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We examine some “issues That Challenge”: Beauty, SWAP (Sunday Worship in the Absence of a Priest), the eucharistic prayer, and even the future direction of Pastoral Music. These challenging issues are scrutinized by some of the renowned pastoral liturgists of our times: Ed Foley, Gabe Huck, Joseph Gelineau, and Thomas Day. Some of these topics might be considered “hot” or even “trendy,” but I can assure you that wise people disagree on each of them and consider them worthy of attention. If something in these articles doesn’t get your blood flowing (perhaps even boiling), you might want to consider looking for some other type of work!

In his presentation at the 1996 Universa Laus meeting (slightly revised for publication), Rev. Ed Foley offered a detailed examination of the proposal made in the “Snowbird Statement” that “the theory and practice of ritual music is often inadequately attentive to the beautiful and the artistic.” The Catholic Church has made great efforts to develop a new repertoire in the vernacular since Vatican Council II; it is a sign of the maturing of those efforts that the discussion has now begun on ways to refine and intensify our art and craft of music-making because the liturgy itself demands it. NPM members need to deepen their awareness of the range of issues highlighted by this discussion.

In a challenging report of an open discussion between Gabe Huck and Richard Fragomeni, Gabe places before us the possible consequences of the growing practice of Sunday worship in the absence of a priest. Just one year ago, an issue of Pastoral Music addressed this topic (20:3 [February-March 1996]), but there is no question that the issues surrounding this practice are monumental and still in need of resolution. As Gabe states so clearly, there is a strong disagreement about what will happen as a result of the decision to implement the ritual practice of Sundays without eucharist.

What remains clear, however, is an awareness that there remains a fundamental lack of understanding of the role of the assembly in the eucharistic prayer. To help remedy that lack, we offer Joseph Gelineau’s report on a lifetime of work studying and celebrating the eucharistic prayer with various communities. The clarity of his reflection on the starts and stops (sometimes personally chosen, sometimes enforced by the local ordinary) in Gelineau’s pursuit of liturgical authenticity stands as a challenge to all of us who have made the commitment to engage in the reform of the liturgy and the renewal of the Catholic community at worship. Make no mistake about it; we are a people still in the process of liturgical renewal. We have not reached a completed form. Everyone experiences the inadequacies of the current structure of the eucharistic prayer, but few have the courage to shape appropriate solutions. By reporting on Father Gelineau’s “field work” in Pastoral Music, we intend to demonstrate the careful thoroughness that must mark authentic liturgical renewal.

And Thomas Day comments on the shifts and changes that he perceives are taking place in this magazine and in our everyday work as pastoral musicians. Each reader will be the judge of the accuracy with which his reflections apply to our publication and to our ministries.

As a reminder that this age of liturgical renewal did not start from scratch, this issue begins with an historical article demonstrating that “the most musical country in the world,” Austria, has been and continues to be permeated in its Catholic liturgy with a love for vernacular congregational song.

I believe that even though we may disagree as we reflect on the interpretations and views presented in this issue, they are “issues that challenge” our thinking and disturb our complacency. It is our hope that these “issues that challenge” will bring us to a new awareness that our ministry of music making is full of areas yet to be explored or resolved, areas in which we are called to seek reconciliation with each other. There is work to be done by each of us on these “issues that challenge” all of us.

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Troubling Points

Two points in Carolyn Sternowski’s letter in the December-January issue of Pastoral Music [pages 5-6] are very troubling. The first is the notion that art music can only be appreciated by people with highly trained brains, or “neuropathways.” The opposite, of course, is true. The greatness of real art, whether music, painting, or dance, is that its beauty can be perceived, on some level, by anyone, no matter his or her education. Otherwise, what are all those people doing staring up at the ceiling in the Sistine Chapel, or standing for hours to get into special exhibits at the National Gallery in Washington?

Anyone with an open mind can enjoy the beauty of a Palestrina motet well performed. To say some can and some can’t get “good” music is insulting and, worse, it seems to be tossing in the towel in the struggle to develop culture in our society. And as far as complexity is concerned, I’m not sure which is more complex, the harmony in Mozart’s Ave Verum Corpus or the rhythm in Bob Dufford’s Be Not Afraid [which few do right].

[The second point:] People shopping around for a parish of their liking is, in general, not an acceptable practice, at least in the Catholic Church in the U.S. One should belong to and support the parish in which he or she resides, and if that parish is not everything it could be, then he or she should, with charity (and Christian patience), help in the work to make that parish a better one. How are we supposed to build up the kingdom of God on earth in any other way?

David Mathers
Manassas, VA

Gadgets and Music Education

I am really concerned, from an education standpoint, about too many “gadgets” in school systems. I spent about ten years in elementary music classes, including work as a Department of Defense music teacher to American kids in both Germany and Japan (about seven years overseas total). “Conveniences” can be two-edged swords in the classroom: Hand-held calculators, for instance, are a great shortcut, but are we teaching our kids to be dependent on batteries over brain power? I believe that this issue is equally serious—if not more so—to us in the areas of creativity, music education, and musical liturgy. The erosion of personal contact with music and musicians is a danger, and I don’t think that inventors of [electronic] gadgets think about their long-term effects: “Environmental pollution” is not necessarily limited to our physical world. The example given to children will always return in some way in the future. If we allow them to interact with “artificial” music in Catholic schools and in liturgies celebrated with children, then what we have used as a musical “crutch” may be demanded in the future as an expectation. We stand at risk of losing potential liturgical musicians through an indiscriminate use of music machines in the music classroom and in worship. The personal incentives, challenges, and satisfactions, and the shared sense of accomplishment will all be eroded and curtailed. The music produced by machines may be “perfect” in its execution, but it will be hollow, cold at its heart through the removal of the human element.

We also have to think about the issue of “convenience” versus plain old laziness. If a music machine can do the work for us, why bother to practice a musical instrument? How many gifts from God will go undeveloped as “music machines” increasingly take over the actual “playing” due to improved technology?

Our diocese is rural, about 4% Catholic, and it is not considered wealthy. This makes it fertile ground for the inventors and distributors of “music machines” (I will not dignify them as “instruments”) to encourage their use in schools and in worship settings. The inventor of one of these machines is even a Catholic deacon, who must surely have read what the music documents have to say about music and musicians in worship, yet he continues to promote this product.

As a person who draws on years of training and experience as a teacher involved with the creative process of music in the classroom, an instrumentalist involved with the creative process of music in the liturgy, and a composer involved in the creative process of music itself, I would ask you to consider inviting someone to write an article for Pastoral Music about the issues involved in replacing live musicians with machines.

I believe it would be of great interest to the membership and would invite a variety of comments. (It would not have to touch on another aspect of this problem—the possible threat to livelihood of pastoral musicians and even composers as technology becomes more able to “do everything”—though that would also be of some interest, I am sure.)

Recently, while watching a good view of an eclipse of the moon, I was thinking about a remark made by a newscaster, who observed that many people hardly get to see the stars anymore, because all the city lights block out the night sky…

Kathy Powell
Fort Walton Beach, FL

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: NPMUSING@aol.com. All communications are subject to editing for length.
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Convention Update

Registration Helper

To help you register for the 1997 National Convention—and to spread the word about all that it offers—we have included in this issue a registration reference guide and the biographies of the presenters for our gathering in Indianapolis (see pages 38 to 41).

If you need additional copies of the brochure (sent to all NPM members; included in this issue) please call (202) 723-5800 or fax your request to (202) 723-2262; e-mail: NPMSING@aol.com.

Section for Ensemble Musicians

Rod Marvin chairs the standing committee for the new NPM Section for Ensemble Musicians. He invites those who minister as members of an instrumental ensemble (contemporary, folk, or concert style) to their Section meeting at the Convention on Friday, July 11, 9:30-10:15 A.M. Explore and share the unique challenges and rewards associated with supporting the parish community in worship ensemble. You can help design, develop, and implement new programs focusing on the needs of ensemble musicians and their functions in the parish community.

Convention Discounts

NPM is pleased to offer discounts to its member parishes who wish to send five or more people from the parish to the NPM 1997 National Convention. The schedule in the box on this page outlines parish savings for Convention registrations based on advance registration. Create a group now, and save money! NPM is also pleased to offer a special discount to members from any of its Chapters that send ten or more members to the NPM 1997 National Convention. The discount increases with the number of Chapter members who register together as a group—see the Chapter discount schedule in the box on this page.

Child Care

To assist families with young children who want to participate in the National Convention, the Indianapolis Committee has arranged to make child care available on request. The charge is only $15 per day, and this service will be available from Tuesday to Saturday. Call the NPM National Office for more infor-

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Stipulations

1. A registration form, with complete information, must be enclosed for each and every registrant.
2. Each registrant must be a parish or individual member of NPM.
3. Each registrant must also be a member of a permanent or temporary NPM Chapter.
4. Only one discount per registrant (i.e. Parish Group Discount cannot be combined with Chapter or Clergy/Musician Duo Discount).
5. No discount on Single Day, Companion, or Child registrations.
6. For new NPM members, enclose separate check with new members' application form(s) attached. Do not include membership fee(s) in the discount form's Convention total.
7. The NPM Chapter Convention Discount Form must be attached to registration forms and payment and signed by a Chapter officer. Please combine all payments into one check payable to NPM.
9. After submitting the Chapter form, no additions can be made to the group's registration.
Brochure Correction

The OCP Plenum Showcase (Wednesday, July 9) will run from 4:15 to 5:15 pm, not 2:30-3:30 as printed on page 6 of the Convention brochure.

NPM Schools

All-Schools Brochure

Along with the Convention brochure, we have included in this issue a copy of the all-schools brochure for 1997. Here you will find basic information about the kinds of schools and institutes we are offering this year, as well as dates and places for the various programs. This year we are expanding our offerings of short programs for members who cannot take a full week to update their skills and understanding of a particular ministry. In addition to the Weekend Cantor/Lector School (offered in Las Vegas, NV, August 1-3), we are offering Cantor Express programs in Tampa, FL (May 30-June 1), and New Orleans, LA (July 18-20).

For additional information or a full brochure describing a particular school or institute, contact Robert Sorel, NPM Schools Coordinator, at 225 Sheridan Street, NW, Washington, DC 20011-1492. Phone: (202) 723-5800; fax: (202) 723-2262; e-mail: NPMSING@aol.com.

Change of Venue: Chant

The 1997 NPM Chant School (June 16-20) has had to relocate from the Boston Conservatory of Music to the Espousal Retreat Center in nearby Waltham, MA. Call today for additional details.

Members Update

Paris: Youth Festival

Part of the program for the 1997 World Youth Day in Paris (August 18-24) is an ongoing Youth Festival, which will take place whenever another major event is not scheduled—basically, most afternoons and evenings. Sites will be set up all over Paris for attendees to drop in and be part of the activities; and the Parish World Youth Day organization is inviting participants from around the world to be part of this festival. Activities will be diverse: prayer services, concerts, plays, sporting events, whatever people want to create and offer to the World Youth Day pilgrims (the whole program targets people age 18-35, though the U.S. delegations will also include mature high school youth).

Several musicians have already contacted the NCCB Secretariat for Family, Laity, Women, and Youth, which is coordinating U.S. participation. The Paris organization is welcoming anyone who has a skill that they want to share as a ministry; they have been very flexible in accepting what people have to offer and in working out a time, place, and activity that would make sense. Musicians who are interested in participating should write a short proposal of what they would like to do and forward it to: Ana Villamil, NCCB Secretariat for Family, Laity, Women, and Youth, 3211 Fourth Street, NE, Washington, DC 20017-1194. Fax: (202) 541-3176.

Musicians whose proposals are accepted will be responsible for registering for World Youth Day as participants. For additional World Youth Day information, phone: (202) 541-3042.

Commander Stadelmeier

On November 1, 1996, Mr. Ben K. P. Stadelmeier received the honor of being named a Commander in the Order of St. Silvester, a papal order founded in 1841, to which individuals are inducted for meritorious service to the Church. The honor was bestowed by Msgr. Niënhaus, chair of the National Council of Liturgy in The Netherlands. Mr. Stadelmeier, who has been a strong supporter of the work of NPM, is best known in this country for the vestments and hangings produced by the firm of Stadelmeier Nijmegen. We congratulate him on this honor.

Help Shape the Future

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

Meetings & Reports

Welcome NNPM

Pastoral musicians in Great Britain launched the National Network of Pastoral Musicians (NNPM) on Sunday, July 28, 1996, the last day of a weekend of liturgy and music titled Sing Our God Pastoral Music • February-March 1997
Together. In October they published the first number of their newsletter Accord. We welcome this new association and its adoption of the work "pastoral" as part of its title. As Stephen Dean, NNPIM President, noted in Accord no. 1, that word "says more than church musicians."

Progress on the Lectionary

On December 13, 1996, at the request of the U.S. Catholic bishops, the seven U.S. cardinals who are currently heads of archdioceses (Cardinals Law, O'Connor, Hickey, Mahony, Bevilacqua, Keeler, and Maida) met in Rome with the prefects and secretaries of the Congregation for the Doctrine of the Faith (Cardinal Ratzinger, prefect) and the Congregation for Divine Worship and the Discipline of the Sacraments (Archbishop Medina Estevez, pro-prefect) to try to resolve the U.S. bishops' "pastoral concern" over Rome's delay in approving the new edition of the Lectionary for Mass that uses the revised New American Bible translation. The participants agreed on the norms to be followed in approving an appropriate translation "as soon as possible." The procedure will include a final review of the text by a working group that will include several U.S. bishops and representatives of the two Roman Congregations. This concentrated work is expected to begin early in 1997.

One concern that has delayed approval of the translation to be used in the revised Lectionary is a wider use of "horizontal" inclusive language (that is, language referring to human beings, not to God) in cases where the context clearly intends a reference to men and women, not simply to males (or, in rare cases, females). The translation does not eliminate "vertical" exclusive language (that is, male-gender references to God or the persons of the Trinity). Vatican officials have expressed concern that omitting male nouns and pronouns in some cases could "change the meaning of Scripture," according to a Catholic News Service press release on the meeting, "particularly Old Testament passages which may presage Christ." After the December meeting, Cardinal Bernard Law of Boston noted that all the participants "were unanimous in our recognition of the need for horizontal inclusive language where it does not do violence to the sacred text or to the faith of the church."

The Catholic Biblical Association has kept a running tally of the number of days that approval of the revised Lectionary translation has been delayed since it was sent to Rome for approval. On December 13, 1996, the Association reported that it was 1,800 days since the Lectionary received approval by the U.S. bishops and was sent to Rome. On that same day, the CBA noted on its home page on the World Wide Web, there were 1,106 days left until the end of the millennium (calculated to be December 31, 1999).

Madeleine Choir School

The Madeleine Choir School is a newly established elementary school serving the Salt Lake City metropolitan area. Sponsored by the Roman Catholic Cathedral of the Madeleine, with Mr. Gregory Glenn as music director and Mrs. Elizabeth Hunt as principal, it provides an outstanding instructional program in music and art integrated into an innovative liberal arts curriculum with a strong emphasis in mathematics, science, and technology. Partnership with the established arts organizations in Utah has been a priority for the choir school from its beginning, and the choristers have been involved in various performances with the Utah Opera, the Mormon Tabernacle Choir, and other performing groups. For more information, contact: The Madeleine Choir School, 331 East South Temple Street, Salt Lake City, UT 84111. Phone: (801) 323-9850; fax: (801) 323-0581.

Liturgical Dance at Boston College

This year's Boston College Summer Institute in Religious Education and Pastoral Ministry will include a study program in liturgical and sacred dance with Robert VerEecke, S. This program offers participants an intensive two-week immersion in the art and technique of dance as an expression of the sacred. For additional information or a brochure, call the Institute at 1 (800) 487-1167.

Assembly

This wonderful publication, edited by Nathan Mitchell from the Notre Dame Center for Pastoral Liturgy, is now published six times a year, and it is distributed by Liturgy Training Publications in Chicago. For all those interested in a concise reflection on the world of liturgy, this publication is worth its weight in gold. Subscription $13 per year; contact LTP, 1800 N. Hermitage Avenue, Chicago, IL 60622.

More Disputed Questions

Rev. John Huels, a noted canonist, has given us a wonderful resource that discusses current liturgical issues from the perspective of canon law. More Disputed Questions in the Liturgy, a follow-up to his well-received first volume, Disputed Questions . . . , discusses these eleven topics: Unauthorized liturgical adaptations; preparation for the sacraments: faith, rights, law; the Sunday Mass obligation; daily Mass: law and spirituality; the liturgy of the hours; pence: individual or communal; sacramental sharing with other Christians; reception of sacraments by divorced and remarried persons; eucharistic reservation; the age for confirmation; and lay preaching at liturgy. $10.00, available from LTP.
As the Third Millennium Draws Near

With the beginning of 1997 we entered the triduum of observances leading up to the great jubilee of the Year 2000. Here is a summary of the topics and suggested activities for the preparatory triduum as proposed in Pope John Paul’s apostolic letter Tertio Millennio Adveniente (TMA, November 10, 1994).

1997: The Year of Jesus Christ (TMA #40-43)

This year “will be devoted to reflection on Christ . . . It will celebrate the incarnation and coming into the world of the Son of God, the mystery of salvation for all humankind.”

- Scripture study: Luke 4, “where the theme of Christ’s mission of preaching the good news and the theme of the jubilee are interwoven . . .”
- Theological focus: “the mystery of the incarnation and of Jesus’ birth from the Virgin Mary; the necessity of faith in Christ for salvation”; and “the Blessed Virgin in the mystery of her divine motherhood.”
- Liturgical/sacramental focus: “a renewed appreciation of baptism as the basis of Christian living.”
- Spiritual/social focus: “to inspire in all the faithful a true longing for holiness, a deep desire for conversion and personal renewal in a context of ever more intense prayer and of solidarity with one’s neighbor, especially the most needy.”
- Ecclesial focus: “a renewed appreciation of catechesis” as teaching “about the person of Jesus Christ and his mystery of salvation.”

1998: The Year of the Holy Spirit (TMA #44-48)

This year “will be dedicated in a particular way to the Holy Spirit and to [the Spirit’s] sanctifying presence within the community of Christ’s disciples.”

- Scripture study: 1 Corinthians 12:1-11.
- Theological/liturgical focus: “The Spirit, who acts within the Church both in the sacraments, especially in confirmation, and in the variety of charisms, roles, and ministries which [the Spirit] inspires for the good of the church”; Mary “as the woman who was docile to the voice of the Spirit . . . a woman of hope.”
- Spiritual focus: the “eschatological perspective [in which] believers should be called to a renewed appreciation of the theological virtue of hope . . . which encourages the Christian not to lose sight of the final goal . . . and . . . offers solid and profound reasons for a daily commitment to transform reality in order to make it correspond to God’s plan.”
- Social focus: Discovering and celebrating “the signs of hope present in the last part of this century . . . a greater awareness of our responsibility for the environment, efforts to restore peace and justice . . . a desire for reconciliation and solidarity among different peoples.”
- Ecclesial/social focus: “the new evangelization . . . the Spirit as the one who builds the kingdom of God within the course of history . . . the acceptance of charisms and the promotion of the laity, a deeper commitment to transform reality in order to make it correspond to God’s plan.”

1999: The Year of God the Father (TMA #49-54)

This year “will be aimed at broadening the horizons of believers so that they will see things in the perspective of Christ: in the perspective of the ‘Father who is in heaven’ (see Matthew 5:45).”

- Scripture study: Luke 15:11-32. “The whole of Christian life is like a great pilgrimage to the house of the Father, whose unconditional love for every human creature, and in particular for the ‘prodigal son,’ we discover anew each day.”
- Theological/social focus: “The call to conversion as the indispensable condition of Christian love . . .” also the theological virtue of charity “in its two-fold reality as love of God and neighbor”; also Mary “as the perfect model of love toward both God and neighbor.”
- Liturgical/sacramental focus: To make the jubilee, centered on the person of Christ, “a great act of praise to the Father”; “a renewed appreciation and more intense celebration of the sacrament of penance in its most profound meaning.”
- Spiritual focus: The image of the journey to the Father “should encourage everyone to undertake . . . a journey of authentic conversion.”
- Social focus: The Jubilee is an appropriate time to give thought to reducing substantially, if not canceling outright, the international debt which seriously threatens the future of many nations . . . an opportunity for reflection on . . . the difficulties of dialogue between cultures and the problems connected with respect for women’s rights and the promotion of the family and marriage.”
- Ecclesial/social focus: “The Church’s preferential option for the poor and the outcast . . . a commitment to justice and peace . . . meeting the challenge of secularism and dialogue with the great religions.”

2000: The Great Jubilee

“In this phase, the phase of celebration, the aim will be to give glory to the Trinity, from whom everything in the world and in history comes and to whom everything returns.” Major events: International Eucharistic Congress in Rome; a great meeting of all Christians.

- Scripture study: The parables of the kingdom (Matthew 13).
- Theological focus: The question of membership in the Church and the call of all people to belong to the people of God.
- Liturgical/sacramental focus: The eucharist in which the savior “continues to offer himself to humanity as the source of divine life.”
- Spiritual focus: Participation in “the solitary goal” of the Church: “to carry forward the work of Christ himself under the lead of the Holy Spirit, the Paraclete . . . to give witness to the truth, to rescue and not to sit in judgment, to serve and not to be served.”
- Ecclesial/social focus: A renewal of the work of evangelization, especially by the younger generation, “those born in this century who will reach maturity in the next . . . Christ expects great things from young people.”
How They’ve Done It in Austria

A Millennium of Congregational Song

BY ANTHONY RUFF, O.S.B.

While Austria is well known as the home of Mozart, composer of the Ave Verum and a famous Requiem (and a few other works), and as the home of Josef Mohr and Franz Gruber, who collaborated one snowy Christmas Eve in 1818 to produce "Silent Night," it is less well known for its long history of congregational singing in the liturgy. The country which was first mentioned in the year 996 as the land of Ostarrichi turned one thousand in 1996, so it is time to pay tribute to the Austrian musical heritage, especially to its important, but undeservedly little known, part in liturgical music history.

From Kyrie to Christ ist erstanden

When the first recorded naming of Austria occurred in the tenth century, there was surely congregational singing in the liturgies in that country. As early as the year 799 it had been decreed in Salzburg that the people should learn to sing the Kyrie better. By the end of the first millennium of Christian history, Mass parts such as the Agnus Diei were still being sung by the congregation, and a twelfth-century Libri Ordinariorum from Salzburg reported that the people sang a Kyrie in alternation with the clergy several times near the end of lauds on the Thursday, Friday, and Saturday of Holy Week. Gerhoh of Reichersburg (in Upper Austria) was a well-traveled Augustinian who wrote this about vernacular singing among German-speaking people in the year 1148: "All the earth exalts in praise of Christ with vernacular songs, but especially the Germanic people, whose language is especially suited for communal singing." A contemporaneous document, a twelfth-century manuscript from Vienna, has 113 Latin liturgical hymns such as Aeterna verum conditor and Conditor alme siderum translated into Old High German. Even if such translations weren’t intended for liturgical use, they certainly reflect that German-speaking love of vernacular singing to which Gerhoh refers.

