member must have the parish vision in mind at all times and must be careful that it is not clouded by a wholly personal perspective. In a certain sense, a staff member must at the same time have an internal and an external perspective on parish issues.

The way a new (or long-term) staff member behaves reveals much about that person’s understanding of and respect for the community. People know whether or not you consider yourself part of the parish community, and whether or not you respect what they have done in the past. So, first, be absorbed into the community. Often when new parishioners enter the parish they are bombarded with all kinds of opportunities for volunteer ministries and activities they can join with the aim of being more involved. A new staff member may also feel similarly bombarded. Individual parish members may comment favorably or unfavorably on past programs, policies, and procedures. The newcomer may be left wondering exactly how many others share the same opinion and trying to guess what the parishioners really want and need. Don’t guess and don’t rely on any one opinion. Go and find out.

This may involve going to the religious education classes to meet the teachers and students; it may involve sitting in with the various groups of parishioners so that you can fully realize what really goes on, both in the particular groups and in the parish as a whole. In other words, have some surface involvement in all or in at least as many aspects of the community as is possible or feasible. You’ll be much more aware of the real needs and issues, and you’ll be better able to enter into dialogue with the different groups, should the need arise, since they already have met you and gotten to know you. And of course, you have gotten to know them. From time to time, seat yourself among those to whom you minister. Be a member of the assembly, if only for an hour. It might be a real revelation. You have to build the bridge before you can cross it.
Don’t try to make changes too quickly. This is often easier said than done. On first becoming a staff member in a given parish, the knee jerk reaction is “out with the old and in with the new.” Everyone expects it, from the pastor to the parishioners. It isn’t necessarily that change is either wanted or needed. It is just that change is what always seems to happen. But this time don’t give in to that temptation. The time to evaluate the existing structures and programs is not a month after you arrive. (I certainly wouldn’t want to be critiqued after playing for just four weekends.) You are dealing with living, breathing people who deserve to be treated with respect. Work diligently with what has been already established. Often, you will find that you have inherited some wonderful programs and ideas. And when the time comes to initiate change, if in fact change is needed, the people will be much more open to your ideas and proposals because they have come to know and trust you.

Respect Yourself

“T’m away from my desk right now.” Learn to say that, to call it to someone’s attention—make it mean more than a phone message. Take care of yourself. I don’t think any of us took vows to be a music minister. You are not married to your position. Sometimes, for your own health, it needs to be “just a job.” I don’t know of any bank tellers who go home and rack their brains trying to decide the best way to do their jobs the next day, week, or month. That chore is reserved for those nine-to-five intervals, Monday through Friday. If a bank teller and a customer do in fact find themselves together in a social situation, you can be assured that the customer’s debits and credits do not form the basis of an animated conversation. So it should be for us. At the annual spring ham dinner and craft show, if a parishioner wants to talk to you about how much everyone hates a particular hymn, or to affirm a belief that the organ is too loud, assure the messenger that the message is important; in fact it is important enough to drop by the office to discuss it during the week. Music ministers need fun time too.

Just say NO! Most of us were hired as part of a pastoral team. It is disloyal and unprofessional to make negative comments to a parishioner about the pastor’s policies or the director of religious education’s restrictive registration procedures. And don’t gossip either with a friend or in a group. Sometimes, even the best of friends is tempted to pass on a bit of “in” information. Being involved in petty gossip and criticism finally and simply sets you up to be a target of that same sort of treatment. You will be respected for declining any and all overtures of that sort. We each have our areas to oversee, and there is usually plenty to occupy us “right in our own backyard.”

Our solar system has many sources of light, and each has its place in the sky. But at the center is our own star, the sun, giving warmth and holding things together. It is the same with us. We look toward the Son of the Father, the Almighty One, to guide us and give us strength. Remember when his opponents tested Jesus that he had all the right answers. And he still has them. He is with us as we journey along our professional and personal paths.
Hotline is a membership service listing members seeking employment, churches seeking staff, and occasionally church music supplies or products for sale. A listing is printed twice (once each, usually, in Pastoral Music and Notebook) for a fee of $15 to members, $25 to nonmembers. Ads are limited to fifty words each; we encourage institutions offering salaried positions to include the salary range in the ad. Other useful information: instruments in use (pipe or electronic organ, piano), size of choirs. Please allow two months from the time copy is received until it is published. (Information will be available by phone as soon as it is received.)

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Director of Liturgy. St. Elizabeth Ann Seton Church, 2901 E. Huffman Road, Anchorage, AK 99516. Full-time, background in liturgical music, liturgy degree or comparable experience, grounded in Vatican II liturgical principles, strong administration, communication, organizational, and computer skills. Coordinate school/parish liturgies, music, funerals, weddings, and RCIA rites. Competitive salary/benefits. Submit résumé to St. Loretta Luecke, C.F.R.S., at above address. HLP-4723.

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Director of Music. St. Francis of Assisi, 15050 S. Wolf Road, Orland Park, IL 60462. Full-time position at recently (1990) founded parish in Archdiocese of Chicago. Requires knowledge and experience in Roman Catholic liturgy, abilities and skills including keyboard, choral, and cantor direction, and a professional style to work collaboratively. Submit résumé to Search Committee at above address. HLP-4718.

Director of Music. St. Raphael Church, 1215 Modaff Road, Naperville, IL 60540. 3,400-household liturgically alive parish seeks full-time director/organist for large (10 choirs) established music ministry.OTT organ, Schimmel Grand, Malmark Handbells, excellent facilities. Salary range $25K-$35K, plus weddings and funerals and benefits. Submit résumé to Music Search Committee at above address. HLP-4719.

INDIANA

Director of Music/Liturgy. St. Joseph Parish, 211 N. St. Louis Boulevard, South Bend, IN 46617. Fax: (219) 234-2822. Full-time position with vibrant, worshipping community of 700 families, with K-8 school, near University of Notre Dame, to coordinate well-established music program as part of pastoral team for a parish that sings well. Requires knowledge and pastoral understanding of liturgy and music. Keyboard skills necessary. Experience required. Salary range $22,000-$27,000 with benefits plus weddings and funerals. Position available June 1997. Submit résumé with references to Search Committee at the above address or fax. HLP-4722.

LOUISIANA

Director of Music. Our Lady of Perpetual Help Catholic Church, 8968 High- way 23, Belle Chasse, LA 70037-2296. Full-time position requires choral and keyboard skills. Knowledge of liturgy a plus. Flexible hours, good benefits. Send résumé and salary requirements to Rev. Michael Schneller at the above address, or fax: (504) 394-0376. HLP-4717.

NEW JERSEY

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Reviews

Lucien Deiss

This month my column examines the work of Lucien Deiss, c.s.s.p. Shortly after the Second Vatican Council, his music appeared in the World Library catalogue with the then usual promotional material. Well over a generation has passed since his work first appeared and over that time his reputation has been established among the first ranks of our musicians and composers. He is a member of the Society of the Precious Blood, a leader in the liturgical movement, a sometimes organist and choral conductor as well as a workshop leader and retreat master.

Lucien Deiss has a respected place in church music. He has labored long and well in the cause of good liturgy and liturgical spirituality. Moreover, he has been a beacon pointing the way during the early days of the liturgical renewal with his strengthening musical works. Those of us who practice our art and craft owe him honor and praise as one of the truly gentle persons working in our midst.

The World Library has chosen to draw from the 1963-1970 repertoire of his most popular settings and added eight settings bearing a 1995 copyright to compile this Jubilee Collection. We begin with the 1965-1970 works that proved to be the musical underpinnings for many parishes engaged in the liturgical renewal of Vatican II.

James Burns

Jubilee


All the Earth Proclaim the Lord. #2551. Psalm 100. SATB choir, cantor, assembly, guitar, and keyboard. c. 1965. Simplicity itself describes this psalm setting. Cantor verses in middle range. Readily accessible.

All you Nations. #2552. SATB choir, cantor, assembly, guitar, and keyboard. c. 1965. An efficient, 4-part choral setting supports the simple refrain with nine praise-psalm verses comfortably cast for the cantor.

God Full of Mercy. #2555. SATB choir, cantor, assembly, 2 flutes, oboe, guitar, and keyboard. c. 1970. Opens in G major with a 4-part harmonization of the refrain, followed by verses in the parallel minor (g minor). Flute, oboe, and assembly part contained.

Grant to Us, O Lord. #2556. SATB choir, cantor, assembly, guitar, and keyboard. c. 1965. With texts drawn from Ezekiel 26:36, this 26-measure work is easy to learn and easy to sing.

I Want to Sing. #2557. SATB choir, soloist, and keyboard. c. 1965. This setting of Psalm 57 has two different harmonized versions of the refrain; one is for SATB, the other for 2-part equal. A similar structure is used for the verses. More for a choral group than for the assembly. The alternate accompaniment for the refrain asks for a gifted organist.