One fascinating example of vernacular singing in the liturgy is to be found in the Easter celebration in medieval Salzburg. A twelfth-century liturgical book tells us that the people sang, near the end of Easter Sunday matins, the hymn Christ ist erstanden ("Christ Is Risen"). Above the text are lineless neumes which match the melody still in use today. This Easter hymn is based textually and melodically on the sequence Victimae paschali. It was a great hit in the medieval church, being sung variously as a processional piece, in alternation with the Latin sequence before the Gospel, as a sermon hymn, and even outside the liturgy. The hymn spread to all parts of Austria, through Germany, and into Eastern Europe. When Konrad Waldhauser, an Austrian Augustinian, was preaching in multilingual Prague in the fourteenth century, he asked the congregation to fulfill the biblical text to "let every tongue proclaim that Jesus Christ is Lord" by singing "Christ Is Risen" in Latin, German, and Czech—and they did so. Similarly, in multilingual Kaschau (in Hungary) at a liturgy in the early fifteenth century, the hymn was sung in Hungarian, Polish, Czech, and German. This same hymn has been found in more than three hundred liturgical manuscripts from the twelfth to the sixteenth century throughout central, northern, and eastern Europe.

In addition to its other uses, this hymn was sung in many places by the people at vespers during Easter week. In the Augustinian monastery at Klosterneuburg, near Vienna, a fifteenth-century document connected the hymn with poignant baptismal symbolism. After the first three psalms of vespers on Easter Sunday, Monday, and Tuesday, there was a procession from the choir to the baptistery. There the last two psalms of the hour were sung, and then the clergy and lay people alternated, in Latin and then in the vernacular, the hymn to the risen Christ as they stood before the baptismal waters. After the Magnificat and various antiphons and prayers, there was a procession back to the choir for the conclusion of vespers.

Of course, we'll never know how medieval congregations sang this hymn or anything else. But it is striking that a twelfth-century liturgical book from the Benedictine monastery of St. Lambrecht in Styria describes the procession on Easter Sunday as follows: The monks sing Salve festa dies ("Hail Thee, Festival Day"), then a cantor plebis intones the clamoses de resurrectione Domini (that is, "Christ Is Risen") and another hymn to the same tune. These two hymns are called clamoses (shouts or loud calls) in the manuscript, suggesting that the singing by the people must have been quite enthusiastic. Note that this monastery had a person responsible for the people's song: the cantor plebis (cantor of the people). Some centuries later, the Book of the Dead for this same monastery reports on March 18, 1442, the death of Chunnadius Sutor, cantor rustiorum, a cantor of the "rustic" people, a song leader for the medieval congregation.

More Singing, Not Less

Although it is often thought that the liturgy and the people only grew further
and further apart throughout the Middle Ages, medieval manuscripts often witness another trend: the increasing employment of congregational vernacular pieces from the twelfth century until the Reformation. Berthold of Regensburg, who preached in several Austrian cities in the 1260s, reported in one of his homilies the custom of following the sung Latin creed with the vernacular acclamation "I believe in the Father, I believe in the Son of my Lady Saint Mary, and in the Holy Spirit, Kyrie eleison." In a thirteenth-century Latin homily from St. Lambrecht Abbey, the preacher admonished his fellow monks to call on the Holy Spirit with the hymn Nun bitten wir den Heiligen Geist ("We Now Bid the Holy Spirit"), a German version of the sequence Veni, Sancte Spiritus.

One century later, in the Augustinian 17
Seckau Abbey in Styria, the people were singing in the vernacular throughout Holy Week. On Palm Sunday the hymn Gloria laus et honor ("All Glory, Laud, and Honor") was sung in Latin by the clergy during the procession, but each stanza was followed by a vernacular acclamation by the people which, in fact, a translation of the fourth stanza of the hymn, including a text which allowed the people to identify themselves with the crowds acclaiming Jesus ("We welcome you Lord, King of Israel ... "). This vernacular Palm Sunday procession practice was added in the fourteenth century; it did not appear in the monastery's thirteenth-century ordos.

On Wednesday in Holy Week, near the end of matins, at the point when the people sang multiple Kyrie acclamations in twelfth-century Salzburg, the congregation's response at Seckau Abbey had grown into a five-stanza vernacular hymn, with each vernacular stanza of the German hymn ("King, Creator of All That Is") followed by a stanza in Latin (Rex Christe factor omnia) sung by the clergy. At Good Friday matins, the people repeated one stanza of this same hymn as their response after each Latin stanza by the clergy. At Easter Sunday matins, where one stanza of Christ ist erstanden had been sung at Seckau in the thirteenth century, the acclamation by the people had now grown into a two-stanza hymn. And during the procession for Easter Sunday Mass the people of Seckau sang an acclamation in alternation with the stanzas of Salve festa dies which was, in fact, a translation of the first Latin stanza.

Also in the fourteenth century, a figure whom we know only as the "Monk of Salzburg" wrote or translated at least forty-nine vernacular religious songs. For the end of matins in Holy Week, where the people had sung brief Kyrie acclamations in the twelfth century, the monk wrote numerous lengthy vernacular stanzas to be sung before the fivefold Kyrie acclamations. Many hymns of the Monk have indications for their use in the liturgy, e.g., at processions on feast days or at compline. Some of these hymns are vernacular versions of Latin hymns such as Pange lingua and are written with the liturgical melody set above the German text. This practice shows that vernacular hymnody, whether sung within or outside the liturgy, was often modeled on Latin liturgical pieces.

Vernacular texts continued to be added in the fifteenth century. Admont Benedictine Abbey in Styria, for instance, though of a strict observance, added Christ ist erstanden to its Easter liturgy for the first time in that century. Such increases in vernacular singing in the medieval liturgy seem to have been related to a growing interest in the liturgy as a source of popular piety and to the pastoral efforts of particular religious orders.

Once the idea arose in the twelfth century to involve the people in the Easter liturgy by translating a sequence into the vernacular, the practice quickly came to be applied to other feasts. The sequences of Ascension, Pentecost, Christmas, Corpus Christi, and other feasts became congregational hymns during medieval times. In most every case, the congregation's version is based on the Latin original in both text and melody, which underscores the liturgical origin of these vernacular hymns. We have evidence that these popular hymns were sung at Mass before the Gospel, before or after homilies, at processions, in the liturgy of the hours, and at other gatherings.

How did officials in the medieval church react to the growing practice of vernacular singing in the liturgy? The responses varied in different regions. A seemingly negative decree issued in Schwentin in northern Germany in 1492 forbade anyone to shorten or omit the Latin Gloria, Credo, suffrage, or Lord's Prayer for the sake of a vernacular replacement, and clergy were not permitted to join in these secular songs. But the long list of prohibitions in the decree actually shows how extensive such vernacular singing must have been! And one notes that the vernacular songs themselves were not prohibited, only the reduction of the Latin texts. The council issuing this decree seems to have assumed that the laity would continue to sing in the vernacular, so it forbade the clergy from joining in this singing.

Earlier, in Prague in 1366, the clergy had been prohibited from joining in the vernacular songs of the people, but the prohibition had to be repeated five years later, which was likely an indication of the decree's ineffectiveness. Some years later, in 1408, a Prague synod listed four
Hymnals, Trent, and Catholic Reform

We know that several individuals and groups had begun to print congregational hymnals as loose-leaf sheets before the Reformation, and a recent discovery of vernacular hymns in a Salzburg Processionale printed in 1511 also sheds light on Pre-Reformation practice. It is widely known that the first Lutheran hymnal, a collection of eight hymns, was printed in 1524, but it is less widely known that, in the same year, the first Catholic hymnal was printed in Austria with 137 hymns! And in Sigmundslust in Tyrol, Josef Prinsieder printed a Hymnarius entitled “Throughout the entire year in German, each hymn is set to be sung in the customary way and manner.” The 268-page hymnal contains hymns from the liturgy in German translation in metrical rhyme. Above the first stanza of each hymn text is a staff on which the user was to write in the notes.

Considering the well-established Austrian custom of vernacular singing at the liturgy, stretching back centuries, one may better understand the appeal made by the Austrian emperor to the bishops at the Council of Trent (1545-1563). When Ferdinand I asked in 1562 that the vernacular be permitted alongside Latin in the liturgy, he was in effect defending established Austrian liturgical tradition. Unfortunately, the Council rejected the emperor’s appeal.

Still, the directives of the Council of Trent found a creative interpretation when they were applied in local churches. In 1564, just one year after the close of the Council, Archbishop Mikaëles Oláh in Hungary approved a directive that a vernacular hymn or psalm be sung after the reception of communion. A provincial synod in Salzburg approved the “ancient custom” of singing congregational hymns for various seasons of the church year. Michael Peterle published a German-language hymnal in Prague in 1581 which gave the people a hymn to be sung after the first reading for each feast and season; this hymnal also offered vernacular metrical versions of the Kyrie, Gloria, Credo, and Lord’s Prayer. These hymn versions of the Mass ordinary followed the Latin text extraordinarily closely, which shows that Catholics in the sixteenth century were singing the liturgy, not just singing at the liturgy.

The Catholic Reformation that followed Trent, an effort to win people back to the Roman Church, made extensive use of congregational singing. The Jesuits at Innsbruck issued a Catholisch Gesangsbuechlein (“Little Catholic Hymnal”) in 1588, and Nicolaus Beuttnner in Graz was commissioned to collect and publish all the Pre-Reformation hymnody he could find. Beuttnner found that Graz itself had been Lutheran so long that the medieval repertoire had largely been lost, but in the outlying villages he discovered people who had been far enough away from the authorities that they continued to sing their beloved hymns straight through the Lutheran years. Beuttnner spent three years traveling from one village to another, listening to the old hymns and acclamations being sung and notating them (like a modern ethnomusicologist doing field work). His Catholisch Gesang-Buch (“Catholic Hymnal”), published in 1602, saved for succeeding generations a whole treasury that was on the verge of being lost.

In his introduction to the Gesang-Buch, Beuttnner recommended that people sing German hymns at Mass whenever trained singers were lacking to sing the Latin chant. Further, a note in the middle of the hymnal lists seven hymns to be sung during the reception of communion. These communion hymn texts are consistently communal in nature, with an emphasis on communion as a banquet to which all are invited by God’s grace.

Beuttnner’s hymnal was very popular; it was reprinted at least ten times through 1718. But his was not the only Catholic hymnal to appear. In 1625 David Gregor Corner, a Benedictine of Göttweig Abbey, issued a German hymnal; the 1631 reissue in Vienna contained almost five hundred hymns (more than in Worship, 3rd edition!). This collection was reprinted at least four times through 1676. In Hungary, the hymnal Cantus catholici of 1651 remained in use beyond its last reprinting in 1792. A hymnal published in Prague in 1655 advocated singing German hymns at the Latin high Mass, a common practice in German-speaking lands.

Singmesse and Cecilism

In the eighteenth-century efforts increased in German-speaking lands to employ vernacular hymnody based on the ordinary of the Mass and the propers. The Singmesse (“sing-Mass”) grew from sixteenth-century roots. It was an entire Mass setting, a series of hymns to be sung, for example, at the entrance, Kyrie, Gloria, after the first reading, Gospel, at the Creed, offertory, Sanctus, after the words of institution, at the Agnus Dei, and as a thanksgiving after communion. Empress Maria Theresa decreed in 1755 that one such Mass setting, already popular in Vienna, be used throughout Austria; the booklet for this setting was titled Selected Mass Song Distributed for All the Parts of the Holy Mass. Maria Theresa also ordered the distribution of a hymnal in 1776 which contained a setting of a rhymed metrical translation of the Te Deum (well-known today as “Holy God, We Praise Thy Name”).

The Singmesse vary in their closeness to the liturgical texts they paraphrase and comment on. Some, unfortunately, stray quite far from the official texts; others are basically a vernacular version of the liturgical texts, published and sung despite Roman prohibition of such direct translations. It has been said that eighteenth-century Catholic hymnody was more a matter of singing at the liturgy than singing of the liturgy, but that judgment doesn’t do justice to these eighteenth-century efforts to increase lay participation. In fact, Austrian Catholic congregations were, in some sense, singing the eucharistic liturgy in the vernacular centuries before Vatican II.

Two of these Austrian Mass settings
are well known. Michael Haydn’s musical setting of a text by Franz Kohlbrenner was included in a hymn published in Salzburg (1777) and made the official diocesan hymn by Archbishop Hieronymus Colloredo (of Amadeus fame). (Archbishop Colloredo also issued strict guidelines for the increased use of vernacular hymnody in 1782 on the occasion of the 1,200th anniversary of the founding of the Diocese of Salzburg.) This Mass setting was sung not only with a German text, but also in neighboring lands in Czech and Hungarian translations, as Christ ist erstanden had been sung centuries earlier. The other well-known Singmesse is that set by Franz Schubert (Richard Proulx has adapted this setting for the English liturgical texts).

The Cecilian reform movement, born in Germany and influential in Austria, idealized Latin chant and polyphony above all other liturgical music. This position certainly had implications for the use of vernacular hymnody, though it did not, as some claim, “virtually eliminate all vernacular music from Roman Catholic worship.” Although the Cecilian movement was generally more flexible in Austria than in other lands, here as elsewhere a battle was waged to reduce vernacular hymnody at high Mass. Vernacular singing was allowed in some churches before and after the homily, since this was not considered part of the liturgy, and since, oddly enough, the Cecilians considered low Mass to be non-liturgical, vernacular hymnody could still be sung there. (This decision was a significant reason for the increasing popularity of Sunday low Mass compared to high Mass.) Devotions, much more a part of Catholic life in the nineteenth century than now, were also prime territory for vernacular singing.

The Cecilians not only worked to revive the singing of chant and polyphony; they also sought to free hymnody from Enlightenment rationalism and Romantic sentimentality. They were responsible for issuing hymnals in nearly every diocese, with a turn to liturgical texts as a central feature of their renewal of vernacular hymnody. Despite the idealization of Latin in the official liturgy at the expense of vernaculars, popular customs persisted. A provincial council in Koloz, Hungary, for instance, advised using congregational hymnody in any situation where resources were lacking for Latin chant or polyphony. In parts of southern Tyrol a sort of “folk” polyphony was sung in vernacular at high Mass, at matins in Holy Week, and for the Passion on Good Friday—a custom which lasted well into the middle of the present century. In 1962, just as the Second Vatican Council was about to begin, the pastor of St. Lorenz Parish (the home parish of Beethoven, who had issued the influential hymnal of 1602) reported on local Candlemas customs. As the parishioners collected their blessed candles, he said, they still sang from memory the very hymn that Beethoven’s hymnal assigned for that day. The hymnal had been out of print for almost 250 years, but the hymn had been passed down orally from generation to generation.

Danke schön

The Austrian Church’s practice of congregational liturgical singing has been extensive for the last millennium, from the Kyrie of the people in the early medieval liturgy, to the vernacular hymn of the twelfth-century Easter liturgy (still sung today), to the well-developed Pre-Reformation hymn tradition, to the first Catholic hymnal (1524), to the vernacular singing which was a part of the Tridentine reformed liturgy from its outset, to the eighteenth-century “Holy God, We Praise Thy Name” and the Schubert congregational Mass. This brief review has illustrated a history which deserves to be better known. The past thousand years have offered a consistent witness to congregational singing in the liturgy, and the Catholic liturgical tradition— at least in places like Austria—includes an uninterrupted tradition of vernacular congregational hymnody which is more than 800 years old. To Austria on its 1,000th birthday, to that land which has a long history of active participation by the assembly in the liturgy. Danke schön and ad multos annos!

Notes

1. This article is based in part on a talk given at St. John’s University, Collegeville, using the resources of the Hill Monastic Manuscript Library, the world’s largest collection on microfilm of medieval manuscripts. I wish to express my thanks to Edward Foley for his helpful comments on an earlier draft of this paper.


3. Salzburg UB ms. II, 6, fol. 61v, which originated between 1181 and 1198 c.e. I wish to express my thanks to Dr. Franz Karl Präßl of the University of Graz for making available a preliminary version of his unpublished critical edition of this manuscript.


12. Die beiden ältesten Totenbücher des Benefiziatenstiftes St. Lambrecht in Oberwiebelmark, Fontes Rerum Austriacarum, ed. Mathias Pangerl (Vienna: Akademie der Wissenschaften, 1869). The two codices are 42/57, 2; fol. 166r-175v, the oldest part: 40/44, 2; the second oldest book. Edward Foley’s claim that “no musical invitation was ever extended to them (i.e., the congregation) by the medieval cantors” in “The Cantor in Historical Perspective,” Ritual Music: Studies in Liturgical Musicology (Laurel, MD: The Pastoral Press, 1995) 65-87, here 80, must yield to the multiple references to the cantor’s task of intoning vernacular singing as described in medieval liturgical books from the twelfth century on in Austria, Germany, and throughout Eastern Europe.

Beginning of the *Sanctuslied* (Sanctus hymn) in German by Franz Schubert, from the 1975 *Gotteslob hymnal*.


15. Graz Universitätsbibliothek, ms. 841, fol. 65v.


22. Harmoncourt reviews efforts such as the production of translations of the liturgy for the laity who could read, and he raises the question of whether one should speak of a “liturgical movement” before the Reformation. See his *Gesamtkirchliche* 304-305.

23. Lipphardt notes the particular pastoral emphasis of the Augustinian order: “The German hymn of the Augustinian canons stood in the middle of the liturgy; it was created by the clergy for the people in order to involve the people in worship.” Lipphardt, “Studien zur Musikpflege in den mittelalterlichen Augustiner-Chorherrenstiften des deutschen Sprachgebietes,” *Jahrbuch des Stiftes Klosterneuburg* 7 (New Folge) (1971) 7-110, here 99.


25. Many of these vernacular hymns are still in use among German-speaking Catholics. It’s unfortunate that these medieval sequence-based hymns aren’t better known among English-speaking Catholics, though one such hymn, *Christ ist erstanden*, is found in *Worship*, 3rd ed., at #452. The 1978 Lutheran Book of Worship contains several such hymns (e.g. #48, based on *Grates nunc omnes*; #317, based on *Sancta Spiritus*; and #215, based on *Leuba Sion*), a result of Martin Luther’s extensive use of the Pre-Reformation hymn repertoire.


29. See Lipphardt’s afterword to Nikolaus Beutnagl, *Catholic Gesangbuch* (Graz 1602); reprint ed., Graz: Akademische Druck- und Verlagsanstalt, 1960 1*7*-3*, here 2*.

30. RISM B/VIII/1, *Das Deutsche Kirchenlied*, vol. 1, part 1: *Verzeichnisse der Drucke* (Kassel: Bärenreiter, 1975) 1-3, and B/VIII/2, vol. 1, part 2 (1980) 179, lists several vernacular congregational hymns printed from 1480 to 1523, the year before the first Lutheran hymnal. See also Peter Ebenbauer, *Gesangbuch*, *Lexikon für Theologie und Kirche* 4: 548-552, esp. 549.

31. I wish to express my thanks to Dr. Karl Amon of the University of Graz for making me aware of this discovery, and to Johannes Neuhart, dean of the Salzburg Cathedral, for describing the book to me in a telephone conversation. A graduate musicology student has begun researching this topic, and published information will be forthcoming.


36. Harmoncourt, *Gesamtkirchliche* 329-330 describes this hymn and gives the German metrical text of the *Kyrie* and *Gloria*.


42. This section of the article is based on Harmoncourt, “Der kirchliche Vogelsang zur Zeit des Josephinismus,” *Musikgeschichte Österreichs* (see note 2) vol. 2, 140-142.

43. Karl Gustav Fellner, in *The History of Catholic Church Music* (Baltimore: Helicon Press, 1961; reprint ed. Westport: Greenwood Press, 1979) 132 considered the *Singmesse* an “estrangement from the liturgy.” For him the liturgy was the Latin chant of a choir or the rubrically-required Latin recitation of the priest parallel to the vernacular singing, which was merely an additive to the liturgy. But when one considers all the baptized as the church, another interpretation of the facts suggests itself. At least in those parishes which closely followed the Latin original, Catholic congregations were singing the liturgy itself. With the dropping in our own era of the rubrical requirement that the clergy recite what the people are singing, priests have finally been freed to join the church in sung prayer!


47. Hamacher, “Kirchenlied” 269.


49. Lipphardt, *Älteste Ausgabe* (see note 38) 151-152.
Issues That Challenge
The Ritual Function of Beauty: From Assisi to Snowbird

By Edward Foley

Over the past five decades the vocabulary used by English-speaking Roman Catholics in North America to discuss worship music has changed. One significant change about the time of the Second Vatican Council (1962-1965) was an increase in the frequency of using and then a preferring of the term "liturgical music" over the more traditional term "sacred music." This was due in large measure to the ascendancy of the term "liturgy" (liturgia) which, during the twentieth century, became the preferred term in the West for Roman Catholic public worship. Already employed during this century in official decrees, scholarly works, and popular writings, the primacy of the term "liturgy" was irreversibly confirmed with the promulgation of a dogmatic constitution on the "sacred liturgy" (Sacrosanctum Concilium: Constitutio de sacra liturgia) in 1963 as the first decree of the Second Vatican Council. Ironically, however, that same decree did not speak of "liturgical music" but only of "sacred music" (musica sacra). Despite that fact, "liturgical music" became the preferred term in post-conciliar English speaking North America for speaking of music for worship.

Since the early 1980s, however, another term—"ritual music"—has begun to work its way into the vocabulary of English speaking liturgical musicians of North America. The emergence of this term is due, in part, to a growing interest in ritual as "a universal category of human experience." While this interest was already developing in the late nineteenth century, ritual has become a prominent focus of a number of late twentieth century cultural anthropologists such as Victor Turner, Clifford Geertz, and others to the point that there has recently emerged a particular scholarly discipline known as "ritual studies." Along with these developments has been an evolution in the study of music, known as ethnomusicology. Originating as a musicological subdiscipline which focused on non-Western music, this discipline is increasingly interested in discovering and understanding the role of music or musical activity in a particular culture. The study of the role of music in the rituals of various cultures has been a particular interest of ethnomusicologists.

Rev. Edward Foley, Capuchin, is professor of liturgy and music at the Catholic Theological Union, Chicago, IL, and president of the North American Academy of Liturgy.

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It is in this context that the term "ritual music" emerged among some English speaking Roman Catholics of North America as a synonym for "liturgical music." One of the most influential texts for introducing this term to liturgical musicians in North America was The Music of Christian Ritual: Universa Laus Guidelines 1980. This document, drafted by Joseph Gelineau and approved at the August 1980 meeting of Universa Laus in Assisi, suggested that the term "Christian ritual music" best describes "the vocal and instrumental practices integral to Christian liturgies." The Milwaukee Symposia for Church Composers: A Ten-Year Report, which was the fruit of ten years of meetings and consultations under the leadership of Sr. Theophane Hytreck (d. 1992) and Archbishop Rembert Weakland, gives evidence of the influence of the Universal Laus Guidelines, for it uses the term "Christian ritual music" or "ritual music" throughout as the most appropriate term for underscoring "the interconnection between music and the other elements of the rite: distinguishable facets of a single event."

The Snowbird Challenge

In November 1995 "The Snowbird Statement on Catholic Liturgical Music" was issued. This document was the result of a consultation in Snowbird, Utah (1992), a second consultation in Salt Lake City (1993) and subsequent discussions "among Catholic liturgists and musicians in the English-speaking world" (#1) under the auspices of the Madeleine Institute in Salt Lake City. While this document "welcome[s] the development of the concept of ritual music among liturgical scholars and musicians" it suggests that "the theory and practice of ritual music is often inadequately attentive to the beautiful and the artistic" (#5). Responding to this perceived inadequacy, the Snowbird Statement calls for "further development in the concept and practice of ritual music, so as to avoid utilitarian functionalism and to advance a liturgical music practice that is beautiful and artistically well-formed" (#5).

While there are serious difficulties with the manner in which the Snowbird document addresses the issue of beauty, it does raise a valuable point. The discussions of ritual music or Christian ritual music thus far have not always done an adequate job of addressing the role of beauty in Christian ritual music. It is true that documents
like the *Universa Laus Guidelines* and *The Milwaukee Symposia* speak of the role of aesthetics and beauty in Christian ritual music. For example, the former notes that one of the motivations for employing existing repertoires is an aesthetic one (#8.3). It also provides a few paragraphs devoted to issues of quality and value of forms which lead into a brief discussion of beauty and aesthetics (#9.1-2). Eight years after the *UL Guidelines*, a commentary on the *UL* document provided augmented discussions of beauty and suitability: for example, in a five-paragraph entry in the accompanying “glossary.” 