Keep in Mind. #1559. SATB choir, cantor, assembly, guitar, and keyboard. c. 1965. Perhaps the most popular of all Deiss’s works, this quasi-anamnesis has an easy-to-remember refrain here cast in two versions, SATB, and 2 equal voices with verses for a cantor. The well-known refrain and text of the verses make it very useful for the entrance procession at funerals. The simple refrain for this piece, as for many of the following compositions, is published on the back cover of the octavo.

Lord in Your Tenderness. #2560. SATB choir, and keyboard. c. 1970. Composed for SATB choir, this refrain and the originally composed verses bring a social dimension to the singers.

My Soul in Longing for Your Peace. #2562. SATB choir, cantor, assembly, guitar, and keyboard. c. 1965. An effective setting of Psalm 131 that has served many a funeral service as well as for services of reconciliation. The work is simple, direct, and with no problems.

Priestly People. #2564. SATB choir, cantor, assembly, guitar, and keyboard. c. 1965. This time-honored setting is based on 1 Peter 2:9 and has an effective harmonization that will support the assembly as well as 17 (Yes, that’s right, 17!) verses for the cantor. Discretion should be used with so many verses sung in the same tune, because ear fatigue and just plain boredom can easily occur.

There is One Lord. #2569. SATB choir, cantor, assembly, and keyboard. c. 1965. With a refrain drawn from Ephesians 4:4-6 and set for both an SATB choir or 3 equal voices, this three-verse setting fits baptismal rites, confirmation conferrals, and other faith-based liturgies.

The Spirit of God. #2568. SATB choir, cantor, assembly, guitar, and keyboard. c. 1970. A strongly-forged SATB antiphon supports the assembly’s role in singing these texts based on Is 61:1-2 and on Lk 4:18-19. There is also a setting for three equal voices. The cantorial verses are simple and direct.

This is the Day. #2570. SATB choir, cantor, assembly, guitar, and keyboard. c. 1970. The SATB antiphon has the strong feeling of a Maypole dance, a feeling which will doubtless delight the young at heart. The refrain is also set for 2 equal voices. The antiphon and the five verses draw their inspiration from Psalm 118.

Where Two or Three Are Gathered. #2571. SATB choir, assembly, guitar, and keyboard. c. 1970. The angularity of the antiphon could be off-putting for a congregation even if supported by the SATB harmonized antiphon or the 3 equal voice setting. With the antiphon in E minor there is a gentle uplift in the parallel
major (E) settings of the verses which can be sung solo or in two parts.

Without Seeing You. #2573. SATB choir, assembly, guitar, and keyboard. c. 1970. This Petrine text (1 Peter 1:8) is atmospheric and easily learned with its SATB antiphon. The verses tend to be on the "preachy side" with no variation throughout the eight-verse setting. It concludes with a secondary refrain for SA/Canter followed by an SATB repeat.

Yes, I Shall Arise. #2574. SATB choir, cantor, assembly, guitar, and keyboard. c. 1965. Based on Luke 15:18, the opening refrain is set for assembly and SATB choir or for 2 equal voices and assembly. The verses are from Psalm 51 and have a strong romantic sweep that carries the thought patterns well. A good choice for the sacrament of reconciliation.

The following compositions are all copyrighted 1995 or later.

Bless the Lord, O My Soul, (Psalm 103). #2553. SATB choir, cantor, assembly, and keyboard. I find the opening antiphon uncomfortable for a strong congregational response. The "praise refrain" after each verse of the psalm is brief, easily remembered and should prove effective. The accompaniment is a duplicate of the vocal lines. The soprano line is reproduced on the last page for the congregation.

Give to Your Church One Heart. #2554. SATB choir, cantor, assembly, and keyboard. The antiphon for some reason does not flow well within the given meter. Word accents are sometimes misplaced or ignored. The verses are a potpourri in antiphonal fashion for sopranos and altos alternating with tenors and basses.

Song of My Love. #2561. SATB choir, cantor, assembly, optional C instruments, guitar and keyboard. Matthean and Johannine texts characterize this love song. Be sure to have a wide-voiced cantor capable of handling octave and 9th leaps in tone. The musical flavoring of the accompaniment is warm and friendly. There is also an alternate instrumental accompaniment for the verses.

Place Me Like a Seal on Your Heart. #2563. SATB choir, 2 C instruments, guitar and keyboard. Designed for a choral rendition, this setting of 1 Cor 13:4-13 with the "Song of Songs," has a potential that is never truly realized. The naïve musical statements of the antiphon just do not support the strength of the text. The verses have a similar problem with a repeated "Love, Love" followed by choral humming which is just a duplication of the keyboard. Difficult to evaluate because of the structural flaws. The parts for the C instruments are on the back page.

Sow in Us Your Love, O Lord. #1565. SATB choir, cantor, assembly, and keyboard. This work would benefit from a rewrite of the antiphonal text that would omit the unnecessary inversion. The antiphonal melody is attractive and easy to learn. If the verses only possessed the musical attractiveness of the antiphon, this would be a more attractive song.

Stay With Us. #1566. SATB choir, cantor, assembly, guitar, and keyboard. An evening prayer setting drawn from Luke 24:29 for the antiphon and verses that are highly personal, introspective, and reflective. With the right setting this octavo could find its niche. A French style alternate verse accompaniment is included.

Resound With Your Praises (Ps 148). #1567. SATB choir, cantor, assembly, guitar and assembly. Fr. Deiss writes two effective settings of the antiphon text; the first is a four-square setting for choir/assembly, and cantor; the second is an imitative setting for the choir with the cantor and assembly singing the straightforward melody. The verses have an academic cast to them, not contrived, just plain academic.

With Eternal Love. #1572. SATB choir, assembly, 2 C instruments and keyboard. The time notation 6/4 would have been more easily understood if it had read 6/8 and had the appropriate note: "in the style of a cantilena" for this is what the refrain is, a gentle and comely cantilena that is engaging and easy to sing. The verses are scored for soprano and alto with the concluding four measure using a full-bodied SATB ending. If you are in a congregation that enjoys some of the older musical sounds, this work would have a distinct appeal. The parts for the instruments are appended.

Your Love, O Lord, Fulfills the Earth. #2575. SATB choir, C instruments, and keyboard. What we have here is a four-versed hymn that fits the 6/8 dance meter wondrously well, although the time-signature reads 6/4. Designed for choir alone, this setting could serve for a thanksgiving service, an investiture ceremony, an ordination, or for most feasts where emphasis on faith and love are desired. This is vintage Deiss, full of musical charm and warmth.

James M. Burns

Organ Recitative

Twelve Improvisations on Familiar Hymns for Congregational Singing. Karen Keene. GB 9505. H.W. Gray Co., $9.95. Madison Organ Book. Joel Martinson. GB9513. H.W. Gray Co., $7.95. As note earlier in this column, one seems never to have enough books of hymn harmonizations on hand. Karen Keene provides an introduction and at least one free accompaniment for each of the twelve hymns presented here. The settings of GELOBET SEI GOTT, IN DULCI JUBILIO, and LASST UNS ERFREUEN are particularly engaging. This collection includes a "Hymn for the Dedication of an Organ," four stanzas sung to LASST UNS ERFREUEN and available to be reproduced for congregational singing.

Mr. Martinson, the distinguished musician/composer at St. Rita Church in Dallas, gives us six, well-written arrangements composed for the Midwest Regional Convention of the Association of Lutheran Church musicians held in Madison, Wisconsin in June 1994. The settings usually include an introduction and one reharmonization. This is a useful set: CHRIST LAG IN TODESBANDEN, CHRISTE SANCORUM, CWL RHONDDA, GELOB SEI GOTT, NETTLETON (wonderful), and TRYGGARE KAN IGEN VARA. Recommended.

Craig Cramer

Pastoral Music • December-January 1997
Books

Those of us involved in parish life often need books that are not too expensive and sufficiently challenging for our fellow parish members and that we can either recommend or give to someone should the need arise. This month I want to talk about two sets of books that fill a number of needs. The first set is by a single author; the second set is a series by separate authors.

Five by Finley

Mitch Finley, an active Catholic, has written some books that deserve attention. Mr. Finley is a five-time winner of the Catholic Press Award for Journalism and a winner of numerous other writing honors. Our author lives with his wife and children in Spokane, Washington. I wish to focus briefly on five of his twelve books.

The first is Catholic is Wonderful: How to Make the Most of It (Resurrection Press, 64 pages, $4.95). This little volume is a delightfully easy to read explanation of the diversity of Catholicism and of the tensions within the Church today; it is also a strong argument from a lay perspective on why being a Catholic today is a wonderful thing. He writes for people who have left the practice of their faith, or who are thinking of doing so, as well as writing for those still wholly involved.

Season of Promises (Resurrection Press, 64 pages, $4.95) is subtitled “Praying through Advent with Julian of Norwich, Thomas à Kempis, Caryll Houselander, Thomas Merton, Brother Lawrence, and Max Picard.” This is a day-by-day set of quotations from some spiritual giants followed by a short meditation on how that particular day can be a day of spiritual growth. The meditations are not connected with the liturgical readings of the day, but they are indeed grounded in the overall readings for the Advent season.