Notable here is the use of an Augustinian distinction between the aesthetic of the beautiful (the *pulchrum*) and the aesthetic of the suitable (the *aptum*). The commentary concludes that for the liturgy the music must not only “be beautiful, but its ‘type of perfection’ must be suitable both to the ritual moment where it occurs or is sung and to the actors (sic) who use it in the rite.”

While *The Milwaukee Symposia* mentions the interplay of beauty and holiness, the aesthetic and the prophetic in its “afterword,” it prefers throughout the text to speak of “quality” rather than beauty. Thus, the document notes the need for music “whose quality can bear the repetitive demands made by the liturgy” (#21), speaks about the

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“lyrical quality of the whole worship event” (#33), addresses the need for “the poetic quality of the texts we sing” (#47), reflects upon the impact of the “quality and character of the musical leadership” (#64), and provides an extended discussion about assessing the quality of a musical work (#81-86).

Neither *UL* proper nor *The Milwaukee Symposia* provides, however, a sustained discussion of beauty as one of the ritual functions of liturgical music. Furthermore, there are certain statements in each of these documents which could suggest an implicit dichotomy between the “beautiful” and Christian ritual music. For example, the emphasis of *The Milwaukee Symposia* on the function of worship music to the exclusion of any specific discussion of beauty could suggest that beauty is not an appropriate “function” of Christian ritual music.

A similar critique could be offered of *UL*. In particular, while *UL* does discuss a number of music’s functions in the liturgy (#7.1), it does not include the aesthetic of beauty as one of these. Furthermore, *UL* specifically notes that ritual music “is never programmed for its own sake (e.g., simply for aesthetic titillation or as art for art’s sake)” (#7.5). In its commentary, the authors of *UL* further seem to contrast “ritual” music with “artistic” music, in the following two sentences: “It is not possible to have ritual music without functionality. Art for art’s sake has no place in the liturgy.”

Apart from the intentions of the drafters of these two documents (and these intentions are not the focus of this analysis), one could conclude from these documents that there is a certain type of beauty or art which does not have a function, and therefore by definition is excluded from ritual music as so defined. Simply put, a cumulative reading of *UL* and of *The Milwaukee Symposia* could suggest that there is some music which, by definition, is functional and some which is not; there is some music which is more naturally linked with ritual and some which is not. This is, to say the least, a challengeable position. Thus the Snowbird Statement’s call for a more careful *rapprochement* between the categories of function and beauty, in the context of discussions of Christian ritual music, is a timely one.

Aesthetical Functions in Liturgical Music

One of the difficulties with the current discussions may be the acceptability or unacceptability of the category “function” when discussing music in general, or worship music in particular. The theological basis for employing this concept of function when assessing the suitability (or “holiness”) of music for the liturgy is found in *Sacrosanctum Concilium*. It notes, “as sacred song closely bound to the text it forms a necessary or integral part of the solemn liturgy... Therefore, sacred music will be the more holy the more closely it is joined to the liturgical rite.” While employing a language of holiness reminiscent of Pius X, *Sacrosanctum Concilium* moved toward what might be called a functional definition of what it terms “sacred music.” “Holiness” from this perspective is not an ontological component of any composition, but arises from the joining of music and texts in the enactment of the liturgy.

Perhaps more problematic than the language of functionality, however, is the way that some of the documents under consideration appear to posit such functionality only as a component of certain types of music. For example, *UL* seems to suggest that there is some music, which does not have a function (much less an appropriate one) during worship. Thus *UL*’s conviction (#24) that “Ritual music can be characterized as a ‘functional art,’” intimates that there is such a thing as “non-functional” art, which is excluded from the definition of ritual music. While it has been customary in the West over the past three centuries to make distinctions between music which serves a function and music written for its own sake, it seems untenable in light of recent ethnomusicological studies to suggest that there is any music which does not fulfill some function.

It also seems untenable to suggest that there is such a thing as worship music which has no function. While it may be that the function of a particular piece of worship music with a specific ritual context may be inappropriate (e.g., to sing the “Star-Spangled Banner” during the communion rite of a eucharist celebrated on July 4), that
is not to suggest that such music does not have a function (e.g., expressing and confirming national or political identity). Similarly, while the insertion into the liturgy of a great piece of choral music that is heralded for its artistic merit (e.g., the Sanctus from Beethoven’s Missa Solemnis) may not fulfill some or all of the stated function of the official liturgical books, it nonetheless fulfills a series of functions, even if some of those may be contradictory to the very nature of the worship event.

The value of this realization is its challenge to any formulation of musical-liturgical principles that contrasts to the point of opposition the concepts of “ritual music” and music “written for its own sake.” When employed in worship, even music categorized as having been “written for its own sake” yet has one or more functions, even though some of these functions might be questionable from the viewpoint of the nature of the liturgy. Thus, beauty itself is one of the functions of worship music.

Furthermore, this beautiful or aesthetical function of worship music is not univalent, but actually is pluriform. Beauty has a series of functions in worship. Some of them support and appropriately engage with the rite, fulfilling Sacrosanctum Concilium’s criterion (cited above) for suitability or “holiness.” At other times, however, some of these aesthetic functions may actually contradict or subvert the integrity of the liturgical event. Thus Snowbird’s unrestrained affirmation of the need for “beauty” in Roman Catholic worship, while valuable, also needs serious redefinition and nuancing.

For example, one of the reasons why Christians have asserted the importance of beauty in religion and worship is the belief that “the beautiful” is an appropriate analogy for God. Since God is beautiful, then our forms for honoring and addressing God must also be beautiful. This is what we might call the analogical function of beauty in worship. Related to this analogical function is what might be considered the mystical or transcendent function of beauty. This is beauty not as analogy for God, but beauty as reflective of the divinely inspired yet quite human impetus to transcend the limits of existence and reach out to mystical union with the Other. Beauty, from the perspective of this function, becomes both the articulation and the vehicle for the human-divine dialogue.

Beautiful forms do not exist outside of a specific cultural expression. Thus “beauty” is always defined and judged according to the perspectives and standards of someone or some group. Despite the claims of “The Snowbird Statement,” there are no objective, universal, transcultural standards for judging the quality of music. All standards are contextual and cultural. Thus, besides the analogical function, beauty in worship also has a cultural function, for it discloses which cultural perspectives and assessments of the beautiful are sanctioned in worship.

Furthermore, the beautiful in worship music also has
what might be called a "differentiating function." Judgment of the beautiful are not only made by someone or some group (i.e., the cultural function), but also prior to a level of reception in the worshiping community itself. To the extent that a particular standard of beauty is shared or not shared by all members of a worshiping community, so to that same extent do the reception of the beauty proffered the community serve to differ among and even divide its members.

An allied function of the beautiful in worship music is its "involving function." As I have suggested, one of music's functions in worship is to enable worshipers to be actively engaged in the liturgy. As the UL Guidelines note, "this music should be accessible to the whole body of participants, both those who are producing it and those who hear it" (#4.1). To the extent that the standard of beauty employed in a worship event is that shared by the worshipers, so does it serve to involve them in the liturgy; to the extent that the standard differentiates the community in the aforementioned sense and provides a standard beyond the accessibility of members of the community, so does it diminish and possibly even impede community involvement in worship.

Finally, one might suggest that another function of the beautiful in worship music is its enjoyment or what J. Michael Joncas calls its "alluring" or "decorative" dimension. The beautiful quality of worship music is not for God's pleasure, but for our own in order to move us to God. Beautiful music is pleasing, attractive, even sensuous. The caveat here, as before, is that different people evaluate the beauty of music and, therefore, the pleasurable music according to different standards. Despite such differences, that beautiful worship music is pleasurable cannot be denied.

While it is possible to suggest other functions of the beautiful in worship music, these six (the analogical, mystical/transcendent, cultural, differentiating, involving, and alluring) allow us to make the point not only that the beautiful is functional and does have purpose, but also that this functionality is pluriform. It also allows us to see that this pluriformity has the potential for contradiction and division. Thus in discussions of ritual music, we need to be more attentive to these functions and to not exclude the category of the beautiful from our definition of ritual music.

On the other hand, this exercise also makes it clear that it is insufficient simply to assert the importance of the beautiful in liturgical music as a univalent concept with an apparently singular purpose, as "The Snowbird Statement" seems to do. This is what I have called a displacement instead of a convergence approach to evaluating worship music. By this I mean that instead of making a judgment about worship music in terms of the convergence of a number of factors, this convergence of judgments is fragmented into separate decisions which alternately displace each other. Thus, for example, in asserting the importance of the beautiful in worship music, it is insufficient to decide in favor of certain musical works because of what we have called their analogical function without attending to the other functions of this contextualized and culturally bound decision about the beautiful. For while some experts might be able to judge a work by certain cultural canons and decide that it is beautiful, one also needs to contend with the fact that this definition of the beautiful can be "differentiating," and even negate beauty's "involving" function.

**Beauty and Purpose**

From the viewpoint of humankind, beauty has a purpose. Beautiful music has a purpose. In fact, it has many purposes and functions. To exclude the beautiful as a function of ritual music is to risk the very art of the music itself. On the other hand, to reckon the beautiful in worship music as simply the most appropriate way to pay homage to God is to risk jeopardizing the very nature of the liturgy—for liturgy is not only for God, it is also for the people of God.

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**Notes**

1. In its original form, this paper was presented to the Universa Laus meeting in Stamford, CT, on August 27, 1996. I am grateful to the members of Universa Laus for their comments; some of their insights have been incorporated subsequently into this paper.

2. While I believe that the implications of this essay reach beyond North American English-speaking segments of the Roman Catholic Church, the documents and practice of this segment of the Church serve as the particular context for my essay.

3. While there is some evidence for the term "liturgical music" (musica liturgica) before the twentieth century, its use is rare. The adjectives "sacred" (sacra), "church" (ecclesiastica) and even "religious" (religiosa) occur with much more frequency.

4. λειτουργία (leitourgia) has always been a privileged term for public worship in the East.

5. For example the term appears in Tra le sollicitudini of Pius X (1903), Divini cultus of Pius XI (1928), and especially Mediator Dei of Pius XII (1947). Previous to the twentieth century, however, the term liturgia appears less frequently in the official books and decrees of the Roman Catholic Church, although since the sixteenth century Reformation it is commonly employed in the official publications of other Christian Churches. The Council of Trent (1545-1563), for example, where its only occurrences (almost all in Greek), are in reference to worship forms in the East, e.g. "liturgia hoc est Missa Chrismostomi," Concilium Tridentinum: Diuriorum, Actorum, Epistolarum Tractatum nova collectio, ed. Societas Coerelisiana.

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6. While there are many occurrences of the Greek word leitourgia or its variations in early Christian writings, when Latin emerges as the dominant language in the Christian West, the term liturgia and its various forms occur with much less frequency (e.g., the Expositio brevis antiquae liturgiae gallicane of Germanus of Paris, d. 576). It is not a preferred or even common term in Western commentaries until after the sixteenth century. George Casander (d. 1566) offers one of the first post-Reformation Roman Catholic works that employs some form of the term in its title: Liturgica de ritu et ordine Dominica Caena celebranda (Cologne 1558). By the seventeenth century it becomes more common, but mostly in scholarly works such as Jean Mabillon’s De liturgia gallica libri tres (Paris 1685), or as part of the title of Charles de Fresne Du Cange’s Glossarium ad scripturas media & infima graecitatis . . . aut usus rariores, barbara, exotica, ecclesiastica, liturgica . . . (1688). Ironically, however, Du Cange does not even include the term liturgia or liturgica in his dictionary, but only liturghi in the sense of “ministri ecclesiae.”

7. In 1926, for example, the Liturgical Press began publishing the series entitled Popular Liturgical Library. This series continued until 1979. The first of these was a translation by Virgil Michel of Liturgy, the Life of the Church by Dom Lambert Beauduin.

8. This has remained the preferred term in universal Roman Catholic documents, promulgated by the Vatican, for music employed in the official worship of the church.


10. See the outline of this development in Bell, 15.


12. For example, the annual meeting of the Society of Ethnomusicology will often include sessions on “ritual music,” and “ritual” is a frequent topic of the article titles published in the society’s official journal, Ethnomusicology, e.g., Kenneth George, “Music-Making, Ritual and Gender in a Southeast Asian Hill Society,” Ethnomusicology 37:1 (1993) 1-27.


14. UL, #1.3.

15. I served as the primary drafter and editor.


18. These include: The document’s contention that “the elements which comprise the musical judgment are objective” (#6) without ever stating what those elements might be; a rejection of “the often asserted opinion that comparison is valid only within a particular style” (#6); the belief “that there exists a characteristic ethos of Catholic liturgical music” (#7); and the impression that there is a particular group, which is capable of determining apart from any particular assembly or cultural context “music that is technically, aesthetically and expressively good” (#6). Most problematic is the statement “Even a liturgy which serves the truth of faith and the justice of the Gospel is insufficient [emphasis mine] when the beauty of God’s self-revelation is inadequately expressed and celebrated” (#5), as if any human expression sufficiently expresses and celebrates God’s self-revelation.


21. The term appears 26 times in the document.

22. Music and Liturgy, p. 91

23. Sacrosanctum Concilium, #112.

24. That is, that “programmed for its own sake (e.g., . . . as art for art’s sake),” #7.5.

25. Be that work music, such as paddle or spinning songs, dance music, or music to accompany a film or other medium; sometimes this music is labeled Gebrachsmusik, although this is not completely accurate. The latter term developed in Germany in the early part of this century to describe a socially oriented type of music which paid special attention to the amateur audience and sought a new musical clarity and accessibility in relation to composers like Mahler, Strauss, and Wagner. For a broad discussion of the origin and goals of this music, see John Willet, The Theatre of Bertolt Brecht (New York: New Directions, 1968), 125-42.


27. According to the General Instruction of the Roman Missal this “Acclamation” is an integral part of the eucharistic prayer, in which the people participate [55b]; and its performance is to reflect the central meaning of the eucharistic prayer, i.e., “that the whole congregation joins Christ in acknowledging the works of God and in offering the sacrifice” (#54).

28. David Tracy provides a useful guideline for assessing this cultural function of beauty in worship music. Tracy, speaking of theological languages, notes that such language needs to re-express what the proclaimed word reveals to authentic Christian faith in the reflective form of a “negative dialectics.” Tracy continues, “to reflect this reality theologically is to develop a second-order language expressive of a negation . . . of all poisonous dreams of establishing any easy continuities between Christianity and culture,” The Analogical Imagination (New York: Crossroad, 1981) 415.

29. While the term is borrowed from J. Michael Joncas’ list of musical functions as distilled from Musicam sacram, it is not used here in that document’s sense of bringing “out more distinctly the hierarchic character of the liturgy.” J. Michael Joncas, “Re-reading Musicam Sacram: Twenty Five Years of Development in Roman Rite Liturgical Music,” Worship 66 (1992) 217.


33. Or, “those who through training and talent are able to identify music that is technically, aesthetically and expressively good,” “The Snowbird Statement,” #6.
Sunday Worship in the Absence of a Bishop . . . of a Priest . . . of Anybody?

BY GABE HUCK

On the Sunday after Easter this year the 9:30 liturgy at my parish, St. Nicholas in Evanston, Illinois, was followed by an adult education program led by Richard Fragomeni and me. Richard is an associate professor of liturgy and homiletics at Catholic Theological Union in Chicago and a marvelous teacher. Our task that Sunday was to discuss and debate the question: “Does the church need priests?” We had a good audience of more than sixty people, indicating a level of interest much higher than we might have anticipated. Further, at one point or another most of them became involved in the discussion.

In preparation for and in listening to others at this gathering, I realized that new questions were appearing as well as new understandings. For years I have been writing and speaking negatively of the simple solution of communion services in the absence of a priest on Sunday (the so-called SWAP or “Sunday Worship in the Absence of a Priest”). In my view this is not an adequate answer to the declining number of ordained priests. I’ve sought ways of talking about the deed of eucharist as being far more than the reception of holy communion. I’ve challenged myself and others to ponder why it is that the best we can come up with when asked about the difference between Mass and communion service is the consecration. Until we can get a hold on what is terribly incomplete about that answer, then we cannot know what is most wrong with the SWAP that we are being offered.

On this particular morning in the Easter season I was eager to hear how people would answer the initial question that Richard gave them: “When you hear about Sundays without priests, what do you think? What do you feel?” And the answers came, some quickly, some thoughtfully, some reluctantly. “I came to be with the Lord on Sunday and it really doesn’t matter if there’s a priest there or not”; and “It matters a great deal. I’ve been a Catholic, tried other denominations, and came back. I missed what we Catholics have in an ordained priest.” And one answer was proffered in the light of recent history. St. Nicholas had just become a one-priest parish some months earlier and the liturgy just celebrated that very morning had been presided over by a visitor. “It isn’t right that just because someone is ordained they can come and preside here on Sundays. If we can’t have our own pastor preside, then it would be better if one of us were chosen to preside.” (It seems to me that these replies are ample enough examples to warn off anyone tempted to state “what all Catholics believe.”)

We Catholics are engaged by the situation of SWAP and the visiting presider and we are engaged even in cities like Chicago that still have a fair number of parishless priests available. But as Catholics we are not of a single mind on the subject.

I had ten minutes to say what I thought. What follows are my thoughts on the issue along with what Richard had to say in his ten minutes, as I heard it of course, and then a few summary thoughts on the matter.

These Three Abide

The Lord’s Day. Assembly. Eucharist. That’s the starting point in thinking about this: How Christians and especially Catholics have held these three together from New Testament times until now (perhaps not always in practice, but at least as the goal before us). On the first day/eighth day the 1st day the baptized people come together and

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The church thus assembled does eucharist. Even when this practice took on an oppressive tone (“Sunday obligation” understood as church legislation about being present at least from this moment to that moment at the Sunday Mass), Catholics had it fairly straight about Sunday, assembly, and eucharist. (And in my reading, Sunday obligation means this: You have to be there because without you we can’t do what this church—that’s us—needs to do.)

In our early times, the eucharist was celebrated on the Lord’s Day and the normal presider was the bishop. But as the numbers of the baptized grew and the distance to be traveled to the Sunday assembly grew greater, the question arose: Could there be a “Sunday Worship in the

Mr. Gabe Huck is the director of Liturgy Training Publications, Chicago, IL.
Absence of a Bishop” (SWAB)? What a debate they must have had! The solution that emerged, no doubt unevenly from place to place and over the decades, we all know well: Those in the order of presbyters were delegated by the bishop to preside—in the bishop’s place and by the bishop’s authority—at the Sunday eucharist in the absence of the bishop.

Take Note: They didn’t opt for having each assembly choose a presider each Sunday. They didn’t do without a presider. What was important to our ancestors in the faith must have been this: When we do eucharist, we do it as a church joined to the other churches. And this “joined” isn’t an abstraction. It is rather a sacrament. And it is the sacramental result of the act of ordination. That sacrament is a flesh and blood human being who is here in place of our bishop. In this human being we are joined over space and time to the churches, to all the saints, and that is what being Catholic is about. The presence of one whom the bishop has commissioned to preside in his place is not some fourth essential element, along with Sunday, assembly, and eucharist; rather, that commissioned presence is just part of what eucharist means. (People could and would try other ways to be a church, and that is understandable. But we Catholics have our way. Some things about it may change and evolve, but they change and evolve so that this sacramental bond to the bishop and the churches may endure.)

So, deja vu! Here we go again! If forced to choose between three evils, giving up the Lord’s Day, giving up assembly, giving up eucharist, which would we choose?

How about the Lord’s Day?

How about giving up the Lord’s Day? After all, it isn’t doing all that well in our culture anyway. So, we could hold on to assembly (the sense of parish that we all know) and hold on to eucharist (the Mass presided over by an ordained priest) if we said something like this: OK, St. Alphonsus parish has Mass on Mondays; St. Basil parish on Tuesdays; St. Cecilia parish on Wednesdays, and so on. Ordained priests just ride the circuit and we will need only about one-seventh as many as we need now.

Or how about letting assembly go? We’ll keep Lord’s Day and eucharist, but that eucharist on the Lord’s Day will be celebrated in the town’s biggest auditorium or sports arena so that the dwindling number of clergy will be able to serve larger and larger numbers at these Sunday Masses. We will most certainly lose that sense of parish identity, but we will have our Sunday Mass. Rural areas will have it tough, but what else is new?

Could I be wrong in thinking that our Catholic sensibilities rise up against such ideas? Not all of us may show up on any given Sunday, but we do know what the Lord’s Day is and we like it. Not all of us may sign up in a parish, but we do know what parishes are and we like them.

So, that leaves the eucharist. And that, in fact is what the Roman authorities and bishops in this country have chosen to give up. They’re opting to keep Sunday as our holy day, keep parish assemblies, but surrender the eucharist. The service of “Sunday Worship in the Absence of a Priest” means “no eucharist.” It means this because in Catholic practice, eucharist is missing when no one present has been authorized by the bishop, the liturgist of the diocese, to preside in his place at the eucharistic prayer. Eucharist happens when the assembly gathers around an ordained presider, the bishop’s delegate, and together they do the liturgy of the eucharist. We have to be clear about that.

I think I know why they made this choice. Yes, it is about power and it is about who gets ordained, but it is also about a sad part of our Catholic practice. For hundreds of years, we haven’t been formed into church assemblies that do the eucharist anyway (which also means that we haven’t been formed by doing the eucharist). For hundreds of years, the assembly at Mass has been an audience, praying and praying, but not praying the eucharist. The piety of those centuries had great strengths, but it was not a piety flowing from this central deed of the
baptized, the praise and thanks of God at the table set with our bread and wine. So if SWAP comes and eucharist goes, who will miss it? Few of us, bishops included, have had the regular experience of the eucharistic prayer at Sunday Mass as the full, conscious, and active deed of both presider and assembly. Perhaps only this, this habitual experience, will ever convince us that eucharist is far, far more than receiving holy communion.

If we think the only difference between Sunday Mass and Sunday communion service is “no consecration,” we may be sad about not having Mass any more, but probably we won’t be mad about it. If we had a notion of “eucharist” at all, it was probably holy communion, not the great prayer deed we are all to make Sunday by Sunday. Mad, along with sad, is what we need. Mad is when something we value and love and need is taken away and for reasons that won’t hold up. We got out of SWAB centuries ago. Now what will we do with SWAP?

**We Have Our Orders**

In his portion of our Sunday morning debate, Richard Fragomeni spoke wonderfully well of how we are an “ordered” church, that those called by the church to the sacrament of orders are the “orderers” of the church, the bishops, and presbyters and deacons. What a wonderful alternative to the notion of ordination as some sort of power! But he added: We live in a time of disorder and we have to work with it, to figure how to get through it. It has happened before and the church came through. We can too.

Richard added to my “these three abide” a fourth notion, gift. “Liturgy is not so much what we do, but the community’s symbolic activity in which we receive and come into communion with the gift that God is offering us in Christ and in the power of the Holy Spirit. Even when we come together in a dis-ordered way, as we sometimes do in these days when communities meet without an ordained presbyter, we still come together to receive the gift that comes to us from God in word, in praise, in intercession, in sacrament.”