Finley’s Season of New Beginnings (Resurrection Press, 1996, 64 pages, $4.95) follows the same format of quotation-meditation, but here the application is to the season of Lent. The readings are from Augustine of Hippo, Dorothy Day, Vincent van Gogh, Teresa of Avila, John Henry Newman, and Flannery O’Connor. The Lenten meditations and reflections are a bit sharper than those for Advent, a bit more penetrating, if you will. Finley has caught well the unique differences of each of the two seasons.

101 Ways to Nourish Your Soul (Crossroads Publishing Co., 496, 142 pages, $13.95) is a much simpler work than his writings for Advent or Lent. Finley, having stated as a foundational principle that we need to recognize the wholeness of our being and realize that the health of the body and the health of the soul are interdependent, gives us 101 simple suggestions to nourish both body and soul. These include “Listen to Your Soul,” “Write a Poem,” “Cultivate Your Marriage,” “Begin Your Day with Prayer,” “Give up Bitterness,” “Accept Praise,” and “Take a Nursing Home Resident Out to Lunch.” Each little section gives a reason why the suggested idea is good and how to use it to implement your life. Each of the sections is good; some of the individual sections are better than others, and some are very powerful indeed.

The last of the books by Finley that I wish to comment on is The Joy of Being Catholic (Crossroads Publishing, 1966,
Spiritual Journals

Treehaus Communications has published a series of "spiritual life journals" and a "personal meditation companion." The first of these is I Am the Truth, A Personal Spiritual Life Journal (148 pages, $12.95; inquire for group purchase discounts). This journal is based on the Sunday Gospels for the B Cycle.

The spiritual journal follows what the authors say is a natural meditation process that guides the reader in listening to God's word, in looking at life with the vision of Jesus, and in responding to the movement of the Spirit within the reader. A brief prayer based on the psalms follows each journal-writing meditation.

The companion volume, Word Made Flesh: Our Family Spiritual Life Journal, follows the same format, but it has the addition of a family exercise or project each week.

The idea is excellent: getting an individual or a family to listen to the gospel for the Sunday and then thinking about it and writing down what it means to the listener. But like many good ideas, the format must enable the goal to be achieved and this format goes far toward doing that.

These are well-designed books and they do as much as possible to let the reader go through the process. These particular books provide the framework for someone to actually complete a resolution finally to get started in journalizing.

Peace Be With You: A Personal Meditation Companion is by Mary Terese Donze, ASC (Treehaus, 2966, 202 pages, $12.95).

Unlike a format which uses the Gospels for a point of reflection, here the original meditations are stories or observations of the author. I did not find the stories or observations universally captivating, but they indeed sparked enough interest to write down some of my own reflections.

These journals would be of great help in parishes where there is much personal and family activity, and especially in those parishes having an active interest in the liturgy. I Am the Truth would be very valuable for those in the RCIA. All three books are well done, and they deserve a five on my scale of seven.

W. Thomas Faucher

New Publications

... from LTP:
The Canticles ($20 hardcover; $12 paperback). This companion volume to The Psalter contains a new translation of the sixty biblical canticles currently used in The Liturgy of the Hours. The translation was done by the same group of experts who prepared the text of the ICEL Liturgical Psalter.

The Bishops' Committee on the Liturgy Newsletter: 1991-1995 ($22 paperback). The first issue of this Newsletter appeared in 1965; it has been published continually for thirty years as a resource for liturgical renewal in the United States. This is the fifth bound collection of several volumes of the Newsletter (volumes 27-31 are in this book). Like the previous collections, it is an important source for interpreting the liturgical documents and the various statements on the liturgy issued by the Vatican and by the U.S. bishops.

A Well-Trained Tongue ($9 paperback). Aelred Rosser has revised his classic resource for lector training by expanding it to include a better explanation of the three-year cycle of Sunday/festival readings and commentaries on other
aspects of proclamation.

Winter: Celebrating the Season in a Christian Home ($15 paperback). Peter Mazar offers a collection of traditions, prayers, and blessings to celebrate the winter festivals with a Christian flavor.

Keeping Advent and Christmastime ($4 paperback). This is a revised version of LTP’s familiar booklet to introduce the season of the incarnation.

...from St. Anthony Messenger Press:
Praying with the Word: Advent, Christmas and Epiphany ($8.95 paperback). David Haas offers poetic prayer-reflections based on the readings for all the days of the incarnation cycle (from the First Sunday of Advent through the Baptism of the Lord).