He argued that what we do not want to lose is our Catholic identity, a sacramental identity. “For us Catholics, God’s gift comes to us in a mediated way. Even in times when the sacrament of holy orders is missing, missing in the way we are used to having it, the gift is not missing because it is not so much what we are doing that matters, but rather what we are receiving. God’s action is far greater than our own, no matter who leads the community in thanks and praise. Even in dis-ordered celebrations, the gift comes in those tangible forms of word and praise and all. Liturgy is the community availing itself, being receptive to the gift of God.”

Richard is positive about SWAP for this reason: He believes that in a hundred years Catholics will look back and see in these times, times of SWAP, the beginning of something new: a significant evolution in the ever evolving understanding of what ordination means, of how the ordering of this church gets done, and of who can be given orders to preside at the parish Sunday eucharist. He points to the American bishops’ document Gathered in Steadfast Faith (#36 and #37):

Upon completion of the course of formation, the bishop or his delegate should commission new ministers. The “Order for the Blessing of Those Who Exercise Pastoral Service,” contained in the American edition of the Book of Blessings, might be used or adapted . . . The commissioning rite may be celebrated in the parish church of the candidates. However, when candidates from several parishes are commissioned by the bishop at the cathedral church, it is appropriate that members of their communities be present at the commissioning along with the clergy, family, and friends of the candidates. In such cases, it is recommended that a brief letter from the bishop be read to the community of the newly commissioned minister on the first Sunday that minister leads the community’s Sunday worship.

Richard wonders if the present discipline called for by these SWAP rites—a ritual in which the bishop delegates people from priestless parishes to preside at the Sunday services in those parishes—is not the beginning of a new notion of orders: “Isn’t this an attempt by the bishop to reconstitute in an orderly fashion the church in his diocese?” It is that sociologically, he argues, and perhaps the theology will follow. But for now it is a dis-ordered ordering and this is shown by the uneasy attitude the baptized people take toward this. The baptized Catholics let it be known they are not attached to the present discipline regarding what is necessary for ordination to the priesthood.

The disorder is manifest in the Sunday service itself: There is the liturgy of the word, intercessions, collection for the poor and the church, but the prayer of thanksgiving which follows is not a eucharistic prayer and the bread that is shared comes from some other table. This assembly is not to understand itself as doing the eucharist, only as sharing in holy communion. But perhaps this will evolve in some way we cannot predict. For now, Richard suggests a ritual in which the assembly-without-a-priest would express the current state of dis-order by each Sunday sending bread and wine to a neighboring parish that has priest and eucharist, and the next Sunday receiving this bread and wine back from their neighbor’s table. Thus the rite would capture the tension, the imperfection and the pain of the present moment.

Richard’s argument is that, while SWAP is on the surface an effort to maintain the celibate male priesthood
at the cost of the assembly’s Sunday eucharist, Catholics are going to have their eucharist. The lay person or religious commissioned to preside is, in some sense, being commissioned to maintain the eucharist in the local community. So he argues, we ought to support SWAP and thus bring closer a new understanding of ordained ministry.

Lift Up Your Hearts

The discussion which followed our brief debate was spirited. It is still going on. For me, what emerges from the crisis is, at last, an appreciation of what orders are in our church. Here is something for good or ill, or both, that we Catholics are going to hold to. At our Sunday eucharist, this great thanksgiving and this holy communion, the assembly is led and served by one who is signed, assigned, designated to be a flesh-and-blood bond to the bishop and so to all churches. This is literal and sacramental catholicism. This is how we Catholics signify that this assembly is both the church and but one cell of the church. This is the messy reality under which we are made little by little into a thanks giving people, the body and blood of Christ in service to and in love with the world. This begins to clarify some things about what these orders are for. The Sunday assembly has its rights and duties (both said so well in #14 of the Constitution on the Sacred Liturgy of Vatican II). Without our Sunday eucharist, the Catholic life begins to drain away. Without the assembly at Sunday eucharist, what would orders do? We’d go from SWAB to SWAP to SWAA (“Sunday Worship in the Absence of Anybody”).

Something Jerry Broccolo said years ago about all this comes back. In the current crisis, the least radical idea the church could do would be to ordain women and noncelibate men as priests to preside at Sunday eucharist in the parishes. (Lots of things would change about the way the institution works, but that’s going to happen anyway.) It would be more radical to commission deacons and lay persons to preside at the Sunday eucharist, but this could be understood in light of the history and of the need.

But, said Broccolo, at this moment in our church life, the most radical thing the church could do—would be to do nothing.

Nothing! Maybe the difference between Richard and me is this: I’m afraid SWAP is nothing. Richard believes it might be something. I worry that implementing SWAP at all will keep us from building up what we should have been about since the Constitution on the Sacred Liturgy: the strong Catholic sense for what it is to do the eucharist together on Sunday.

That is where our energy should go. It should go toward a day when taking away our eucharist on Sunday would bring such a cry from the Catholic people that no one would dare to do so.

But for that to happen, we must make those moments between “Lift up your hearts” and the great Amen the most involving part of the Sunday assembly. That is a question of posture and gesture, of strong rituals that people know by heart and love and do with such energy that they get tired, a question of worthy words and chants to get us through this kind of praying, of bready bread and ample wine on the altar table. And we will hang on to the notion that the Sunday eucharist for us means a sacramental bond, a bond you can get your two hands on. It means a bond to churches across space and time. When all that comes to be, then we shall see that this thanks giving can and often will shape our seeing and our hearing, our speaking and our doing, our communal existence as church and our personal living of the gospel. And we’ll be mad if anyone proposes to take it away.

Notes

1. (Editor’s Note) Early interpretations of the Christian understanding of Sunday identified it either as the first day of the week, therefore blessing the week to come, or the “eighth day” of the week, that is, the first day of the new creation inaugurated in Jesus Christ.

2. (Editor’s Note) Rev. Jerry Broccolo, a presbyter of the Archdiocese of Chicago, was instrumental in developing Chicago’s Office for Worship and Liturgy Training Publications.
Making the Eucharistic Prayer an Act of the Whole Assembly

BY JOSEPH GELINEAU, SJ

My focus in this article is primarily on pastoral celebration of the eucharistic ritual. I want to examine the past twenty-five years of inquiry and experience on the celebration of the eucharistic prayer in the Roman Mass after Vatican II in order to propose ways of celebrating it today, especially in our parish assemblies, so that this prayer, which is the summit of the Sunday Mass, manifests what it truly is: the sacrifice of praise, the memorial of the paschal mystery, the church’s spiritual offering.

The timeliness of this examination is evident when we take note of the verifiable distance that exists between the principle, on the one hand, and the reality of what usually takes place, on the other hand.

The principle is best expressed in the title of a well-known work by Yves Congar: “The Church or Christian community is the integral subject of the liturgical action.” In other words, the assembly is the first and essential actor of Christian liturgy. The General Instruction of the Roman Missal makes special mention of this general principle in reference to the eucharistic prayer: “The meaning of the prayer is that entire congregation joins itself to Christ in acknowledging the great things that God has done and in offering the sacrifice” (#54).

Contrasting with this principle is what we see actually taking place (the reality is too widespread to be called into question), namely, that the faithful, as a whole, generally experience the eucharistic prayer as a point at which their participation is suspended. They feel that the prayer is one long monologue by the priest, interrupted first by the Sanctus and then by the memorial acclamation. It is not perceived as being the praise of the whole assembly but rather as a prayer “reserved to the priest.”

Posing the Question

Certainly there is nothing that stands in the way of this moment being an intense faith experience on the part of all the participants. But liturgically, where the faith reality and its sign form a unity, must we not overcome a serious deficiency—the present-day passivity of too many assemblies during the eucharistic prayer?

This question became apparent as soon as the post-Vatican II liturgical reform was implemented. Certainly the fact that the highest proclamation in prayer of the church’s faith was again able to be heard by the faithful and understood by the assembly was a great accomplishment. But this ritual change brought with it an overturning of the piety of the Christian people and even of the people’s faith. In the Tridentine missa cantata the choir—chanting above the mysterious whisper of the Roman Canon said quietly by the priest facing the apse—sang the Sanctus before the consecration, and then the Benedictus up to the Per ipsum. At the center of the prayer was the act of elevation: a double showing of the holy species for adoration, a sacred moment reinforced by the ringing of bells.

In most cases, in the present rite the priest faces the people across the altar as he reads (in a uniform tone) a long prayer—lasting from four to seven minutes—in the vernacular, with two breaks for acclamations, which in principle are sung yet at times are recited and are more or less well integrated into the priest’s discourse.

The whole world of eucharistic devotion rooted in the heart of the people has to be replaced by a new universe composed of memorial, unanimous praise, and intercessions. What we have to start with right now to construct this universe is the content of the priestly discourse, several sober gestures at the institution narrative, and two moments of singing, squeezed between a rapid opening dialogue and a very brief final Amen understood to express the ratification of the New Covenant by all the people who are at the feast.

Such a major shift in eucharistic piety would normally require a tremendous inculturation requiring many generations, so do not be surprised that we still have a long way to go. But this long view merely offers us another reason not to delay, but actively to seek ways of signifying, for and by the celebrating people, so wonderful a mystery.

Blind Alleys and Open Roads

Allow me to sum up here twenty-five years of investigation and experience on this question. I will relate the
blind alleys I have encountered, but also the discoveries and the open roads. It goes without saying that my reflection is necessarily situated within a specific cultural and religious context which is mine in France. We know that ritual solutions are always specific solutions. But what is at stake concerns the church celebrating the eucharist.

I will mention several steps of investigation starting from various experiments in the assembly’s participation: 1) acclamations; 2) strophic singing; 3) the continuous hymn; 4) diversified globality; 5) integral action.

Acclamations. We can say that in the workings of the Consilium group, given the task of reforming the Mass after Vatican II, the image of the eucharistic prayer as a continuous discourse (along the lines of Antiochene models of the eucharistic prayer) predominated. All the Consilium members were acquainted with Eastern Church usages in which not only the priest had a part in the eucharistic action, but also the deacon, the choir, and the people. Furthermore, when it came time to consider appropriate forms of active participation, the notion of singing immediately came to the fore. Thus there is no reason to be surprised that the suggestion was made to introduce into the eucharistic prayer acclamations for the assembly—without any prejudice to the acclamatory elements that were already part of this prayer in the Roman Rite: the preface dialogue, the Sanctus, and the final Amen.

After discussion of various possibilities, the memorial acclamation was retained as a new acclamation to be proposed. It was linked to the words mysterium fidei, taken from the verba Domini of the institution account. Other acclamations were proposed. But this was asking too much, and we had to be content with proposing the four sung interventions that are now familiar to us (preface dialogue, Sanctus, memorial acclamation, Amen).

As expected, pastors concerned about the assembly’s active participation were not long in observing that, in many cases, the four sung moments were not sufficient to retain the assembly’s attention. When the eucharistic prayers for Masses with children were prepared, a certain extension of the number of acclamations was accepted.

With this as our starting point, we have experienced, both in large eucharistic assemblies and in certain festive liturgies, the development of various types of acclamations added to the original four: acclamations of praise throughout the preface, of supplication in the intercessions, of adoration at each consecration, and of petition at the two epicleses (invocations of the Spirit).

In spite of a rather strong movement toward the use of additional acclamations, the realization of such developments remain limited. Even when using the eucharistic prayers for Masses with children, certain priests have suppressed use of the acclamations provided, precisely, they say, in order to promote the active participation of the children! In any case, the parish Sunday eucharist has not seen any decisive and lasting progress in this direction.

A survey of the effectiveness of acclamations as a way
of assembly participation in the eucharistic action reveals advantages as well as disadvantages.

**Advantages.** If the acclamation is short, quite powerful, and easily memorized, this is the simplest way of having the assembly actively participate in the eucharistic prayer. In addition, this model is suitable for assemblies of any size and of diverse cultural levels.

**Disadvantages.** Its ease of use is also an acclamation’s weakness. A pure and simple repetition quickly wearsies. This can already be true when an acclamation is repeated within the same celebration. It is even more of a danger Sunday after Sunday during the year. In addition, the current acclamations found in all the eucharistic prayers are, broadly speaking, specific to their place and composed of coherent units, even though there are three texts for the assembly in the preface dialogue, four texts in the *Sanctus*, and three in each of the memorial acclamations. Even the doublet of the *Hosanna in excelsis* which might be spent in an avenue for adaptation cannot, since the recurrence of “Hosanna in the highest” leads to the priest’s reprise: *Vere Sanctus* (“Lord, you are holy indeed”). Compositions where this cry is repeated satisﬁes become tiresome and heavy. Additionally, a short, repeated acclamation is popular only in certain cultures or in liturgical forms that are naturally responsorial, like the Litany. In our western world popular melodies often need to be stretched out.

The greatest drawback of “added” acclamations is that, rather than moving the prayer onward, they put a brake on it by constantly chopping up the basic discourse and halting its progress. Even the insertion of the memorial acclamation in the official eucharistic prayers does not avoid this weakness—though it has been remedied in the eucharistic prayers for Masses with children where the people’s memorial echoes that of the priest.

One acceptable way of adding acclamations would be to develop a dialogue form such as we ﬁnd, for example, in the Coptic liturgy. There the single institution narrative contains seventeen acclamatory interventions, but each is linked to the words that precede it. In conclusion, the acclamation, if it is going to be a good vehicle for participation, should be intelligently used and cast within the globality of the speech and the action.

**Strophic Singing.** In order to make up for the weaknesses of the acclamation model and in order to better accommodate ourselves to collective singing in the West—a practice which embraces varied forms ranging from Ambrosian hymns to present-day strophic songs—there has been an attempt to associate the assembly with important moments of the eucharistic prayer, and even moments of the whole eucharist, by incorporating verses of hymns sung by the whole assembly, for example, at the preparation of gifts, at the *Sanctus*, the anamnesis, the prayer of offering, the communion epiclesis, and the doxology.

**Advantages.** The content of a strophe is denser than the content of an acclamation and can be better linked to what we wish to emphasize. Since the strophe develops in a fuller manner than acclamations, it allows the assembly more space to associate itself to the action, and the repetition of the same melody at each verse makes this easy to use. If the whole comes off well, it can reinforce the feeling of the whole eucharistic prayer’s unity and can enrich this prayer by giving it direction.

**Disadvantages.** Strophes are rarely homogenous to the eucharistic prayer so much as, and a strophe risks cutting up the prayer even more than does an acclamation. Further, experience shows that casting certain texts like the *Sanctus* in the form of a *lied* almost always impoverishes the meaning and acclamatory function of the former. But the major disadvantage is the following: The hymn, by its nature, introduces into the eucharistic prayer a static symmetry which is completely contrary to the prayer, which has an original rhythm. The prayer proceeds by asymmetrical waves and constitutes an oriented whole. The *chronos* of the hymn is different from that of the eucharistic prayer.

**The Continuous Hymn.** The question of the continuous and irreversible movement, both rhythmic and asymmetrical, of the eucharistic prayer has always challenged me. How can we help the assembly to experience this great movement which goes from the bringing of the gifts to the fraction, which passes from praise to thanksgiving, from epiclesis to narrative, from offering to intercession and to doxology? This dream constantly haunts me.

In 1970 the members of Universa Laus (an international research group on music in the liturgy) gathered at Amsterdam on the Feast of All Saints for a eucharist at the Dominikuskerk. It was there that we participated in a liturgy which none of us has been able to forget, in particular the eucharistic prayer that we used, with a text by Huub Oosterhuis and music by Bernard Huijbers. Praise went up from around the table: it began with the presider, was repeated by the choir, and then passed through the assembly; as we began the memorial of Jesus, the institution narrative, the request, it formed us into church in a passover of praise.

In spite of the disciplinary and even theological problems posed by what took place there (which do not elude us), this celebration constituted such a very powerful suggestion that I decided to test this model’s validity at the church of St. Ignatius in Paris where we had the required conditions—thanks to the assembly and its choir—to attempt such a sung eucharistic prayer. We spent five years fervently using numerous variants of this model of the church’s praise.

Then Paris witnessed a rise of integralism, with the
“occupation” of the church of St. Nicholas du Chardonne. Cardinal Marty asked me to conform to the missal of Paul VI.

I wanted to form a judgment about this experience. It was done with those who participated in the prayer and it was largely positive: The whole assembly entered into the act of praise, without the priest forgoing his role and his sign-value, in a prayer composed in a biblical formulation and expressive poetry.

And yet I personally saw three important objections to this form of eucharistic praying. The first was that in such a model, everything must be perfectly arranged beforehand, not only the words of the prayer but its precise flow according to the required and rigorous musical links. Was it acceptable for the music to take the lead, there where the church’s tradition had even refused the craft of poetry? Did not the music, once again in the liturgy, become the master instead of the servant, as noble as the music may be? It was so easy to drift into an oratorio model, as the Roman Rite had done not long before in Masses celebrated with music.

The second objection is that such a rigid form turns inside out what I believe to be an essential role of the presider of the eucharistic prayer: to adapt himself here and now to this assembly, to this feast, to the mystery of the day, and to give the unsettling sign that this eucharist is unique, just as every true liturgy is a unique moment in salvation history.

My third objection is that such a form of eucharistic prayer must be reserved to assemblies rich in means. What are small and poor assemblies, by far the most numerous, to do?

Discovering Diversified Globality

And so I returned to my point of departure. I began again with the elements of the missal of Paul VI in their order and according to their nature. And so it was that I rediscovered something that would become very valuable to me. I discovered that eucharistic action is an ensemble composed of differentiated parts whose unity should nonetheless remain evident.

But first of all I had to ask the question, “When does the eucharistic prayer truly begin?” I belong to the generation of liturgists who, some thirty years ago in the beautiful days of the “dialogue” Mass with the first French chants for the Mass, knew an over-valuation of the offertory which provoked a counter-current by enlightened spirits. This can partially explain why Coetus X of the Consilium, having suppressed the former offertory prayers, treated this ritual moment (renamed the “preparation of the gifts”) in a minor mode, especially in regard to singing. And yet the people were given the double response “Blessed be God for ever”; and Pope Paul VI requested that the Oration, fratres with its response be retained. Consequently the whole rite has little coherence. Rather than making this rite a true opening of the eucharist, we often wind up with some sort of dead time.

Structure of a Eucharistic Prayer as an Integrated Action

The italicized words are cantillated. Words in CAPITAL LETTERS are sung by the assembly.

- Procession of the mysteries with the SINGING of the assembly
- Prayer over the gifts
- The initial DIALOGUE sung
- Cantillated Preface
- SANCTUS
- Post-Sanctus
  God most holy, infinitely good Father, our praises ascend to you who hears our prayers. Look upon your family which has gathered here in order to receive the gift of your love in this celebration... through Christ your Son...

- Epiclesis
  in the power of the Holy Spirit:
  MAY THE SPIRIT OF THE MOST HOLY GOD COME IN ORDER TO SANCTIFY FOR US THIS CUP AND THIS BREAD! so that they thus become the body and blood of Jesus, your Son, our Lord,

- Institution Narrative
  who, the night before he suffered for our salvation, took bread, gave thanks to you, and distributed it among all while saying:
  Take and eat, all of you: This is my body handed over for you: BODY OF CHRIST, HANDED OVER FOR US! Likewise at the end of the meal he took the cup, again gave thanks to you, and gave it while saying:
  Take and drink, all of you, for this is the cup of my blood, the blood of the new and everlasting covenant. It will be shed for you and for all for the forgiveness of sins.
  BLOOD OF CHRIST, POURED OUT FOR US. Do this in memory of me. AMEN!
Anamnesis
And so, most wonderful Father,
each time that we share this bread
and drink from this cup
we proclaim that your Son,
who died and rose for us,
remains always with us
until he comes in glory:
GLORY TO YOU WHO HAVE DIED!
GLORY TO YOU WHO ARE LIVING,
OUR SAVIOR AND OUR GOD:
COME, LORD JESUS!

Offering
And we, who will share
in the body and blood of your Son,
humbly ask you that in him we become
a perfect offering
to the praise of your glory:
FILL US, LORD, WITH YOUR SPIRIT,
SO THAT WE MIGHT BECOME
THE BODY OF CHRIST!

Intercessions
In union with the whole church,
we pray to you
for the pope and bishops
ministers of the word and of charity,
all the baptized so that they be one
and that the world may believe.
Especially remember
those whom we mention . . .
those who are most unhappy . . .
Do not forget those who have gone before us...
Welcome them into your kingdom
where we hope to be one day
with Mary, the apostles,
and all the saints,
so that we might praise you,
through Christ who lives forever.

Doxology
GLORY TO YOU,
FATHER OF ALL GOODNESS
THROUGH YOUR SON, CHRIST OUR LORD,
in the holy spirit, our life, our joy,
now and for all ages. AMEN!

As to the fundamental question I have posed here—the ritual distance between an extensive presidential word and an evidently weak participation of the assembly in the sacrificium laudis—I could find no solution.

of the Sanctus. It was especially necessary in the postconciliar reform to regain the specific character of the acclamatory nature of the Sanctus, which is too often treated as a lied. In fact the Sanctus is a threefold alternating adoration: “Holy, holy, holy”; the first proclamation—“Heaven and earth are full . . .”; the acclamation “Hosanna in the highest”; the second proclamation: “Blessed is he who comes . . .”; and finally the repetition of the “Hosanna in the highest,” but introducing the Vere sanctus of the presider. Sanctus XVIII in the Kyriele gives us a wonderful example of how this works.

The institution narrative block of the prayer was once more enriched by the cantillation of the verba Domini, followed respectively by the two worshiping “Amens” of the whole assembly [not used in current North American practice] inspired by the liturgies of the East but very well received by the piety of the faithful of the West.

French assemblies quickly adopted the singing of the
memorial acclamation, and its practice was fruitful.

There remained the final Amen, evidently too weak to function as a crown for the whole prayer. We tried to use more extended "Amen" or multiple or glossed Amen, or Amen interpolated within the Per ipsum. But none of this appeared convincing.

As to the fundamental question I have posed here—the ritual distance between an extensive presidential word and an evidently weak participation of the assembly in the sacrificium laudis—I could find no solution.

It was at the conclusion of this stage of a double investigation, one on the proper shape of each participatory moment and the other on the globality experienced in a unified and continuous action, that I left Paris to become the parish priest of five small parishes south of the Fontainbleau forest.

Integral Action

In my five parishes the assemblies were small in number and rather poor in resources of all kinds, but very open to common prayer, which was sung and already communitarian thanks to Sunday assemblies that for many years were conducted by the laity of the place two Sundays a month. To develop a eucharist which would be the action of the whole assembly remained my permanent concern. But I knew that such an experience was not present most of the time.

It seemed to me that the only certain way of attaining this was through auto-inculturation, namely, by an investigation involving the participants themselves, in light of God’s word and the church’s tradition, in light of a living and expressive celebration, interior and prayerful. And so I gave up on my proposed structures, my ideas, my music. I adopted the seven points of #55 of the General Instruction of the Roman Missal, the texts given in the official books, the existing chants. My goal was to have a successful ritual montage.

I began by selecting, among the 200 musical settings of the French text for the Sanctus, one with a chance of being sung well by all, of sufficiently expressing the meaning of this moment of praise, and, especially, of being able to endure long use. I opted for a music having bonds with Breton folklore. Fifteen years later, we still sing it almost every Sunday.

The dialogue before the preface quickly became a special moment of song when the voices of all, especially those of the children, sound loud and clear, because this is an invariable moment, which is ritually well assimilated.

The preface is usually cantillated, and in such a way that it can be uninterruptedly joined to the intonation by all of the Sanctus, most often sung without accompaniment, which gives value to the voice of God’s people as such.

The verba Domini of the institution narrative are always cantillated in order to situate these words, cited and re-cited, on their foundational level. Each of the two citations leads to confession-adoration. In the beginning I used a double Amen, rather simple yet without much depth, until the day when I tried the responses composed by Didier Rimaud and Jacques Berthier for a Mass at the time of a papal trip: “Body of Christ, handed over for us!” “Blood of Christ, poured out for us!” On various occasions I have observed the excellent effect of these acclamations, classic and simple. Their reception was immediate and without regret.

For the memorial acclamation, we use one of the melodies universally received in France: “Gloire à qui étais mort.”

Of all the attempts undertaken to give fullness to the final Amen, none seems plausible to me. And so I adopted the doxology from Eucharistic Prayer I for Masses with Children, authorized in the French-language version, and which is satisfactory.

Finally and not without hesitation (but struck by the impact of this practice in various French assemblies both large and small) I introduced the double invocation of the Holy Spirit where the people are associated to the two epicleses, the first over the gifts—“Let your Spirit come upon these gifts . . .”—and the second upon those who will receive the eucharist—“Grant that we . . . may be filled with his Holy Spirit, and become . . . .” The first epiclesis is always very “pregnant.” But the second is less so, undoubtedly because it uses the same music as the first epiclesis and, therefore, creates a sense of regression rather than a progression toward the communion.

I thus find myself with twelve musical pieces sung by the assembly; all are well received by its members, and yet they are successive and not unified. Is it not my role as a liturgist, as a composer, and as a celebrant, to link them together in a continuous and progressive whole, with direction and rhythm? The key to linking them was given to me by the technique of ekphrasis. In concluding a prayer or one section of a longer prayer, the minister raises the voice and “cantillates” the prayer’s last words in such a way that the choir or assembly can immediately link its response to them. This is, in the best sense of the word, a collage—the kind of tinkering that a craft worker has to do in order to create a true work of art.

Ten years of such inculturation have resulted in a eucharistic action with a unified sense of flow in which the assembly is kept going by its sustained participation, with the highs and lows of waves giving rhythm to this action in a living manner. (In the column that accompanies this article there is an example of the text of a eucharistic prayer designed as an integrated action.)

Three Points for Further Attention

In reflecting on this experience I believe it useful to mention three points that, in my mind, merit further attention: the fixity-flexibility relationship; the laws of oral public communication; and the importance of gesture and posture.

Fixity and Flexibility. The success of the operative
model, as explained above, is obviously connected with its ritualization. To ensure this model’s success, its structure should be invariable. The rite, if it is to be taken up and interiorized by the assembly, must be incorporated by the assembly. The very fixity of the rite provides an opportunity for the free and unlimited creation of meaning.

Nonetheless, the absolute fixity of the whole text of the eucharistic prayer is not necessarily the best means of sustaining the attention of the assembly. In a fixed framework there must be variable parts calling for attention. It might be a different melody for the Sanctus or the anamnesis. It might be a variable part of the text as we find in the new eucharistic prayers. I have discovered great pastoral benefit by modulating the more flexible moments of the eucharistic prayer, within the Vere Sanctus, in the circumstances of the institution narrative, in diverse intercessions. This helps revitalize the significant major invariants that bind together the whole action.

Laws of Public Oral Communication. Previous to Vatican II, the liturgy was based on what was written down. Everything came from a book and was recited in a dead language. The reform of the rites necessarily requires the art of public oral communication. The reformers were caught short by this, since public oral communication is a very rare art today. Even the modern media call for modes of communication that are not those of the liturgical assembly: They are addressed to individuals and not to a gathered people. And so we must regain the techniques presumed by the liturgy. Without being able to develop at length this very important point for the eucharistic prayer, allow me to recall several principles. Public oral communication presumes:

- the transmission of a message by means of a living word and not by simply reading a book (the obvious exception is the Bible);
- a determined and invariable order of successive episodes that comprise the whole account;
- standard formulas for beginning each new episode;
- a certain flexibility to expand or shorten certain passages as it proves useful;
- the untouchable character of certain formulas in regard to symbolic and sacred value;
- if the hearers intervene, there must be coded moments for this.

We can easily apply these rules to the eucharistic prayer.

Posture and Gesture, Words and Chants. Finally, I would like to emphasize what I believe is becoming increasingly important in the celebration of the eucharistic prayer: The connection between what is done by means of gestures and what is said through words, whether these words are cantillated or sung, must be perceptible.

If the Sanctus is a musical piece rendered for its own sake, with no link to what precedes and what follows it, its music, no matter what type, will quickly wear out, and we will have to change it often. If the Sanctus is a collective action integrated into a ritual whole and is intimately united to this whole, we can employ the same melody without fear of rapid erosion.

If the epiclesis invocation accompanies a slow and downward gesture of the celebrant or celebrants, words and melodies are part of the action and can no longer be separated from it. Thus the words of reverence “Body of Christ” or “Amen” are sung while the presider is still holding up the bread or the cup.

If the eucharistic action begins with a great processional chant—the “song of the mysteries”—during which the bread and wine are brought to the altar, and if the action concludes with the division of the holy gifts in a litany or a confessorium antiphon, each of the symbolic elements—gestures, postures, words, and singing—will reinforce each other.

Must we recall that it should not be the presider alone at the altar who is facing all, but he is to be surrounded by ministers or by the faithful, since the presider first of all acts in persona ecclesiae? When eyes are riveted upon a book, a prayer of praise addressed to God in the name of the whole assembled people is difficult to sustain. The presider’s tones of voice should not be those of his own individual person but those of the church at prayer. In my view, all this is part of an integrated celebration and constitutes its evident conditions.

Throughout a good number of years questions as to the structure and content of the eucharistic prayer have been in the foreground of liturgical investigation. Today, if historical and theological research retain their interest and can even renew our attention and our approach, should we not attach more importance to the question of the eucharistic rite in its totality and to its meaningful celebration in our assemblies? A very precious treasure has been entrusted to us, but it largely remains to be inculturated so that it can be celebrated in assemblies of all nations in a living manner, one that is meaningful and efficacious of the action of the Spirit.

Notes

2. As in certain Eastern Church models, this acclamation is addressed to Christ. And this choice of address is related to the observations of J. A. Jungmann on the people’s prayer as being intentionally addressed to Christ and taking the place of the priest’s prayer which is addressed to the Father.
5. Messe “Vienne la paix” T. D. Rimaud-M. J. Berthier, ed. S. M.
6. Fiche CL 5-3, ed. S. M.
7. “Gloire à toi, Père très bon” VL 5-3, ed. S. M.

Pastoral Music • February-March 1997
National Association of Pastoral Musicians

SUMMER

SCHOOLS and INSTITUTES

1997

Tampa, FL .................. May 30 ................ Cantor Express
Boston, MA ............... June 16 ................ Chant School
Covington, KY .......... June 23 ................ Ensemble School
New Orleans, LA ...... July 18 ................ Cantor Express
Sinsinawa, WI .......... July 21 ................ Choir Directors
Atlanta, GA ............. July 21 ................ Guitar School
Jamaica, NY ............. July 21 ................ Organ School
Albany, NY ............... July 28 ................ Choir Directors
Camden, NJ .............. July 28 ................ Handbell School
Las Vegas, NV .......... August 1 .............. Cantor/Lector
Bryn Mawr, PA .......... July 31 ................ Children's Choir
Burlingame, CA ......... August 4 .............. Pastoral Liturgy
Dallas, TX ............... August 11 .............. Choir Directors
St. Louis, MO .......... August 18 .............. Cantor/Lector

NPM SCHOOLS
• Cantor/Lectors
• Organists
• Guitarists
• Ensemble Players
• Handbells

NPM INSTITUTES
• Pastoral Liturgy
• Choir Directors
• Gregorian Chant
WHAT WILL YOU LEARN?

MUSIC
♦ Vocal techniques for Singers and for Choir Directors
♦ Conducting skills at beginning, intermediate and advanced levels
♦ Animation and service to the Sunday worship assembly
♦ Fundamentals of music theory
♦ Repertoire and how to choose wisely in a plan for the year

LITURGY
♦ Basic documents of the Church; beginning and advanced studies
♦ Liturgical year, opening and exploring the cycle of worship
♦ The Eucharistic liturgy and all of its musical requirements
♦ New perspective with new understanding

SCRIPTURE
♦ Explore the lectionary, Cycle C
♦ Discover the richness of the Psalms, the songs of the people of God
♦ Ways to enrich your parish lector program

MINISTRY
♦ to your assembly, in your space, with time to redefine your own thinking about what calls you to be pastoral

REPERTOIRE
♦ the lifeblood of your work! You will go home with a year's worth of planning, new music, new approaches to the old

THEORY ❧ PRACTICE
PRAYER ❧ NEW FRIENDS

WHO WILL BE YOUR TEACHERS?

CANTOR SCHOOLS
An extraordinary faculty of singers, liturgists, voice teachers and scripture scholars and readers are led by nationally known cantor, composer James Hansen.

CHOIR DIRECTOR INSTITUTES
Parish choir directors are joined with conductors, liturgy and scripture scholars, under the direction of master teacher Rob Strusinski.

ORGAN
Bring your keyboard to life with new enthusiasm gained from our Organ School headed by James Kosnik.

GUITAR/ENSEMBLE SCHOOL
With lyre, harp and flat pick, this group of teachers bring decades of excellent liturgical experiences to you under the leadership of artist Bobby Fisher.

CHANT SCHOOL
Experience the deep love for this unique form of liturgical music which defines this group of teachers led by William Tortolano

HANDBELL SCHOOL
Ring for Joy! Those with an interest in handbells will grow in enthusiasm and technique under the direction of Jean Mclaughlin.

PASTORAL LITURGY INSTITUTE
Come explore our liturgical tradition, delve into the cycle of worship and sacramental celebration with Paul Covino and Elaine Rendler.
Guitar School
There's so much more than strings and picks!

Pastoral Liturgy Institute
A celebration and worship of life

Organ School
A special program designed for training, prayer, performing and accompanying the song

Choir Director Institutes
A full week of skills training, knowledge, inspiration and new music

Cantor/Lector Institutes
Sing with Cantor leadership, and respond to the Word

Ensemble School
The complete learning experience for ensemble players

Handbell School
A unique offering of skills training, repertoire and liturgy created for directors of handbell choirs

Gregorian Chant Institute
The beauty of tradition for today

Children's Choir Director Institute
A program designed especially for the directors of children's choirs

For additional information contact:
Robert Sorel, NPM Schools Coordinator
National Association of Pastoral Musicians
225 Sheridan Street, NW
Washington, DC 20011-1492
(202)-723-5800  (202)-723-2262 fax
### 1997 NPM SCHOOLS AND INSTITUTES QUALITY EDUCATIONAL EXPERIENCES

**HOW TO REGISTER:**

**ADVANCE REGISTRATION FORM**

1. Check the school and date you wish to attend.

Use one form per school. This form may be photocopied. Space is limited: registrations accepted in the order received. **Advance Deadline**

<table>
<thead>
<tr>
<th>Cantor/Lector</th>
<th>St. Louis, MO</th>
<th>August 18-22</th>
<th>Kenrick Pastoral Center</th>
<th>July 18</th>
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<td>Cantor/Lector</td>
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<td>August 1-3</td>
<td>The Blair House</td>
<td>July 1</td>
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<td>Cantor Express</td>
<td>New Orleans, LA</td>
<td>July 18-20</td>
<td>Loyola University</td>
<td>June 18</td>
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<td></td>
<td>Tampa, FL</td>
<td>May 30-1</td>
<td>St. Leo College</td>
<td>April 30</td>
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<td>Choir Director</td>
<td>Sinsinawa, WI</td>
<td>July 21-25</td>
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<td>Albany, NY</td>
<td>July 28-Aug 1</td>
<td>Dominic Center</td>
<td>June 28</td>
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<td></td>
<td>Dallas, TX</td>
<td>August 11-15</td>
<td>Catholic Conference Center</td>
<td>July 11</td>
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<tr>
<td>Organ School</td>
<td>Jamaica, NY</td>
<td>July 21-25</td>
<td>Bishop Molloy House</td>
<td>June 21</td>
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<tr>
<td>Pastoral Liturgy Institute</td>
<td>Burlingame, CA</td>
<td>August 4-8</td>
<td>Mercy Center</td>
<td>July 4</td>
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2. Fill in name and address.

Please TYPE or PRINT CLEARLY

- **Name**
- **Address**
- **City**
- **State**
- **Zip**
- **Daytime Phone**
- **Parish name**

3. Indicate NPM Membership

(Date discount applies if you or your parish has an NPM Membership #

<table>
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<tr>
<th>Membership</th>
<th>Member</th>
<th>Non-Member</th>
<th>Amount Enclosed</th>
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<tr>
<td>NPM Member</td>
<td>$495</td>
<td>$545</td>
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<tr>
<td>New Member</td>
<td>$395</td>
<td>$425</td>
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4. Indicate whether resident or commuter.

(Resident-MON.-THURS. housing, meals, Mon. lunch to Fri. breakfast; rooms double or single occupancy. No individual day/session registration permitted. Commuters-program registration only; meal plan may be available on site.)

- **Resident**
- **Commuter**

5. Select text books: (required for some courses)

- Choir Director Inst: Choral Packet $30
- Organ: Intro to Organ Registration $5
- Guitar: The Pastoral Guitarist $26.50
- Chant: Beg. Studies in Greg. Chant $16
- Chant: The Gregorian Missal $33
- Pastoral Liturgy: Liturgy Documents $15
- Pastoral Liturgy: The Rites, Vol. 1 $29.95

6. Check Additional Options desired or needed

- New Membership $48/$38

7. Enclosed Payment

- Check enclosed Amount:
- Credit Card:
  - I authorize NPM to charge my
  - VISA- Mastercard
  - Exp. Date
  - Signature

- If you cancel, you will be charged a $30 processing fee. No refunds after one week prior to the school opening date.
Registration Reference Guide

To help you with your own registration for the National Convention, and to get your help in spreading the word, we offer this easy checklist for choosing workshops and events as you fill out the advance registration form. We have also included brief biographies of the Convention speakers and presenters.

Breakout Sessions

**EXPO 1**
**Tuesday, July 8, 11:00-12:00**
X1-1 Witherup Justice 1
X1-2 Wagner & Justice/Scripture 1
X1-3 Gibala Chapters
X1-4 Barnard Choir
X1-5 Doiron Choir 1
X1-6 Wright Liturgy 1
X1-7 Trapp Organ 1
X1-8 Petrunak Guitar-Beginner 1
X1-9 Fisher Guitar-Advanced 1
X1-10 Kendzia Piano-Technol. 1
X1-11 Prete Cantor 1
X1-12 Kolar Hispanic 1
X1-13 Mattingly Youth 1
X1-14 Gaeter RMM
X1-15 Bye & Organ/Choir
X1-16 Schaap Repertoire
X1-17 Kinsey Handbells
X1-18 Gilligan Pastoral

**EXPO 2**
**Tuesday, July 8, 1:00-2:00**
X2-1 Witherup Justice 2
X2-2 Wagner & Justice/Scripture 2
X2-3 Gibala & Chapters
X2-4 Truitt Chapters
X2-5 Doiron Choir 2
X2-6 Wright Liturgy 2
X2-7 Trapp Organ 2
X2-8 Petrunak Guitar-Beginner 2
X2-9 Fisher Guitar-Advanced 2
X2-10 Kendzia Piano-Technol. 2
X2-11 Prete Cantor 2
X2-12 Kolar Hispanic 2
X2-13 Mattingly Youth 2
X2-14 Salamunovich INSTITUTE 1
X2-15 E. Foley INSTITUTE 1
X2-16 Williamson INSTITUTE 1
X2-17 McLaughlin INSTITUTE 1
X2-18 Weyman INSTITUTE 1

**EXPO DAY MUSIC EVENTS**
X3-1 Hymn Fest Schaap
X3-2 Irish Music Solas

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**X3-3 Crossing Borders** Hurd
**X3-4 Paschal Vigil** T&J Smith

**Breakout Session A**
**Wednesday, July 9, 10:30-11:45**
A-1 Huck & Justice 1
A-2 Sullivan Justice 1
A-3 Kunde & Common Ground 1
A-4 Romeri & Repertoire 1
A-5 Grodzik Child/Choir
A-6 Haugen Liturgy 1
A-7 Bennett Organ
A-8 Keil Ensemble
A-9 Panel Congreg. Song 1
A-10 Prendergast RMM
A-11 Johengen Cantor
A-12 Martinez Hispanic
A-13 Haas & Youth
A-14 Burrowes African American
A-15 Mannion Liturgy
A-16 Espinoso Music Ed
A-17 Novak Child
A-18 Friedman & INSTITUTE 1
A-19 Tomaszek INSTITUTE 1
A-20 Connolly Treasury Sacred Mus
A-21 Manalo Music
A-22 Nestor Chant
A-23 Wilcock Ritual Series
A-24 Corridilla Repertoire
A-25 Schultmerich Repertoire
A-26 Oxford Repertoire
A-27 Parker Repertoire
A-28 Ann Cath Press MusOP
A-29 Hagel MusOP
A-30 Dalley MusOP

**Breakout Session B**
**Wednesday, July 9, 2:30-3:45**
B-1 Cony Justice 1
B-2 Sullivan Justice 1
B-3 Kunde & Common Ground 1
B-4 Campbell African American
B-5 Nestor Choir Technique
B-6 Haugen Liturgy 1
B-7 Labouisky Organ
B-8 Cooney & Ensemble
B-9 Kendzia Congreg. Song 2
B-10 Quinn RMM
B-11 Brockington Cantor 1
B-12 Solas Justice
B-13 Tomaszek Youth
B-14 Salamunovich INSTITUTE 2
B-15 E. Foley INSTITUTE 2
B-16 Williamson INSTITUTE 2
B-17 McLaughlin INSTITUTE 2
B-18 Verbeke INSTITUTE 3
B-19 Sorgie Clergy

**Breakout Session C**
**Thursday, July 10, 10:30-11:45**
C-1 Huck & Justice 2
C-2 Moroney Justice 1
C-3 Kunde & Common Ground 3
C-4 Miller & Repertoire 2
C-5 Omen Choir Technique
C-6 Rendler Liturgy 1
C-7 Kremer Organ
C-8 Warner Ensemble
C-9 Walker Congreg. Song 3
C-10 Prendergast & RMM
C-11 Brockington Cantor 2
C-12 Rubalska Hispanic
C-13 Tate & Youth
C-14 Brownstein Multi-cultural
C-15 Mannion Liturgy
C-16 Lawrence Music Ed
C-17 Williams Child
C-18 Beckman INSTITUTE 4
C-19 Tomaszek INSTITUTE 2
C-20 Lentini INSTITUTE 2
C-21 Cagliano Music-History
C-22 Wharton Chapters/Technol.
C-23 Funk Clergy
C-24 MorningStar Ritual Series
C-25 Selah Repertoire
C-26 Coop Min Repertoire
C-27 Malmark Repertoire
C-28 Liturgy Pub Repertoire
C-29 Umomo Imani MusOP
C-30 M. Thompson LITURGY

**Breakout Session D**
**Thursday, July 10, 2:30-3:45**
D-1 Cony Justice 2
D-2 Moroney Justice 2
D-3 Kunde & Common Ground 4
D-4 McAleer & Cantor/Organ
D-5 Romeri Choir
D-6 Haugen Liturgy 3
D-7 Skewington Organ
D-8 Trudel & Flute
D-9 Brown Congreg. Song 4
D-10 Eiras & Music/Liturgy
Breakout Session E
Friday, July 11, 2:30-3:45

Breakout Session F
Saturday, July 12, 9:00-10:00
F-1 Ghifoni F-2 Wustrow F-3 Cymbala F-4 Piltri & F-5 Ludecke F-6 Rendler F-7 Hemanding F-8 Panel F-9 Chiusano & F-10 Ketzer F-11 Hudecheck F-12 Fabian F-13 Challancin

Midday Prayer
Friday, July 11, 1:15-2:00
P-1 Choir Festival P-2 Organists P-3 Taizé

Friday Music Events
T-1 Children’s Choir Festival T-2 SongFest T-3 Choral Voice T-4 Dance

Quartet A
Wednesday, July 9
7:30-8:30 QA-1 Stand Up, Shout & Sing Brown, OCP QA-2 When Grief Is Raw Bell, GIA QA-3 Sing God of Ultimate Justice Thompson, Lit Press QA-4 Charism of the College Choir Warner & Mattingly, WLP

Quartet B
Thursday, July 10
7:30-8:30 QB-1 God Has Done Marvelous Things Haas, GIA QB-2 Awaken the World with Song International, OCP QB-3 Riches Ancient and New Ferris & Cramer, WLP QB-4 I Thirst After Justice Kosnik, CPH

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Speakers and Presenters
Donna Anderle: Choreographer, director of dance and liturgical movement, Summit Country Day School, Cincinnati, OH.
Dr. Darrell I. Bailey: Organist, pianist, graduate music technology faculty, associate professor and director, Indiana University School of Music at IUPUI.
Mark Barnard: Editor, Unity Music Press (Lorenz), director of music ministry, St. Leonard Catholic Community, Centerville, OH.
Betsey Beckman: Liturgical and professional dancer; actress; poet; movement therapist; seeker and storyteller of the soul.
John Bell: Composer; liturgical resource worker, Iona Community, Scotland, U.K.
Dr. Mary Beth Bennett: Ceremonial organist for the US government, Washington, DC; formerly liturgical musician, Basilica of the National Shrine of the Immaculate Conception; composer; recitalist; teacher.
Rev. Daniel Berrigan, SP: West Side Jesuit Community, New York, NY; social ministry writer; lecturer.
Ed Bolduc: Music minister; Life Teen program, St. Ann’s Parish, Marietta, GA; recording artist; composer.
Tom Booth: Music director for Life Teen, St. Timothy Catholic Community, Mesa AZ.
Barbara Bridge: Music director; cantor; choir member; teaches private and group lessons in voice and sight-singing.
Frances Brockington: Discipline coordinator, Department of Music and Fine Arts, Sacred Heart Seminary, Detroit, MI; voice faculty member; Wayne State University: faculty member, NPM School for Cantors and Lectors.
Jean Bross: Associate director of youth ministry, Archdiocese of Cincinnati, OH; actress; associate, The Emmaus Center; workshop leader; animator, InnerActions, Cincinnati, OH.
Grayson Warren Brown: Liturgist; author; composer, Bronx, NY.
Frank Brownstead: Director of music ministries, Archdiocese of Los Angeles, CA; DMM St. Philip the Apostle Catholic Church, Pasadena.
Reginald Butler: Composer; arranger; educator; minister of music, St. Agnes Parish; musical director, “Exalted” Vocal Ensemble; principal, St. Aloysius Education Center.
L. Dean Byrde: General manager, MelBay Publications Inc.; director of music/organist at St. Timothy’s Episcopal Church, St. Louis, MO.
Derek Campbell: Adjunct professor of voice and conductor, UDC Choral at The University of the District of Columbia; Roberts Revival vocal technician; cantor for various organizations.
Rev. James Challancin: Director, Rensselaer Program of Church Music and Liturgy, St. Joseph’s College, Rensselaer, IN.
Rev. James Chepponis: Composer; director of the Office for Music Ministry, Diocese of Pittsburgh, PA.
Gerard Chiusano: Composer; pastoral musician; Pastoral Music • February-March 1997
Chorale.

Bobby Fisher: Program coordinator, NPM School for Guitarists; author, recording artist; clinician, Cincinnati, OH.

Dennis Fleisher: Principal/owner of MuSonic, an acoustics & music consulting firm; author.

Rev. Edward Foley, CAPUCIN: Professor of liturgy and music, Catholic Theological Union, Chicago, IL; president, North American Academy of Liturgy.

Rev. John Foley, ss: Theologian; composer; director, Center for Liturgy, St. Louis University, St. Louis, MO.