...from GIA:
Teaching Music with Technology ($19.95 paperback). Thomas Rudolph offers music educators (and that includes choir directors) a resource book and how-to guide to the major aspects of music technology, from MIDI to multimedia, from sequencing to the Internet, and he offers practical and informative suggestions about how to put that technology to work.

About Reviewers

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

Rev. W. Thomas Faucher, a priest of the Diocese of Boise, ID, works as chancellor for the Diocese of Baker, OR. He is also the book review editor for Pastoral Music and Notebook.

Publishers

Crossroad/Continuum Publishing Group, 370 Lexington Avenue, New York, NY 10017. (212) 532-3650.

GIA Publications, 7404 South Mason Avenue, Chicago, IL 60638. (800) GIA-Pastoral Music • December-January 1997

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

Resurrection Press, PO Box 48, Williston Park, NY 11596.


Treehaus Communications, PO Box 249, 906 W. Loveland Avenue, Loveland, OH 45140-0249. (800) 638-4287.


World Library Publications, 3815 N. Willow Road, PO Box 2703, Schiller Park, IL 60176-0703. (800) 621-5197.

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OCP: A Good Place to Work

The July 1996 issue of Oregon Business magazine named Oregon Catholic Press as one of the top one hundred best places to work in Oregon. OCP was thirty-fifth on the magazine’s list, chosen from more than seven hundred companies involved from around the state. OCP currently has more than 140 employees working in its editorial, manufacturing, marketing, customer service, shipping, personnel, information technology, and administrative departments.

Organ for Jewish-Christian Conference

Ahlborn-Galanti Organs was selected to provide the instrument for the fifteenth National Workshop on Christian-Jewish Relations held in Stamford, CT, in October. The instrument chosen was the new SL300, a three-manual organ which uses Ahlborn-Galanti’s Sample Wave Processing technology. Edward Thompson played the organ for the featured musical work, Honegger’s oratorio King David, and John Rose performed Mendelssohn’s Sonata 1 for Organ.

Presser, Webbed

The Theodore Presser Company has established a Web site at http://www.presser.com. The site, still under construction, will feature biographies, photos, and catalogues of many important composers published by Presser and affiliates.

New Kjos Series

“Music for the Church Year” is a new series of twenty-three anthems from the Neil A. Kjos Music Company. The music was chosen to meet the needs of large and small choirs by providing a wide selection of voicings, levels, and accompaniments. On its cover, each anthem lists the appropriate liturgical season for using this composition. A booklet and CD recording are also available to aid in long-range planning. To receive CD and the booklet with sample pages and planning tips, call (800) 797-KJOS; fax: (619) 270-3507; write: Sacred Choral, 4380 Jutland Drive, San Diego, CA 92117.

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Lorenz Looking for Handbell Manuscripts

Susan Ullom-Berns, the newly appointed handbell editor for the Lorenz Corporation, is eager to receive manuscripts from long-time contributors as well as from composers new to the Lorenz catalogue. Write to her at PO Box 1492, Carmel, IN 46032.

Professional Music Opportunities

The NEC Job Bulletin, published by the Career Services Center at the New England Conservatory of Music, includes job listings for music performance, teaching, and arts administration opportunities around the world, as well as career development, competition, festival, and grant information. Among the job opportunities listed are openings in colleges and universities, public and private schools, community music schools, orchestras, arts service organizations, chamber ensembles, and churches and synagogues. To receive a complimentary issue, call (617) 262-1120, ext. 230. Or for additional subscription information, write to Career Service Center, New England Conservatory, 290 Huntington Avenue, Boston, MA 02115.

African Performing Arts Market

Seventy artistic groups from twenty-seven African countries have performed on the stage of MASA, the first and only performing arts market in Africa, since it was founded in March 1993. Many of these artists and groups have signed contracts or performed for specific events taking place in other countries. MASA has five goals: to introduce African artists to participants on an international level; to develop the creation of African performing arts and to circulate those creations throughout the world; to provide professional training to African artists, producers, and technicians; to protect the rights of artists; and to set up an information center on African performing arts. The next MASA event will take place March 2-8, 1997, in Abidjan, capital city of the Republic of Ivory Coast. For additional information, contact MASA, 09 B.P. 2877 Abidjan 09, Republic of Ivory Coast. Phone: (225) 21 35 20 or 21 69 10. Fax: (225) 21 35 21.