Dr. Paul Ford: Professor of theology and liturgy, St. John's Seminary, Camarillo, CA.

Tom Franzak: Concert performer and recording artist, Oregon Catholic Press; music director, St. Germaine Church, Bethel Park, PA.

Robert H. Frenzel: Parish musician and cantor, Chicago, IL, and Louisville, KY; director of ensemble musicians at St. John the Evangelist Parish, Chicago.

Mark Friedman: Musician; composer; director of religion and liturgical music, Summit Country Day School, Cincinnati, OH.

Rev. Virgil C. Funk: President and founder, National Association of Pastoral Musicians; presbyter, Diocese of Richmond.

Marjorie Gabriel-Burrow: Musician; composer; director, Augustinian and Monica Catholic Church, director, Metro Catholic Gospel Choir.

Joe Gagliano: Chair, NPM Mid-Atlantic Special Interest Group (MUSIG); music director and conductor, St. John's University Chapel Choir, Hicksville, NY.

Greg Gastler: Current employee of CPH (Concordia Publishing House); choir director with twenty-one years of experience as choir director and church musician.

Peter Ghiloni: Director, Office of Prayer and Worship, Archdiocese of Milwaukee.

Richard P. Gibala: Director of music ministries, Cathedral of St. Thomas More, Arlington, VA; NPM National Chapter Coordinator.


Joe Gonzales: Music minister, Holy Cross-Immaculate Heart of Mary Parish, Chicago, IL; music staff, Archdiocesan Office for Divine Worship.

Rev. André Gouzes: Composer of liturgical music; member of the Dominican Province of Toulouse.

Anne E. Gyrcz: Director of liturgy for the Diocese of San Jose, CA; vice-chair, Federation of Diocesan Liturgical Commissions (FDLC).

Lee Gwizdz: Director of music, Corpus Christi Cathedral, Corpus Christi, TX; member of the Board of Directors, Charis'ter's Guild.

David Haas: Director, The Emmaus Center for Music, Prayer and Ministry, St. Paul, MN; composer, author, workshop leader, recording artist; concert performer.

Charles B. Hagel: Parish director of music and liturgy, Diocese of Winona, MN: DMDM Professional Concerns Committee member.


Janet Hamilton: Organ and piano teacher, Indiana University Southwest; part-time minister of music, Holy Family Catholic Church, New Albany, IN.

Marty Haugen: Composer; workshop presenter; author; composer-in-residence, Mayflower United Church of Christ, Minneapolis, MN.

David Heller: Associate professor of music, chapel music director, and university organist, Trinity University, San Antonio, TX; author.

Sr. Kate Hendel, avic: Chair, Music Department, Clarke College, Dubuque, IA.

Alan Hommerding: Editor, AIL Liturgy Resources: NPM Standing Committee for Organists.

Maggie Howard: Music director, St. John the Baptist Church, Longmont, CO.

Gabe Hutt: Director, Liturgy Training Publications, Archdiocese of Chicago.

Rosemary Husiecheck: Director of music and liturgy, St. John the Baptist Catholic Community, Silver Spring, MD.

Bob Hurd: Composer; theology professor and worship director, St. Patrick's Seminary, Menlo Park, CA.

Carl Johengen: Visiting professor of voice, Crane School of Music, SUNY Potsdam, NY; DMA candidate in voice, Eastman School; composer.

Kevin Keil: Pastoral musician; composer; director of music ministries, St. Noel Church, Willoughby Hills, OH.

Rev. Raymond B. Kemp: Senior fellow, Woodstock Theological Center, Georgetown University, Washington, DC; coordinator, Preaching the Just Word program.

Tom Kendzia: Composer and producer; director of music ministries, Christ the King Parish, Kingston, RI.

Anne Ketzer: Music minister; registered nurse; healthcare manager; legal consultant; business owner; co-chair, NPM 1995 National Convention, Cincinnati, OH.

Carol Jean Kinghorn-Landry: Music minister, Immaculate Heart of Mary Parish, Indianapolis, IN; chaplain, St. Vincent Hospital, Carmel, IN; workshop presenter.

Donna Kinsey: Pastoral musician, St. Theresa's Parish, Morgantown, WV; musicians specialist, Monongahela County Schools; past West Virginia state chair, American Guild of English Handbell Ringers.

Peter Kolar: Hispanic music editor, World Library Publications; music director, Holy Cross Parish, Chicago, IL.

Dr. James Kossik: Program coordinator, NPM School for Organists; professor of organ & fine arts, Old Dominion University, Norfolk, VA.

Dr. Marie Kremer: Director of music, St. Monica Church, St. Louis, MO; organ instructor, St. Louis University.

Mary Beth Kunde-Anderson: Director of music, Chicago Office for Divine Worship; author; clinician.

Dr. Ann Labounsky: Chair, Sacred Music and Organ, Duquesne University School of
Melissa Nussbaum: Parent; campus minister; author.
Antoine Oomen: Composer, choir director; pianist.
Sr. Carol Perry: ex-adult education Scripture teacher and faculty member, John A. Coleman High School, Hurley, NY.
Steve Petrunak: Director of music, St. Blase Church, Sterling Heights, MI; guitar instructor; studio musician; workshop presenter; faculty member, NPM Guitar Schools.
Richard Pitre: Director of music, St. Martha's-by-the-Sea, Kennebunkport, ME; musician; clinician; educator; pastoral theologian.
Florence Powell: The Umoja Inani Songsters, St. Matthias Church, Somerset, NJ.
Michael Prendergast: Director of liturgy and Christian initiation, Diocese of Great Falls-Billings, MT.
Dr. Ronald Prosew: Music director, St. Joan of Arc Church, St. Clair Shores, MI.
Sr. Mary Jo Quinn, SCL: Director of Music/Liturgy, Saint Mary Catholic Community, Helena, MT; music consultant, Office of Worship, Diocese of Helena; member, NPM Board of Directors.
Dr. Elaine Rendler: Columnist, Today's Liturgy; clinician; author.
Leon C. Roberts: Florence Van Keuren artist-in-residence, Concord Baptist Church of Christ, Brooklyn, NY; artist-in-residence, Union Theological Seminary, Manhattan; director of liturgical music, Fordham University Campus Ministry, New York City.
John Romer: Director of music, St. Louis Cathedral, St. Louis, MO.
William P. Rowan: Director of music, St. Mary Cathedral, Lansing, MI; music consultant, Diocese of Lansing.
Peter Rubalcava: Cantor; composer; recording artist; director of liturgy and spirituality, St. Mary's Church, Encino, CA.
Dr. Paul Salamunovich: Music director, The Los Angeles Master Chorale; director of music, St. Charles Borromeo Church, North Hollywood, CA.
David Schaap: President and editor, Selah Publishing Co.
Steven Shaner: Full-time music minister and principal organist, St. Joseph Parish, Jasper, IN.
Dr. Paul Skevington: Minister of music and liturgy, St. Luke Church, McLean, VA; AGO district convenor (Virginia) and past dean.
Tim & Julie Smith: Music coordinators, St. Timothy Parish; composers; recording artists, Mesa, AZ.
Rev. Anthony Sorgie: Director and professor of liturgical music, academic dean, St. Joseph's Seminary, Archdiocese of New York.
Bishop Joseph Sullivan: Auxiliary bishop, Diocese of Brooklyn; regional bishop of Brooklyn; diocesan vicar for human services; executive vice-president, board of trustees of Catholic Charities; chair, board of trustees of the Catholic Medical Center, Diocese of Brooklyn and Queens.
Paul Tate: Composer, pianist; director of music ministry, Church of St. Benedict, Duluth, GA.
J. Michael Thompson: Director of music ministry, St. Peter's In-the-Loop, Chicago, IL.
Judy Thompson: Author; director of music, experienced classroom and music education teacher, St. Paul Lutheran Church, Liberty Center, OH.
Tom Tomaszek: Director, Spectrum Catholic Resources; campus minister, Alverno College, Milwaukee, WI.
Dr. William Tortolano: Professor of fine arts/music, St. Michael's College, Colchester, VT.
Lynn Trapp: Member, Liturgists and Music in the Arts; member, music of the Arts, St. Michael's College, Colchester, VT.
Dr. Gordon Truitt: Editor, NPM's journals and newsletters, Washington, DC.
Dominic Trumpis: Flutist; pianist; concert performer; recording artist; director of music, St. Raymond De Penafort, Mt. Prospect, IL.
Janet Vogt: Liturgist and music editor; composer of children's music.
Nick Wagner: Editor, Modern Liturgy; author, Modern Liturgy Answers the 101 Most Asked Questions About the Liturgy, San Jose, CA.
Christopher Walken: Composer; clinician; musician.
Matthew Walsh: Director of music, Holy Name Cathedral, Chicago, IL.
John West: Artist/director, choreographer, Valyermo Dancers; dance instructor, Harvard-Westlake School's Coldwater Campus; lecturer, Loyola Marymount, CA.
Consuelo Zuniga West: Dance instructor, Viewpoint School; principal dancer, Valyermo Dancers: liturgy coordinator, St. Jane Frances de Chantal Church, North Hollywood, CA.
Gloria Weyman: Choreographer; lecturer; author; WLP producer, artistic director.
Rev. Paul Wharton: Pastor, Ascension Church, Hurricane, WV; dean, Charleston Deanery.
Rev. Ken White: Pastor, United Methodist Church, Brevet, NY; minister; musician; researcher.
Rev. Christopher Willcock: Composer; theologian-teacher, United Faculty of Theology, Melbourne, Australia.
Sue Williamson: Experienced school teacher and church conductor; conductor, Vivace Northwest Girls Choir of Seattle, WA.
Rev. Ron Withers: Professor of Sacred Scripture, vice-rector, and academic dean, St. Patrick Seminary, Menlo Park, CA.
John Wright: Director of marketing, Liturgy Training Publications, Archdiocese of Chicago; former liturgy coordinator, Ascension Parish, Oak Park, IL; husband and parent.
Michael Wustrow: Co-Director of music, St. Agnes Cathedral, Long Island, NY; reviewer of children's music for Pastoral Music magazine; board of directors, Cchoristers Guild.
Dr. Donna Young-Whitley: Liturgist; clinician; pastoral coordinator, St. Olaf Parish, Williamstown, VA; a parish of 900 members with no resident priest.
Pastoral Music • February-March 1997
What's Happening to Pastoral Music?

By Thomas Day

Something is happening to Pastoral Music—perhaps it is not quite undergoing an identity crisis, but it is certainly experiencing a kind of transition. Signs of this transition came out into the open when it published two reviews of the Snowbird Statement, a document on liturgical music (June-July 1996). But, before we can examine the nature of this transition, a bit of historical background is necessary.

Modern, Postmodern

For most of the twentieth century, highly influential painters, poets, "serious" composers, architects, and other cultural leaders expended huge amounts of time and effort trying to convince the world that the phenomenon known as Modern Art had triumphed. The future, they earnestly believed, belonged to the new. The art of the past, that is, whatever was not designated as modern and "serious," would be preserved as museum pieces but it was essentially exhausted, spiritually sterile, aesthetically boring, and had nothing more to offer. Artistic modernism was the future; the message was: Get used to it. (I use the terms "modernism" and "modernist" in the artistic and not the theological sense.) Artistic modernism sometimes hardened into intolerant ideologies and was eventually challenged by a more relaxed postmodernism: an idea with many meanings, one of which is that the old and the new have a lot to offer each other and can coexist in a mutually beneficial tension. Today, a respected architectural firm may design a sleek modern office building for one client and a postmodern Neo-Victorian summer house for yet another client, and feel no conflict in professional values. The operative assumption here is that both styles have a validity and a place in our culture.

Right after Vatican II, the Roman Catholic Church in the United States went through its own version of such artistic modernism. There were speeches, articles, and books proclaiming the arrival of a totally new era of liturgical music, and all of this new music was beyond criticism, because it flowed, undiluted, from correct theology and pastoral considerations. But behind this rhetoric was the idea of artistic modernism, with all its utopian yearnings for bringing forth the wonderful future that Modern Art and "our" modern music (especially "folk music") would bring to the Church. Naturally, this meant that "old" music was a distinct threat to the church's happiness and would have to go, perhaps into a museum for "old music." Then, inevitably, there was a reaction, and these modernist orthodoxies were challenged by postmodernism. You can now go to an NPM convention and hear prayer expressed in styles that range from pop to chant; this is a postmodernist development that would have been impossible twenty-five years ago.

There is interesting work here awaiting the historian of culture in the form of a study of parishes and churches that simply scrapped their entire heritage of liturgical music sometime after Vatican II.

Out went the pipe organ. Out went the choir. The song-of-the-week by the composer-of-the-week was the supposed vehicle for transporting us to this glorious future.

Then something happened. There was a big fight and postmodernism was allowed in. Some old hymns were, shall we say, reintroduced. The choir returned. A little choral music (including chant) proved useful. But, in some cases, there was yet another conflict: The experts proclaimed that to allow this old music is a distortion of all that Vatican II wanted! Postmodernism was expelled, and there was a neo-modern dogmatic return to the flavor-of-the-week pattern of liturgical music. The Lord wants thankful praise, perhaps even in song, but it appears that what is being offered is the noise of cultural battles.

Milwaukee to Snowbird to . . .

In 1992, a document entitled The Milwaukee Symposia for Church Composers: A Ten-Year Report attempted, among other things, to negotiate a compromise between artistic modernism and postmodernism. For this reason and for the very good advice it gives on a variety of topics, this document deserves to be placed on the long shelf of decrees, encyclicals, books, and journals that have tried and still try to establish how the message of the Scriptures could be applied to liturgical music. But, for all its good intentions, this same document unwittingly reinforces the status quo and asserts once again the unquestioned authority of modernism: (1) whenever the Report mentions classic liturgical music (for example, chant) the surrounding context is always slightly negative and full of cautionary language; (2) the Report unintentionally created a new "White List" of approved composers and liturgists. If you want to know the model composers of music expressive all the ideals of the Milwaukee Report look at the names of some of the composers who signed this document: Bernadette Farrell, David Haas, Marty Haugen, Bob Hurd, Paul Inwood, David Clark Isele, Michael Joncas, and Dan Schutte.

The Milwaukee Report was put together mostly by "insiders" who have created their own world to be "inside" of. In
journals like *Pastoral Music*, the prose writings of these “insiders” are cited as if they were authoritative statements. And in the footnotes to their prose, verbal bouquets are passed from one to the other. Some of the composers who signed this report (and some associated with the earlier Milwaukee Symposia) have written songs that are hugely successful; in many places, if liturgical music does not sound like their songs it is considered not “inside” and therefore unacceptable. With so many “insiders” associated with the *Milwaukee Report*, it is of little or no surprise that the predominant message of this project is this: Basically, all is well.

The *Snowbird Statement* was written mostly by people who are, despite their notable accomplishments and the prestige of their jobs, “outsiders.” The opinions of these people are rarely quoted in the pages of journals like *Pastoral Music*. Their average age is probably well into adult maturity; nevertheless, they are the young pups who are challenging the “old establishment” with their “new” (post-modern?) ideas. Their message is this: All is not well or, in the words of the statement (#5): “Unfortunately, much ritual music in the Catholic church today is hampered by an excessive academicism and an artless rationality.”

In its June-July 1996 issue, *Pastoral Music* published two responses to the *Snowbird Statement*. Both of them combined a little analysis with a great amount of angst over this document’s refusal to talk almost exclusively in academic and rational terms. In other words, where were the long scientific discussions of things like functionalism, texts, and the role of committees? Instead, the *Snowbird Statement* tries to grasp the ungraspable and brings up issues like “a Catholic ethos” in music or something that is beyond “utilitarian functionalism” or striving for “a liturgical practice that is beautiful and artistically well-formed.”

The first response in *Pastoral Music*, by John Gallen, S.J., shows signs of exasperation with such old-fashioned and nebulous emotionalism. The author, in a ringing defense of the purest and most conservative artistic modernism, sounds as if he is still living in the late 1960s, or maybe in the earlier years of this century when artists and art critics were issuing feverish manifestos on the glory and eventual triumph of Modern Art over Romantic sentimentality. He expresses indignation because those interlopers who wrote the *Snowbird Statement* (mostly musicians) dared to find inspiration in the boring past, dared to ignore the preeminence of the *Milwaukee Report* and those leaders who are taking us by the hand and directing us into the future.

The second response, by Patrick Collins, is much more gracious, honest, and insightful, but here too is a tendency to repeat those memorable slogans from the late 1960s. It is as if the mere quoting of the words will once and for all resolve all questions: (1) “We cannot go backwards in time to find an art-music [so-called] which will satisfy the liturgical demands of today.” (2) Maybe Vatican II praised the “treasury of sacred music” from the past but all those “treasures we have are the product of ages that do not represent an ideal of theological thinking in relationship to liturgy.”

Pronouncements like that sounded great during the heated debates of the late 1960s, but today those words—absolute, uncompromising, permitting no exceptions—are contradicted by reality. Just look around. We cannot congratulate ourselves with the notion that, after 1,500 years of error, we at last possess this “ideal of theological thinking in relationship to liturgy.” The fact is no era, not even our own, has ever matched “an ideal of theological thinking” with ideal liturgical music. We are and always will be un-ideal and un-perfectible human beings in all things, including liturgy and music. Visit ten Catholic parishes at random and you will find a pastor and maybe a few others who could give a five-hour lecture on the “ideal of theological thinking in relationship to liturgy” but the practical application of that ideal to musical notes always seems to elude them, always seems to be disappearing into the horizon like a mirage.

At the conclusion of his review, Patrick
Collins draws on another familiar 1960s slogan which sounds majestic only so long as you do not contemplate its literal meaning: The holy in music is not to be found in the past but "in our own twentieth-century idiom." Once again, just look around: This twentieth century (which is going to end soon) has produced countless musical idioms, from "She Was Only a Bird in a Gilded Cage" to Snoop Doggie Dogg, from Stravinsky to MUZAK. There is no such thing as "our twentieth century idiom."

During the televised funeral Mass for a distinguished and very conservative member of the hierarchy who died recently, you could see the damage done by people who are still living in the late 1960s in terms of making liturgical decisions according to academic and rationalist slogans. The congregation at this liturgy was given the punishing task of singing one participation song after another, every single stanza, until they dropped. (This is an example of "actual participation" corrupted into a slogan.) Music from "our" era predominated and it only deepened our understanding of the expression "namby-pamby." Then to make matters worse, up in front of the cathedral, in the sanctuary, the song leaders, a man and a woman, crooned the songs into a microphone. They drowned out the congregation, choir, and organ, and they sounded like nightclub performers. They discouraged congregational singing, but all of this was absolutely consistent with the slogan that only "our" music deserves to be sung in church. After all, the solo performance, soloists on display—this is the dominant music of "our" time. (For proof of this, go channel surfing on the radio.) A judicious mixture of old and new music, of congregation, choir, and instruments taking turns, or even of group singing—all of this goes against the prevailing winds and is not the big thing of "our" era.

Enlarging the Debate

It would be very helpful if this whole debate could be enlarged by including an insight from a recently published book, Text and Act by Richard Taruskin (Oxford University Press). Taruskin, among other things, takes aim at the pomposity of the Early Music movement and the current rage for "authentic performances" of old music: Bach as he "would have wanted his music to be heard"; the music of Mozart and Beethoven "performed on the kinds of instruments they knew"; Handel "the way Handel heard his music," and so forth.

Taruskin points out that this is a form of self-deception. These "authentic" performances of "old music" are really modernizations, not re-creations of the past. The clean lines and machinelike tempos are all calculated to appeal to modern hearers, people who respond to the clean lines of skyscrapers and to modern machines with their functionalism and images of precision. Invariably, when "authentic" performances are refreshing and full of vitality, they have been modernized, usually in some unconscious way. Today, we even modernize Tchaikovsky. We would-be offended if we ever heard his music performed as his contemporaries performed it: performances marked by all kinds of dreamy slurs and scoops.

Even our ideal of "authentic" Gregorian chant (i.e., the Solesmes versions we hear on recordings today) is really a modernization. When the monks of Solesmes restored and edited the chant heritage in the nineteenth century, they based their work on scrupulously careful scholarship, and the results are splendid, but the actual "sound" was calculated to appeal to modern ears. There is no strong evidence that chant originally sounded that way in the past, especially the rhythms. If we could actually hear, by some miracle of technology, ninth-century monks singing chant, we would probably be a little repelled by their vocal technique. (In the late 1970s, the old recordings of chant produced by Solesmes were beginning to sound dated. So, the monks issued new recordings which were based on additional research and which are really excellent further modernizations of authentic, historically accurate material.)

When the authors of the Snowbird Statement wrote about the music of the past (and learning from it [a postmodern concept]), what they probably understood instinctively is that the best, most prayerful reuse of this music will always be based on a modernization. The music of the past as an antiquarian restoration would be largely incomprehensible, even to a specialist. But the music of the past as a living, continuing affirmation of the faith of the ages—and not just the faith of "our" time—can be powerfully comprehensible when it involves a respectful and paradoxical combination of authenticity and modernization.

Gregorian chant dragged out as the "authentic" mummy of a dead saint is about as appealing as embalming fluid. (You see this "authenticizing" on some televised liturgies in which precious fragile old chant is brought out for veneration and then combined with those camera shots of the choir, especially the closeups, that suggest the intimate aesthetics of soap opera.) But Gregorian chant modernized to appeal to modern tastes (in other words, sung the way we hear it on recordings today) can thrash with a passionate intensity that will fit any ideal definition of prayer.

But this is an old story. That repertory of chant which we call Gregorian was originally a modernization, a reworking and synthesis of earlier chant traditions. (For about a thousand years, there has been an almost continuous process of tinkering with and modernizing of chant, usually with unhappy results.) Palestrina's choral music was considered modern in its day, the older Renaissance style but simplified with the words presented more clearly. The Masses that Mozart composed for Salzburg Cathedral, on orders from the cardinal, had to be modern: brief and with no drawn out repetitive settings of the text but, at the same time, based on years of traditions.

Toward a Milwaukee Snowbird

Let us look forward to a time when the best features of the Milwaukee Report and the Snowbird Statement are brought together into a healthy new synthesis. The modernist slogans will disappear; common sense will replace ideological narrowness. Some will call this a swing to postmodernism. Others with better insight will see that it is all about getting down to business and praying.

Pastoral Music is at a crossroads. Will it retreat to the stirring old slogans of the 1960s about "our" time and "our" ideal liturgical thinking? Will it become more sympathetic to the complex and messy idea of postmodernism, the idea of the old influencing the new which in turn influences the old? Stay tuned.

Notes

2. See Pastoral Music 20:3 (February-March 1996).
3. Collins makes use of an early article of Rembert G. Weakland, o.s.a. which first appeared in Worship in 1966. The article was later reprinted in Themes of Renewal (Laurel, MD: The Pastoral Press, 1985).
1997 Calendar

SCHOOLS

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

CHANT SCHOOL
June 16-20 .................. 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

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

NPM EVENTS

NATIONAL CONVENTION
JULY 8-12

Sing
The God of Justice
Who Knows No Favorites
INDIANAPOLIS, INDIANA

NATIONAL CONVENTION
JULY 8-12

Sing the God of Justice
Who Knows No Favorites
Indianapolis, IN

SUMMER

May 30-Jun 1 Cantor Express
Tampa, FL

June
June 16-20 Chant School
Boston, MA
June 23-27 Ensemble School
Covington, KY

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

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

Call or Write for Details
NATIONAL ASSOCIATION OF
PASTORAL MUSICIANS
225 Sheridan Street, NW
Washington, DC 20011-1492
(202) 723-5800 • Fax: (202) 723-2262
E-Mail: NPMSING@aol.com
Forming Liturgical Musicians at Collegeville

By Kim R. Kasling, Michelle Plombon, and Anthony Ruff, O.S.B.

The professional parish liturgist/musician knows so well what a day's work is like—it contains a bewildering and exciting diversity of tasks. Rehearsing a choir, training Mass servers, arranging a trumpet descant, meeting with the liturgy committee, and preparing for the next set of liturgies.

The B.A. and M.A. programs in liturgical music at the College of St. Benedict of St. John's University in Collegeville, Minnesota, strive to prepare future parish ministers for just such a diversity of tasks. At the program's heart is integration of liturgical music study and its practical application in pastoral settings. The program offerings are divided nearly equally between theology and music. “I tell our students to get the best liturgical theology and the best musical skills they can,” says Fr. Anthony Ruff, O.S.B., teacher of a graduate seminar on the role of music in worship. “My job is to give students the tools to integrate these areas and to develop their own vision of liturgical music ministry.” Required practice and supervised hands-on experience help guide our students' abilities to apply their skills and concepts in actual pastoral situations.

Dr. Kim Kasling, founder and director of both degree programs as well as of the annual summer workshop, comments as follows on the various ways he tries to stretch his organ students: “Performance skills have to be achieved at recital-level quality, but we also require high service-playing proficiency for congregational hymns and service music.” With twenty-

Prof. Maxwell Johnson and students examine a medieval antiphonary at Hill Monastic Library.
organ students this year, it is a challenge to divide up practice time on the studio organs—a really nice problem to have and to solve. As Dr. Kasling points out, the various applied concentrations and proficiency requirements in voice, guitar, organ, and composition ensure a well-rounded musical formation at St. Benedict's College.

Dr. Axel Theimer, chair of the vocal and choral program and a national expert on caring for the voice, is anxious to encourage the renewal of choral singing in Catholic worship today. "Congregational singing, the heart of liturgical music, needs to be complemented and expanded by artistic choral singing in the liturgy," he notes. Required voice lessons give students vocal skills necessary for developing good choral sound as well as for effective cantoring and song-leading.

The annual three-day summer liturgical music workshop brings together more than one hundred parish music ministers and liturgists from across the country, many of them serving in part-time positions, for applied musical training and for major presentations from national leaders such as J. Michael Joncas, Richard Proulx, Marty Haugen, and Don Saliers. The focus of the workshop is parish ministry, be that ministry in settings modest or more ambitious. This summer (June 18-20, 1997), the twentieth anniversary of the workshop will be marked with the premier of a choir anthem commissioned from composer Richard Proulx. The annual Collegeville Sacred Song Fest for the summer is planned around the theme, "The Singing Church: 800 Years of Catholic Vernacular Hymnody." There is always an evening of fun, too, with "hot piano," jazz, and sing-alongs!

A new feature successfully incorporated into the program in 1996 is an intensive two-week Gregorian Chant course. Fr. Gerard Farrell, O.S.B., is an eminent chant scholar. The first week is designed for beginners; advanced semiology and paleography are offered the second week. As one participant said, "It is a thrill to study Gregorian chant in the shadow of the world's largest Benedictine monastery, and to achieve the skills for using chant, with texts in Latin or in English, with my congregation or choir."

St. John's University, which has been a progressive center of liturgical reform and scholarship since the 1920s, is anxious to encourage the continuing renewal and growth of liturgical music. Plans are underway for a composers' workshop in the summer of 1997, a workshop for students to study the craft of musical composition with Richard Proulx, Jerome Coller, O.S.B., and Jan Michael Joncas. Composers at many levels of experience will be encouraged to apply.

"Standards are high here," says Dr. Kasling, himself an international recitalist and, for several decades now, a parish music minister. "But it's all at the service of sung worship in real pastoral settings." The liturgical music degree programs in Collegeville—which boasts 100% placement of its graduates—strive to prepare students for the wondrous diversity of tasks awaiting them.
Triduum Psalms: Cries of Tragedy and Triumph

BY PATRICIA DATCHUCK SÁNCHEZ

The psalms of the Paschal Triduum engage the praying community with their annual invitation to participate in the continuing embrace of the mystery of God’s love. These psalms give voice to the assembly as it wends its way through the ritual remembrance of Jesus’ saving death and resurrection. During these three days, the sacred memories are brought to the fore of the community’s collective and personal consciousness to speak the story of salvation, as once again Jesus’ impact on the human experience, past, present, and future, is acknowledged and celebrated. For the moment, our consideration will focus on Psalms 31, 116, and 118, chosen respectively as the responsorial psalms for Good Friday and Holy Thursday, and as the responsorial psalm/gospel acclamation for the Easter Vigil.

In the twenty-five hundred years or so since Psalm 31 was first prayed, many whose names are woven into the history of the church have chosen their last words from among its memorable verses. Francis Xavier is said to have uttered verse one as his final statement. Polycarp of Smyrna and Bernard of Clairvaux, along with Jerome of Prague, Henry V of England, and the reformers Luther, Knox, Hus, and Melanchthon, breathed their last with the same words that the author of Luke’s gospel attributed to the dying Jesus: “Into your hands I commend my spirit” (v. 5).

In his sacrificial surrender on the cross, however, Jesus directed his prayer in a more personal way than the divine titles used by the psalmist, addressing God as Abba or Father (see Luke 23:46). All the

Patricia Datduck 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.

Good Friday
Psalms 31:2. 6. 12-13. 15-16. 17. 25. The verses selected for the responsorial psalm on this day appear in bold type.

Father, I put my life in your hands.

I
In you, O Lord, I take refuge; let me never be put to shame.
In your justice rescue me, incline your ear to me, make haste to deliver me!
Be my rock of refuge, a stronghold to give me safety.
You are my rock and my fortress; for your name’s sake you will lead and guide me.
You will free me from the snare they set for me, for you are my refuge.
Into your hands I commend my spirit; you will redeem me, O Lord, O faithful God.
You hate those who worship vain idols, but my trust is in the Lord.
I will rejoice and be glad of your kindness, when you have seen my affliction and watched over me in my distress.
Not shutting me up in the grip of the enemy but enabling me to move about at large.

II
Have pity on me, O Lord, for I am in distress; with sorrow my eye is consumed; my soul also, and my body.
For my life is spent with grief and my years with sighing.
My strength has failed through affliction, and my bones are consumed.
For all my foes I am an object of reproach, a laughingstock to my neighbors, and a dread to my friends; they who see me abroad flee from me.
I am forgotten like the unremembered dead; I am like a dish that is broken.
I hear the whispers of the crowd, that threaten me from every side, as they consult together against me, plotting to take my life.
But my trust is in you, O Lord; I say, “You are my God.”

III
How great is the goodness, O Lord, which you have in store from those who fear you, and which, toward those who take refuge in you, you show in the sight of men.
You hide them in the shelter of your presence from the plottings of men.
You screen them within your abode from the strife of tongues.
Blessed be the Lord whose wondrous kindness he has shown me in a fortified city.
Once I said in my anguish: “I am cut off from your sight”; yet you heard the sound of my pleading when I cried out to you.
Love the Lord, all you his faithful ones!
The Lord keeps those who are constant, but more than requites those who act proudly.
Take courage and be stouthearted, all you who hope in the Lord.

words and works of Jesus’ life were lived in the conviction that he was the loved child of a loving Parent-God. Jesus’ prayer, in life and in death, reflected the depth of that shared love.

By praying Psalm 31, even in his dying moments, the Jesus of Luke leads believers into a new realm of faith by helping them to move beyond a formal, staid expression of adoration, petition, penitence, and thanksgiving into a realm of relatedness. And it is from within that secure bond of relatedness to God and from a deepened awareness of being loved with an eternal constancy that all the other postures and attitudes of prayer flow simply and naturally.

Like Jesus, the composer of Psalm 31 had reason to lament the downward spiral of sickness, rejection, stress, and distress which had become the pattern of the psalmist’s daily life. Evidently, this dreadful situation had been playing out over an extended time (v. 11), until the psalm poet felt “like the unremembered dead” and as ruined and useless as “a dish that is broken” (v. 13).

Nevertheless, even under the burden of such misery, the author of Psalm 31 was obviously in touch with the word of God and sought solace in it. While some scholars have criticized this post-exilic psalmist as lacking creativity, because his prayer resembles a tapestry of passages from several other psalms as well as texts from Jeremiah,1 Carroll Stuhlmueller2 suggests a different evaluation. Rather than charging the composer with a lack of originality, Stuhlmueller proposes that we recognize the author as a mystic, contemplating and absorbing the word of God, allowing the words to be a carrier of an otherwise inexpressible human experience. By praying these words in the midst of his own tragic situation, the psalmist teaches all who have reason to lament that the inspired passages of Scripture can reach out over the centuries and leap from the page with new meaning capable of giving fresh insight, comfort, and assurance to contemporary believers.

As in most psalms of lament, the tone of tragedy in Psalm 31 suddenly yields to a celebration of praise and thanksgiving (see vv. 14-15). First to point out the lament’s abrupt change of mood, Hermann Gunkel attributed this striking shift to the authenticity of the psalmist’s faith. So certain was the poet’s trust in God, his rock, fortress, and refuge (Ps 31:4-5), that he could express a sure anticipation of relief and respond to that harm you.” With that assurance, the psalmist gains a balanced perspective; what appears to be tragedy can safely be put to rest in God’s hands (vv. 5, 15), and the future can be approached with hope (v. 20).

Because, as John Ker once said, “This psalm sparkles all through with lamps which have lighted the steps of men in dark places;” it remains an apt prayer for Good Friday. Jesus, in his dying and rising, has become the living oracle of salvation who annually whispers to his suffering disciples, “Hush, It’s okay! I’m here! Nothing can harm you.”

When the first generation of Christians tried to find some sense in the ignominy of Jesus’ execution on the cross as a common criminal, they looked to their sacred writings for guidance and light. But while the Deuteronomist had decreed that “God’s curse rests on him who hangs on a tree” (Deuteronomy 21:22), other texts from Deuter-Isaiah3 and several of the psalms4 offered a different, more encouraging perspective.

As the early communities of believers perused the words of the prophets and prayed their psalms, they began to understand Jesus’ death not as a curse but as something “precious in the eyes of the Lord” (Ps 116:15). In reflective prayer, they became aware of the truth that Jesus’ dying and rising was not a political accident but an integral aspect of God’s saving plan for all peoples.

This awareness enabled the early Christians to sing the psalms with new insight, appreciating, as they sang, the sensus plenior5 or fuller sense of meaning that only the divinely inspired and living word possesses. Always unfolding, always new and enlightening, always sur-

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**Holy Thursday**


Response (based on 1 Corinthians 10:16):

Our blessing cup is a communion with the blood of Christ.

How shall I make a return of the Lord for all the good he has done for me?

The cup of salvation I will take up, and I will call upon the name of the Lord.

Precious in the eyes of the Lord

is the death of his faithful ones.

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.

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praising or even shocking, the living word of God remains a treasure trove which continues to nourish the faithful.

One such treasure is Psalm 116, a thanksgiving song composed to accompany a ritual action in the Temple. Regarded as a post-exilic psalm because of its several Aramaisms (vv. 7, 12), Psalm 116 was written by someone who looked back on his life and retrospectively compared his suffering to a grave illness (vv. 3, 8); to being unjustly accused (v. 11); and to being shackled and sentenced to death (vv. 3, 16). Surely, the years of exile in Babylon were fraught with such experiences but it would seem that these powerful metaphors could serve as apt descriptions of any serious plight.

Having experienced deliverance at God’s hand, the psalmist was moved to ask, “How shall I make a return to the Lord?” (v. 12). As Carroll Stuhlmüller noted, since “we do not pay for God’s mercy” the ritual action of pouring out the cup of salvation (v. 13) as testimony would be a sufficient “return.”

They became aware of the truth that Jesus’ dying and rising was not a political accident but an integral aspect of God’s saving plan.

When the early Christians turned to this psalm to probe more deeply the meaning of Jesus’ saving death, they understood the cup of salvation in terms of Jesus’ allotted portion of life, willingly and lovingly poured out for the salvation of sinners. But our ancestors in the faith were also aware that the cup of salvation referred to the Israelite communion sacrifice in which the cup shared among friends in the presence of God strengthened and secured their relationship (Ps 23:5). At his last supper with his disciples, Jesus took that very cup and identified it as his own blood which would soon be poured out for the forgiveness of sins (Matthew 26:27-28). At each eucharistic gathering, we who are blessed to share in Jesus’ saving cup are bound more closely in communion with him and with one another.

Another of the psalms pressed into service by the early church is Psalm 118; the last of the Egyptian Hallel songs (Psalms 113-118), this psalm, along with Psalm 116, would have been sung after their last supper together by Jesus and the disciples as they made their way to the cemetery garden on the Mount of Olives. Because its complex structure resembles an entrance liturgy, scholars suggest that Psalm 118 was also sung by pilgrims traveling to Jerusalem for the Feast of Sukkoth or Tabernacles. Their gratitude is palpable and the reason for their joy is clearly stated from the outset. God is good; God’s hesed, i.e., God’s steadfast love, endures forever (vv. 1-2).

Said to have been a favorite psalm of Martin Luther, Psalm 118 was described by him as “the psalm that I love…for it has often served me well and has helped me out of grave troubles, when neither emperors, kings, wise men, clever men, nor saints could have helped me.” Doubtless, the fact that Jesus probably prayed this psalm on the night before he died gives added poignancy to its verses. The greater part of Psalm 118 (vv. 5-21) is comprised of a celebration of thanksgiving which was originally sung either by the king, as representative of the people, or as an alternating chorus by various groups within the congregation.

Verse 22, with its reference to the rejected stone, was probably borrowed from a popular proverb. In its original context, the stone may have been a metaphor for the psalmist (or king), once rejected but restored through God’s assistance. Later, when the psalm was democratized, the stone came to represent the nation of Israel, spurned by the movers and shakers of the secular empires as being least among the nations, yet firmly established by divine choice in the economy of salvation.

Mark was the first Christian author to associate the rejected stone with the death of Jesus (Mark 12:10-12). Matthew (21:42) and Luke (20:17) adapted Mark’s metaphor and used Psalm 118:22 to describe the rejection of Jesus by some of his own people as compared to the acceptance accorded him among the gentiles. Subsequent Christian authors (Acts 4:11, Ephesians 2:20, 1 Peter 2:4, 7) regarded the stone as a type or prefiguration of Jesus, cast aside by sinful humankind (death on a cross) but established forever (resurrection) by God as the cornerstone of the new and cosmic people of God.

Support for the symbolic importance of the cornerstone comes from understanding its function in ancient architecture. The stone identified as the cornerstone in Roman architecture was not a stone at the base of a building but the keystone or capstone at the center of a curved Roman arch. The top or final stone to be laid, the cornerstone maintained the structure; if it were removed, the building toppled, but with it in place, the edifice remained solid and secure. So it is with the church: Through Christ, with Christ and in Christ, we are firmly founded. “By the Lord has this been done; it is wonderful in our eyes!”

Notes
1. Psalm 31:1-3 = Psalm 71:1-3; 31:7 = Ps 10:14; 31:9 = Ps 35; 36; 39; 71; 31:10 = Ps 38:10; Jeremiah 20:18; 31:12 = Jeremiah 22:8; 43:38; 31:13 = Jeremiah 10:10; 17:17 = Jeremiah 17:18
6. Ps 2, 16, 22, 31, 45, 69, 72, 89, 110, 116, 118.
9. Quoted in Gerhard Kittel, Die Psalmen.
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Beyond Social Security: Basic Steps Toward Retirement Planning

Having a good plan to assure a comfortable retirement income is obviously an important goal, yet it is one all too often left unexamined and unachieved. There are many possible reasons for this, but I suspect that mostly we are just uninformed about how to do it, and perhaps we are more than just a little anxious about financial and investment planning in general. And while it may be that the “musician’s temperament” isn’t particularly well-suited to tackle these kinds of issues, the glaring fact remains that if one doesn’t assume responsibility for retirement, no one else will.

Thanks to some excellent presentations at the NPM Regional Conventions this summer I have some good news for you. It isn’t that hard! Below I will outline some fairly simple steps that can be taken to establish your retirement goals.

Sources of Retirement Income

I read a somewhat startling figure in the paper the other day: One in five Americans is receiving some kind of Social Security benefit or related entitlement. What struck me about that was the future consequences of such a large number of recipients. With the number of wage earners declining, how long will the government be able to continue these benefits? Clearly, if one desires a “secure” retirement, some substantial personal measures must be taken.

Retirement income comes from three sources: (1) Social Security, (2) pensions, and (3) personal resources such as savings, investments, property, insurance, and the like. Most experts set the amount of retirement income necessary for an individual at between 70 and 80 per cent of pre-retirement income. This presumes that there are substantial expenses connected with employment that will no longer be necessary after retirement. (This may be wishful thinking.)

The key to successful retirement planning is to determine just where this income is going to come from.

The key to successful retirement planning, then, is to determine just where this income is going to come from. Let’s look at some possible sources.

Social Security. Of all the factors in this equation, this may be the easiest to determine (barring some future reduction by Congress!). Tables 1 and 2 give some idea of what you can expect from Social Security based on your current age and income. You can get a more specific answer based on your actual circumstances by calling the Social Security Administration at (800) 772-1213 and requesting Form SSA-7004. By filling out this form and returning it, you will receive a customized estimate of your future benefits.

Pensions. The DMMD Survey of Retirement Benefits and Wages which was reported on in a Professional Concerns column one year ago (see Pastoral Music 20:3 [February-March 1996] 59-60) makes it clear that many, many dioceses offer some form of pension plan to full-time (and many part-time) employees. The efficacy of these plans varies widely, however, from place to place, and very few generalizations can be drawn. Here are some helpful hints.

1. Go to your diocesan human resources officer (or equivalent) and request a copy of the pension plan.

2. If your plan is a defined benefit plan, you will easily be able to calculate your retirement benefit presuming that you stay employed with that diocese. (See last year’s article about the Benefits Survey for more information on portability; also see the Professional Concerns column in Pastoral Music 20:4 [April-May 1996] 39-40) for a description of defined benefit de-
3. If your plan is a defined contribution plan (403b), you have to do a little more work, but the payoff is potentially greater.
   a. Find out what per cent of your income is contributed by your employer to the plan (typically, around five per cent).
   b. Determine if you can make voluntary contributions to the plan, especially by payroll deductions, which means before taxes are taken out. If so, this will be your best opportunity to save money effectively for retirement.
   c. Find out if you have any flexibility in the plan in terms of different kinds of investment funds. Typically, you can choose from various mutual funds such as Growth, Income, Bonds, and the like. This gives you control of the amount of risk you’re willing to take, but this also leaves you with the responsibility for your investment decisions. Not surprisingly, you must educate yourself or get some professional help in order to make wise decisions in such matters.

If your employer does not provide you with a pension plan, by all means open an Individual Retirement Account (an IRA). There are restrictions on who can utilize this vehicle, however, including a restriction based on whether or not your spouse has a retirement plan available, and there are also income limits to consider. To explore this opportunity, make an appointment with your banker or other investment counselor. They will be able to help you determine your eligibility.

**Personal Resources/Income**

Any shortfall in your projected retirement income after factoring in Social Security and pension benefits must come from your own resources: savings, investments, property, and the like. The unfortunate result of not determining your Social Security and pension benefits is ignorance about how much you need to save in order to provide yourself with a reasonable retirement income. Without personal savings or other resources for retirement, the only remaining options are to keep working into old age, or to live within your much-reduced income limits. It is imperative, therefore, that you take the steps now to determine what combination of benefits and personal resources will adequately provide for your retirement income.

The first priority, after determining your benefits, is to look to pre-tax or tax-deferred opportunities. If your parish provides a 403b (or, less likely, a 401k) annuity for you, you may be able to make voluntary contributions to it using a pre-tax payroll deduction. The beauty of this kind of opportunity is that you do not pay taxes on the deducted contribution and the interest income generated from this investment is also tax-deferred. Not only do you get to invest the money normally paid in payroll taxes, but the interest on this savings is compounded over the years, resulting in even more net growth. Of course, taxes must be paid on any money withdrawn from the account during the retirement years, but by then it is assumed that lower tax brackets based on reduced income will apply. The net result is very favorable.

Similarly, tax deferred investments, while they are paid into after your income has been taxed, compound and expand tax-free. While not as good as pre-tax payroll deductions, there is still a substantial benefit to this type of invest-

**Worksheet for calculating future income needs**

1. How much annual income will you need after you retire? $_______
2. Where will the money come from?
   A. Social Security (Adjust figure for inflation using Chart A) $_______
   B. Employee provided benefits $_______
3. What is the current value of your personal retirement assets? $_______
4. What will the value of your personal assets be at retirement? (line 3 x factor in Chart B) $_______
5. How much annual income will your personal assets provide during retirement? (line 4 x the annual return you expect) $_______
6. What is your total annual income from these sources? (add lines 2A, 2B, and 5) $_______
7. What is your annual income shortfall? (line 1 minus line 6) $_______
8. How much must you save by retirement? (line 7 x factor in Chart C) $_______
9. How much do you need to save/invest each year to reach your retirement goal? (line 8 x factor in Chart D) $_______

**Table 2: Estimated Social Security Benefits**

<table>
<thead>
<tr>
<th>Your Age in 1996</th>
<th>$15,000</th>
<th>$24,000</th>
<th>$36,000</th>
<th>$48,000</th>
<th>$62,700+</th>
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<tbody>
<tr>
<td>65</td>
<td>622</td>
<td>845</td>
<td>1,100</td>
<td>1,179</td>
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<td>637</td>
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<tr>
<td>62</td>
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<td>850</td>
<td>1,110</td>
<td>1,197</td>
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<tr>
<td>61</td>
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<td>850</td>
<td>1,111</td>
<td>1,203</td>
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<td>604</td>
<td>821</td>
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<td>1,193</td>
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<tr>
<td>50</td>
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<td>809</td>
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<tr>
<td>45</td>
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<td>815</td>
<td>1,061</td>
<td>1,197</td>
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<td>40</td>
<td>587</td>
<td>802</td>
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<td>1,174</td>
<td>1,338</td>
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<tr>
<td>35</td>
<td>562</td>
<td>768</td>
<td>994</td>
<td>1,122</td>
<td>1,281</td>
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<tr>
<td>30</td>
<td>566</td>
<td>774</td>
<td>997</td>
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</tbody>
</table>

Pastoral Music • February-March 1997
A: Figuring Inflation

<table>
<thead>
<tr>
<th>Years to Retirement</th>
<th>Inflation Multiplier*</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1.05</td>
</tr>
<tr>
<td>3</td>
<td>1.16</td>
</tr>
<tr>
<td>5</td>
<td>1.28</td>
</tr>
<tr>
<td>10</td>
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</tr>
<tr>
<td>15</td>
<td>1.08</td>
</tr>
<tr>
<td>20</td>
<td>2.65</td>
</tr>
<tr>
<td>25</td>
<td>3.39</td>
</tr>
</tbody>
</table>

* Assumes an inflation rate of 5%

B: Future value

<table>
<thead>
<tr>
<th>Years to Retirement</th>
<th>Inflation Multiplier*</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1.08</td>
</tr>
<tr>
<td>3</td>
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<tr>
<td>5</td>
<td>1.47</td>
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<tr>
<td>10</td>
<td>1.16</td>
</tr>
<tr>
<td>15</td>
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<tr>
<td>20</td>
<td>4.66</td>
</tr>
<tr>
<td>25</td>
<td>6.85</td>
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</tbody>
</table>

* Assumes an annual return of 3% above the inflation rate. Actual return will depend on market conditions and the selected investments.