Vinyl Resurgent

A resurgent interest in long-play vinyl recordings has led Shure Brothers to announce that they have revived production of the classic V15 phonograph cartridge. Since no technology simply returns, of course, the cartridge has been updated, and it is now known as the V15X/MR. For further information on this high-performance phonograph cartridge, call (800) 25-SHURE, or write to Shure Brothers Inc., 222 Hartrey Avenue, Evanston, IL 60202.

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

Code of Ethics

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OUR TOUR COMPANY agrees to attempt to resolve all disputes with the choir amicably, and agrees to utilize the resolution of disputes procedure provide by the National Association of Pastoral Musicians for any unresolved grievances.
As I was reading through the October-November anniversary issue of Pastoral Music, I got to thinking about all of those back issues of the magazine that I had stored somewhere around my office. I decided to find out if there were any important articles that I might have overlooked, so in the “down time” (about twenty minutes or so, I guess) between the opening of school, the start-up of this year’s choir rehearsals, and the beginning of Advent-Christmas preparations, I paged through the contents pages of some of those issues.

I discovered that we’ve spent twenty years asking ourselves a lot of questions in the article titles. For this column, I collected some of those questions, and I arranged them under several headings as an aid to reflection. One thing that I found interesting, at least in this arrangement, is the number of questions we’ve raised about ritual renewal in general, in addition to all the questions we’ve had about music and music ministry and all the other topics collected here.

Questions about . . .

Culture

Can a culture survive in a few rites, symbols or stories? Whose culture? Whose tradition? Have we accommodated what we should have inculturated? Why do they always clap?

Do Black parishes sing more? Should a White parish sing Black music?

Polka Mass: ethnic liturgy? Is the Korean Mass an “incarnation of the gospel in an autonomous culture”? Your song is not my song (Where do ethnicities belong?)

Questions about . . .

Ministry

Collaborative ministry: Do we want it? Delegating to whom? Who’s on your parish team? Do you, Father, help the musician? Does your musician know what your DRE is doing? Should a musician offer a religious educator a hymnbook?

Do we need official books for music ministers?

Liturgy committees: Where have all the theologies gone?

Questions about . . .

Music


Common responsorial psalm: Only second best?

Copyright: Does anybody have the combination?

Does your theology affect your music? What did Luther say about music? Does it fit? How do I know when it’s good? How good is our current repertoire? Is it any good? The musical judg-

One Lord, one faith, one baptism . . . one song? Singing the Bible: Which text?
What are all those children's choirs singing? Teenagers need rock. Right or wrong?
What are they singing in Washington, DC? What did you do good last Sunday? What shall we sing on a Sunday without eucharist? What's missing from our wedding repertoire? What's the focus-text or tune? What's wrong with music in our Catholic worship? Why do hymns change?

Questions about . . .
Musical Leadership

Are choirs still needed today? What ever happened to the choir? What about children's choirs? Is animation just anotherfad? She's not going to play the accordion again, is she? Why don't our presiders chant? Should the bishop choose the cathedral's music?

Just what is a litany?

Is the church musician an endangered species? Are we ministers of music or directors of the ministry of music? What about music as ministry? What is a pastoral musician? Do you qualify as a pastoral musician? What should a parish musician be paid? No musical talent? The part-time pastoral musician: a necessary compromise for today? Student, servant, creator, teacher: Which are you? Hire a professional musician? (You know what they're like!)
Our people just don't want to sing? Sound systems: Not "Can the people hear?" but "Can the people be heard?"
The pipe organ: A third golden age?
Writing pastoral music: composing or songwriting?

Questions about . . .
Ritual

Participation: Is it worth the effort? Congregational participation: Who makes it happen and why?
Folk Mass: What's in a name? Is the folk Mass America's only contribution to liturgy? How good is our English translation of the Mass? Should we sing the preface dialogue . . . or not? Can the eucharistic prayer ever change? Father, have you ever looked at the words? Kiss of peace: "Reach out and touch someone"? Catching communion . . . or sharing it? Should we sing during communion?

Sunday worship in the absence of a priest: What's at risk?
Christian initiation: Still our last, best hope? What do I need to know about the RCIA? What's new about the "new" RCIA? Confirmation: Will its history help?
Worship aids: Do they help or hinder?

Missalette: Can it work? How will cycle A be different . . . and the same? Why a lectionary for Masses with children?
Just what is a litany?
Readings by Gibran, music by Nashville, really?
Should we make our sinners public?

What went wrong? Where do I go for answers? Where do I go from here?

Questions about . . .
Stuff in General

How do I know that I'm redeemed? Do you still not understand? Real need or useless suggestion? So what? Spirituality, really? We've solved all the problems . . . haven't we?
Fantastic vision . . . but did it catch on? Now that we've rearranged the furniture, how do things look? How legal is it?
Have we overemphasized children? How did we miss the adults? What does it mean to be a child?
What should an organ look like?
What gives you zest for life? What went wrong? Where do I go for answers? Where do I go from here? Where is the God who is mystery? Who is the church? Will it work? What if . . . ?

Pastoral Music • December-January 1997
Commentary

Regional Conventions 1996

BY THE PARTICIPANTS

The major benefit I received from this Convention is: affirmation of my ministry... getting prepared for the coming year... powerful prayer... renewal... inspiration... synergy... courage... this music retreat turned out to be a spiritual renewal... the modeling of good liturgy... experiences to share with parish staff members... time away from my parish... the experience of being with other people who love to sing and who love the liturgy... the experience of an assembly singing as one body... the experience of being a Catholic Christian... the experience of being in a long line of past, present, and future pastoral musicians... a renewed conviction that my own conversion and prayer will make a difference in my ministry... more hope for collaborative ministry... broadening my liturgical horizon... returning to our roots... affirmation that the future of the church is in good hands... pride in my American Church... recognition that we live "between the times"... sharing the Exile Journey... understanding how ritual and music fit together... ways to unite the entrance rite... recognition of the contribution of music educators... realizing that a division still exists between formally trained musicians and volunteers (we have much more work to do)... meeting my favorite composers... challenge... sharing and learning... conversations... warm support... new friendships... wisdom... hope for the future... refreshment... exposure to new resource materials... new music... great new ideas... practical tips... being convinced of the need for a common repertoire... plenum sessions... breakout sessions... skill sessions... workshops with a broad perspective on liturgy, not just music... international tracks... morning and evening prayer... midday prayer...
... encouragement to sing the eucharistic prayer ... the call to renew my commitment for another year ... immersion in glorious sound.

At future NPM Conventions we should have more (better): diversity ... spirit ... respect for each other ... smiles ... koinonia ... balance ... dance/movement ... inclusive language ... involvement with children ... main speakers ... fresh speakers (new faces and new ideas) ... clergy present ... time in open forums for questions/discussion ... workshops for directors on choosing music ... on organ technique ... on liturgy with children ... on liturgy with young people ... on music and computer interface ... on Scripture ... on advanced liturgy and music concerns ... on the basic documents for new pastoral musicians ... on time management ... workshops for instrumentalists ... for composers ... for lay presiders ... for clergy ... for small parishes ... for small ensembles ... for multilingual parishes ... for music educators ... African American workshops ... multicultural workshops ... repeated workshops ... seasonal presentations ... skills workshops for lectors and cantors ... industry showcases ... small group discussions for musicians and clergy ... high quality music ... choral music ... new music ... music for strings ... printing of parts in the program ... chant ... harps ... guitars ... silence ... Native American involvement ... real creativity ... noontime recitals ... late-night concerts ... optional organized late-night excursions ... liturgical dance ... awe in our worship ... facing the issue of maltreatment of musicians ... community sings ... taping of sessions ... videotaping of quartets ... handouts ... blank pages in the program for notes ... paper and pencils for note taking ... people to direct traffic flow ... facilities that are truly handicapped accessible ... opportunities for sacramental reconciliation ... opportunities for the clergy to celebrate the liturgy ... women ministers at the eucharist ... space for exhibits ... room between chairs ... time to share ideas ... time for Q&A with the speakers ... time for registration ... time for breakouts ... time to shop ... to think ... to eat ... to go sightseeing ... free time ... breathing time ... air ... water ... coffee ... elevators ... bathrooms ... guaranteed parking at the hotels ... information about the local area ... places to eat ... picnics ... more of the super organization and hospitality shown by the local committee ... of the same.

And less (fewer): incense ... workshops ... meetings ... events crammed into one day ... choices ... conventions (concentrate on one national every other year) ... sight-singing ... singing at the eucharist ... liturgical dance ... performance liturgies ... impersonal liturgies ... highbrow stuffiness ... of that demon "musician's ego" ... world music ... old music ... loud music ... piano ... musicians who undermine the true teachings of the Catholic Church ... inclusive language ... separation of the DMDM from the "rest of the gang" ... hard seats ... problems with sound bleed between rooms ... bad sound systems ... problems with air conditioning ... stairs ... composers showcasing their music at workshops ... clergy bashing ... clergy con-celebrating ... blather ... fluff ... screaming children at the liturgies ... early morning sessions ... examples of poor art and environment ... off-site workshops ... waiting for buses ... waiting ... examples of inhospitality ... complaining.
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