C: Savings to retirement

<table>
<thead>
<tr>
<th>Age at Retirement</th>
<th>Multiplier*</th>
</tr>
</thead>
<tbody>
<tr>
<td>55</td>
<td>9.58</td>
</tr>
<tr>
<td>57</td>
<td>9.30</td>
</tr>
<tr>
<td>59</td>
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<td>61</td>
<td>8.66</td>
</tr>
<tr>
<td>63</td>
<td>8.31</td>
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<tr>
<td>65</td>
<td>7.95</td>
</tr>
<tr>
<td>67</td>
<td>7.58</td>
</tr>
</tbody>
</table>

* Assumes that you will live your life expectancy. Also assumes a rate of return 3% above the annual inflation rate.

D: Yearly savings requirement

<table>
<thead>
<tr>
<th>Years to Retirement</th>
<th>Multiplier*</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1.00</td>
</tr>
<tr>
<td>3</td>
<td>0.31</td>
</tr>
<tr>
<td>5</td>
<td>0.17</td>
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<tr>
<td>10</td>
<td>0.07</td>
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<td>15</td>
<td>0.04</td>
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<tr>
<td>20</td>
<td>0.02</td>
</tr>
<tr>
<td>25</td>
<td>0.01</td>
</tr>
</tbody>
</table>

* Assumes an annual rate of return 3% above the annual inflation rate.

The procedure for calculating future income needs (see worksheet on previous page and charts A-D, above) was presented by Ms. Renee Allain-Stockton, an investment accountant with Arthur Anderson, Inc., as part of the 1996 NPM Regional Convention in Stamford, CT. Other background information was provided by Ms. Cindy S. Birley and Ms. Deborah K. Distler of William M. Mercer, Inc., of Denver. Any accurate information in this article is due to their counsel and advice. Any unclear or inaccurate statements are my own responsibility.

Where to Now, St. Peter?

At the top of the previous page you will find a step-by-step worksheet to help in determining your projected benefits and your savings investment requirements. Some of the steps are rather easy. Others will take persistence and will necessitate some personal education and, perhaps, some professional help. But the sooner you take these steps, the easier it will be for you to take appropriate actions to assure your retirement income viability. The sooner you get started, the less painful the steps will be. What are you waiting for? You can do it!

The past few years have been a time of great change in the way we think of retirement. The decision to retire is now more complex than ever before. It is not only a matter of when to retire, but also what to do with the money after retirement. The choice of investments is crucial to the success of your retirement plan. The sooner you start planning for your retirement, the better off you will be. The sooner you start saving, the less you will have to contribute each month.

The information in this article is intended to be general in nature and should not be relied upon as specific advice. You should consult with a financial advisor before making any investment decisions.

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Hymnal

RitualSong


As are all GIA hymnals, RitualSong is a striking publication. In their preface the editors state their intention: “to create a truly comprehensive hymnal, reflective of the growing trend in the Church today toward an eclectic approach to selecting music for liturgy.” They further state that RitualSong is an attempt to combine the “substance of Worship and Gather into one book.” Prospective buyers will likely ask how this hymnal differs from Gather Comprehensive, itself a book combining both the music of the new Gather as well as much organ-based music. The editors of Gather Comprehensive speak of a 70/30 mix, the first number referring to music of the type found in Gather itself. By contrast, the mix of music in RitualSong is around 50/50.

Both Gather Comprehensive and RitualSong share, not surprisingly, much of the same music. In terms of organization both begin with music for daily prayer and then feature a section on psalmody. RitualSong continues with the rites of the church (as does Worship III, though RitualSong provides different music for the rites). Both books then provide music for the eucharist and follow this with the bulk of their material: hymns and songs arranged according to the liturgical year, thematic usage, and the rites of the church. RitualSong has an appendix featuring the rites of Holy Week and the Triduum. As is usual with GIA service books, the appendices are extensive and well thought out.

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Photography by Richard Williams Photography.
entirely. Since this book does not contain the responsorial psalms for the threefold Sunday cycle, as does Worship III, the expanded psalm section provides choices suitable for the Roman Lectionary. In some cases there are five settings of a psalm to choose from. One very welcome feature, not found in the present Worship, is the inclusion of at least thirty-four complete psalms using the 1993 inclusive language version of the Grail Psalter, set to the Gelineau tones.

Settings for the "ordinary" of the Mass are extensive; there are seven complete settings, and a large body of miscellaneous service music. Such familiar settings as the "Community Mass" and the "Mass of Creation" are found here as well as a complete Latin setting, featuring for the most part the "Missa de Angelis." (This more unified setting may prove more useful than the Latin chants found in Worship.) Several Mass settings are based on Latin themes: "Missa Emmanuel" and "Corpus Christi Mass." One wonders if such thematic attempts at setting the ordinary (along with the "Land of Rest" setting in the service music section) will be widely used. I was disappointed that one of the Masses found in Worship III, the Hurd "New Plainsong" Mass, is not included here, except for the

Duck). As one author has noted, this collection contains inclusive hymns that respect both the scriptural text and contemporary sensitivities, and this is in contrast to a number of texts being published which are either infelicitous in construction or based too much on a particular ideological view.

There are other delights as well. With reference to inclusive language, one would judge that the authors have been sensitive to contemporary English in a moderate way (for example, the third person male pronoun is, at times, used of God). Another effort at comprehensiveness is the attempt to include songs in Spanish.

All in all, if a hymnal committee were making a choice between Gather Comprehensive and Ritual Song, in order to arrive at a solution, the committee members might find themselves imitating the apostles when they cast lots to elect Matthias to be an apostle. This is a worthy book, beautifully printed, pleasant to look at, and nice to hold. Considering the

This is a worthy book, beautifully printed, pleasant to look at, and nice to hold.

"Gloria." I have found Hurds setting to be one of the most successful English chant settings, especially for daily Mass without instruments. It is also a demonstration of vernacular chant that does not rely on Latin originals.

Of the hymns and songs, one finds music by contemporary composers such as Haugen, Haas, Joncas, Proulx, Berntier, and Bell, as well as by such established hymn tune writers as Ralph Vaughan Williams. Some of the composers mentioned also write their own texts. Several contemporary poets are found in this hymnal, such as Herman Stuempfle. (Note: His "Jesus Tempted in the Desert," No. 548, is a fine gospel hymn for the first Sunday of Lent). There is an increase in the items from the Canadian poet Sylvia Dunstan as well as from Ruth Duck over those provided in Gather Comprehensive (Note Dunstans "Christus Paradox," No. 699, as well as the gospel canticles No. 7 and 17, in metrical form, written by Ruth

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Choral

The New Church Anthem Book


This volume is a fine and worthy successor to the original Church Anthems Book, the venerable collection first published by Oxford in 1933. Lionel Dakers, the general editor, has capably chosen and assembled "one hundred anthems, old and new," representing solid and accessible choral literature from every major historical stylistic period. English composers dominate the collection, but every important European center is also represented. About one-third of the original titles (mainly the oratorio excerpts) have been replaced with the works of reputable and competent composers of our century such as Andrew Carter, William Mathias, and John Rutter. The tried and true favorites (for example Mozart's Ave verum corpus, Vaughan Williams's O How Amiable, or Victoria's Jesu dulcis memoria) remain.

The anthems feature both Latin and English texts with singing translations provided for those texts in Latin. Aside from modernized spelling and punctuation, the editor has chosen not to update or otherwise alter the originals. A majority of the texts are scripturally based and appear frequently in the Lectionary, making their use suitable throughout the liturgical year. The work contains a helpful liturgical index.

With the exception of seven titles which use three-or two-part choral forces, these anthems are scored for SATB choir. In terms of difficulty, most will range from the easy to intermediate level for a solid and well-balanced amateur ensemble. Careful and competent reductions are provided for the a cappella anthems and could be used as support in performance when necessary. The accompanied anthems will require a competent organist and a serviceable instrument with modest tonal resources for successful realization.

The collection is marked throughout by the careful scholarship that is the Oxford hallmark. Dakers shares editorial responsibilities with a host of distinguished colleagues including Peter le Huray, David Willcocks, and Christopher Deane. Non-original markings are indicated as such, and are kept simple and sensible in every case. The fine topography and layout make this a handsome addition to any basic library.

Rudy Marcozi

Assembly

Songs of Hope

St. Thomas More Group. OCP
Publications, 1995. Choral songbook No. 1006x, $7.95; stereo cassette, No. 1006y, $9.95; compact disc, No. 1006z, $15.95.

This collection celebrates the tenth anniversary of the work of the St. Thomas More Group and features works by past and present members as well as works by guest artists. The thirteen pieces are the work of ten different composers and so feature a wide range of styles and themes.

Pastoral Music • February-March 1997
It is regrettable that there is not more consistency in the quality of the writing or in the versatility of the collection as a whole; nevertheless, several songs are worth noting for a variety of reasons.

The hymn tunes in the collection, “From the Night of Ages Waking,” “We Have Gathered” and “We Praise You, O God” are all instances of powerful texts and solid hymn-tune writing. “From the Night of Ages Waking” is a setting of the Timothy Dudley-Smith text by James Walsh. Dudley-Smith’s images of light and darkness, alliteration, and incremental repetition are well-wedded to the melody and rhythm that Walsh has created to communicate the awe and wonder of the Easter mystery.

“We Have Gathered” by Stephen Dean is not only an example of a fine strophic hymn, but also is a provision for a liturgical moment for which few pieces of liturgical music have been, by design, composed: the song of praise after communion. The text highlights the communal nature of this song of thanksgiving, as well as the centrality of the table and the actions of eating and drinking. Although four-part writing and descants are included, the unison melody is perfectly capable of carrying the praise of the assembly.

“We Praise You, O God” by Peter Jones is a hymn tune setting of a fine adaptation of the text of the Te Deum. The energy and rhythmic vitality of the piano accompaniment support a rhythmic and dance-like tune which is best performed as quickly as is reasonably possible.

Bill Tamblyn’s “Jubilee Service” includes the setting of several pieces of service music inspired by African, West Indian, and Caribbean compositions. The “Kyrie” for cantor, choir, and assembly is written in the rich harmonies and fluid rhythms of the American spiritual genre. The “Sanctus,” set in the American gospel music style, possess a driving rhythm and a lyric quality which gather up the assembly in a lively expression of praise.

“Save Us, Lord Our God” by Christopher Walker is a versatile piece written for choir, cantor, congregation, brass ensemble, and timpani. While using all of the above components will create a large, festive sound, the rhythmic energy of the syncopated melody line sustains interest even with pared-down resources. Strong direction, however, is needed to hold the piece together.

The pieces written in the popular folk style are among the weakest in the collection. Such songs as “God of Compassion,” “Breaking Bread Litany,” and “There Is a Longing” are generally undistinguished, offering little in the way of melodic, harmonic, or rhythmic interest that might enable them over time to wear well.

Songs of Hope, then, is a mixed musical offering. Depending on the needs, interests, and resources of a particular worshipping community, the music in this collection may serve well the purpose of sung prayer.

Judith Kubicki, CSSP

Books

The Music and Dance of the World’s Religions


This thick, serious, scholarly work is number 54 in the Music Reference Col-

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lection published by Greenwood Press. Other titles in the series include Song Finder: A Title Index to 32,000 Popular Songs in Collections, 1854-1992; American Fuguing-Tunes, 1770-1820; and Brass Music of Black Composers: A Bibliography.

Mr. Rust is professor of music at Sonoma State University in California, where he has taught courses in world music for more than twenty-five years. For the past decade, he has been developing a course on the music and dance of the world’s religions, and this book is an outgrowth of his interest in that subject.

In his excellent preface, Mr. Rust states the thesis for this work: “Throughout human history, music and dance have been inseparable adjuncts to religious observance,” yet there are few studies on the interrelationship among religion, music, and dance. “Clearly,” he concludes, “the need exists for a comprehensive study of this compelling subject”—a need to which this volume is an appropriate response.

The bibliographical work is excellent. The preface explains that the majority of English language writing on religion and music is about Christianity, so there is more frequent mention of Christian resources than of those for other faiths. Still, the breadth of the work is staggering; Some sections are arranged on geographical grounds; others are arranged by religious tradition and ethnic origin. Individual entries range from a 1923 study on the use of human skulls and bones as musical instruments in Tibet to a study of the Ga funeral symbolism in Ghana. The sections on the Christian tradition(s) include both historical and modern studies and specific denominational entries. Nearly 80% of the entries are annotated in a clear, concise style. There are excellent author and subject indexes.

This substantial work may not be something that a parish might include in its library, but it may be a book that serious individual musicians might want; at the very least, we should be aware of the availability of such a work. Rust’s inclusion of many liturgical source books and articles makes this work even more valuable as a reference source.

A Joyful Heart

Martin Thornton. 76 pages, paperback. SPCK.

Martin Thornton was for many years the canon-chancellor of Truro Cathedral, a well-revered Anglican clergyman, and a noted writer of humorous and spiritual works. This last of his books falls into the latter category of his works: It is a powerful, well-written volume of Lenten meditations, a simple volume of powerful ideas set in a humorous context. It would make a good Lenten gift (even for yourself).

Canon Thornton’s style may best be compared to some of the works of C. S. Lewis and G. K. Chesterton. He has crafted a very English book, one that uses terms drawn from cricket and English football but, for me, such Anglicisms added to the wealth of his message. I give this work a five on my scale of seven.

Storytelling the Word


Pastoral Music • February-March 1997
William Bausch has written a most interesting and challenging work. His excellent introduction offers a well-written exposé of modern religious difficulties and the need for effective preaching. He is writing this book, he states, even though he is convinced that good preachers are "born, not made." Still, any preacher can be "made" better. His chosen vehicle of betterment for preachers is story telling.

Father Bausch describes the book this way: "This book is divided into two sections. Part 1 continues the tradition of St. Augustine who gave us the first Christian treatise on homiletics in his fourth book, On Christian Doctrine. This part consists of eight chapters exploring the dynamics of preaching which range from the make-up of the audience to the preparation of a story-homily." Part 2 contains forty-two homilies that illustrate the points made in Part 1.

I found the first part much more interesting and valuable than the second. The author presents in 100 pages eight principles for preaching which are basic, fundamental, and sensible. The second section—the homilies—did not appeal to me. That may be because homilies are, by nature, intended to be heard and so they are, at best, difficult to read when taken out of context and put into print. I found them rough going. I also found them unappealing because there were just too many stories, too much wrapping and too little substance.

Bausch admits that story telling is not the only way to preach, but there seems to be a sense in this book that it is a necessary part of contemporary homiletic style. There is scarcely a page of this book that does not include a story used to introduce a topic, illustrate a point, or conclude a section. I liked the introduction, the first section, and the basic points that the author made, but I must give the whole work a mixed review. There were just too many stories for me to absorb, and they got in the way of the message that Father Bausch was trying to deliver. I am convinced that one of the major difficulties facing the church today is the lack of effective preaching, but Storytelling the Word merits only a three on my seven-star scale.

W. Thomas Faucher

Celebration was commissioned by Our Sunday Visitor in the 1970s, and it was performed at the 1980 Regional Convention in Providence, RI (see Pastoral Music 4:6 [August-September 1980] 47-8). It has finally been recorded and released as a CD on the Telarc label. The performance was recorded at the Cathedral of Sts. Peter and Paul (National Cathedral) in Washington, DC, on June 12, 1995, and it features the Dave Brubeck Quartet and the Cathedral Choral Society Chorus and Orchestra (Russell Gloyd, conductor). Telarc catalogue No. 80430.

Reading the Gospels with the Church. Now that he has covered the Gospels as they are used in the major seasons of the liturgical year, in such volumes as An Adult Christ at Christmas and A Crucified Christ in Holy Week (five volumes published by The Liturgical Press), Father Raymond Brown, ss., has turned his attention to a more popular presentation of the Scripture readings for those great seasons in Reading the Gospels with the Church (96 pages, paperback, $7.95, St. Anthony Messenger Press). This work would be a useful aid to lectors and to members of the community who are looking for a reliable introduction to the readings of the liturgical cycle.

About Reviewers

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

Sr. Judith Marie Kubicki, cssr, a member of the Felician Sisters, is pursuing doctoral studies at The Catholic University of America, Washington, DC. She is frequently a clinician for workshops on the liturgy of the hours.

Mr. Rudy T. Marzocci is assistant professor of music theory at the Chicago Musical College of Roosevelt University; he also works as a musician for University Ministry at Loyola University, Chicago.

Rev. Frank C. Quinn, op., is professor of systematic and pastoral theology at Aquinas Institute, St. Louis, MO.

Publishers

GIA Publications, Inc., 7404 S. Mason Avenue, Chicago, IL 60638. 1 (800) GIA-1358.

Greenwood Press—see Greenwood Publishing Group.

Greenwood Publishing Group, 88 Post Road West, PO Box 5007, Westport, CT 06881-5007. (203) 226-3571.

OCP Publications, Inc., 5336 NE Hassalo, Portland, OR 97213. 1 (800) 548-8749.

Oxford University Press, Music Department, 200 Madison Avenue, New York, NY 10016. (212) 726-6000.

SPCK, London.

St. Anthony Messenger Press, 1615 Republic Street, Cincinnati, OH 45210. 1 (800) 488-0488.

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Miscellaneous


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Sunday Celebrations in the Absence of a Priest, Introduction #38.

Pastoral Music • February-March 1997
As so many other delegates did at some point during the 1995 Convention in Cincinnati, I met a group for brunch one day at the Convention hotel. At my table were Dr. Francis Dillon, director of the Hartford (CT) Chapter, and his wife Mary. I remember how proudly they talked about their daughter Sarah, telling me about her wonderful voice, her work in the opera chorus, and her ministry as a cantor. They said that she was living at that time in the Washington, DC, area, and they hoped that our paths would cross some day.

Almost a year later, I was asked by a colleague and friend Paul Skevington to play the organ for a wedding at his church while he was on vacation. I was delighted to find out that the cantor was to be Sarah Dillon. As I listened to her sing and watched her presence as a cantor to the ritual action, I understood why her parents were so proud. It has been a delight to get to know and to work with this new friend.

Another friend, John Miller, was appointed director of music ministries at St. Joseph Cathedral in Hartford, CT; he got the news just before the Stamford Convention. John was the former Chapter director for Pittsburgh, PA, and I was glad to be able to introduce him to some of the active members of the Hartford Chapter when we were together in Stamford.

These events have evoked in me some reflections about the process of networking. What would we do without NPM? Through our Association we meet so many wonderful people who share our vision of church, liturgy, and music. Our annual gatherings at the Conventions, Schools, and Institutes have created bonds among so many pastoral musicians, and the same sorts of connections develop at local Chapter meetings. Sometimes the places where we gather are too formal or austere to allow much in the way of networking and building personal relationships; other sites might be more congenial to these tasks. The Memphis Chapter, for instance, met in someone’s home, and the St. Petersburg Chapter held a picnic at the tennis club. The Dallas Chapter held deanery-level meetings this past fall, in order to have musicians gather and communicate with one another.

“NPM is about collegiality,” Father Virgil Funk proclaimed at the October gathering of the Boston Chapter at St. Camillus Parish in Arlington, MA. Led by Meyer Chambers, the Boston Chapter gained its permanent status after one year as a temporary Chapter. Boston has excellent leadership from its Archdiocesan Office for Worship as well as from its local chapter of the American Guild of Organists, but they recognized a need to affiliate with NPM as well. The enthusiastic attendance and participation of the members, as well as the support for an NPM Chapter offered by Cardinal Bernard Law, the Office for Worship, and the Archdiocesan Liturgical Commission indicated a recognition of the ongoing nature of the spirit of renewal. They are all to be congratulated for the fine work they are doing.

My own “home” diocese of Pittsburgh seems to be a source for the kind of national network that contacts made through NPM can develop. In 1979 I was one of the first lay persons in the United States to be appointed a diocesan music coordinator. When I relocated to the neighborhood of Washington, DC, John Romeri succeeded me in Pittsburgh, and John is now director of music ministries at St. Louis Cathedral in St. Louis, MO. John Miller followed John Romeri in the job and, as I mentioned above, John Miller is now working in Hartford, CT. Congratulations to Father James Cheponis, who has been appointed as the latest diocesan music coordinator for the Diocese of Pittsburgh. Jim’s appointment may recall for some pastoral musicians a historical precedent: Father Carlo Rossini served for many years as Pittsburgh’s diocesan music coordinator, and he published a lot of music; now we have another priest-composer in the job.

If you are not yet an active member of your local NPM Chapter, I urge you to get involved. If you do not yet have an NPM Chapter in your diocese, call your diocesan liturgy/music office, and see if there is any
Altoona-Johnstown, Pennsylvania

Stephen Petrunka was the featured presenter at a liturgical music workshop held at St. Rochus Church on November 22-23, 1996.

Rosalie Beatty
Chapter Director

Buffalo, New York

The Church Musicians Guild of Buffalo, founded fifty years ago, later became an NPM Chapter. On Sunday, November 17, we celebrated our fiftieth anniversary with a liturgy at St. Joseph Cathedral. Bishop Henry Mansell was the presider, and a jubilee choir of 130 singers was formed for the occasion. Rev. Virgil Funk, NPM President, was the speaker at the banquet.

David Neese
President

Camden, New Jersey

Our St. Cecilia celebration took place on her feast day, November 22, at St. Cecilia Church in Pennsauken. Father Anthony DiBarano was the presider. On the following day, Jeanne Cotter presented a concert at St. Andrew the Apostle Church, Gibbsboro.

Barbara Donalds
Chapter Director

Nancy Deacon
Chapter Director

Dallas, Texas

Musicians were invited to come by deaneries to the Pastoral Center in the cathedral for “Project Identity”—to share dinner and to network with one another. David Haas conducted a workshop on November 18.

Steve Williams
Chapter Director

Gary, Indiana

Our topic for Gathering ’96 (held October 6-11) was “Gathering Rite and Liturgy of the Word: How We Support the Rites Musically.” On October 26 the NPM Chapter and the Office of Worship co-sponsored an Advent-Christmas workshop. Bob Batastini was the guest conductor for our choral festival (November 16-17).

Sr. Evelyn Brokish, osv
Chapter Director

Halifax, Nova Scotia

Last September’s meeting featured a discussion of the NPM Cantor School held here in July, as well as further instruction in cantor techniques, specifically, preparation for cantoring and gesturing. The program, led by Olive Hennan, gave participants a choice between two sessions: “Sight Singing” and “Music for Advent from CBW III” (the third edition of our Canadian Catholic Book of Worship).

Nancy Mailman
Chapter Director

Hartford, Connecticut

GIA, Morning Star, World Library, and OCP were represented in the packets of new music reviewed at a choral reading session on Tuesday, October 22, at St. Helena Church.

Dr. Francis Dillon
Chapter Director

Indianapolis, Indiana

Charles Gardner and Scott Soper were the presenters, on September 20, for “Music in Our Initiation Rites.” On November 21 and 22, the Chapter presented Pastoral Music • February-March 1997
Song of Mark, a musical by Marty Haugen, at Little Flower Parish. Proceeds went to the Holy Family Shelter.

Tom McTamney
Chapter Director

Memphis, Tennessee

Members gathered on September 29 at Kathleen White’s home to discuss the topic “Planning for the Seasons.” “Music in the Order of Christian Funerals” was the focus of a presentation on November 17 at the Cathedral of the Immaculate Conception.

Jane Scharding-Smedley
Chapter Director

Pittsburgh, Pennsylvania

This past fall, we began our fifteenth year as a Chapter. We celebrated the anniversary in September at St. James, Sewickley, with a dinner and a performance by the “Fountain Square Fools.” Our October meetings, at Our Lady of Grace, Scott Township, and St. Joseph the Worker, New Castle, examined “Approachable and Practical Organ Repertoire.” In November, Patricia Morgan presented “How the Liturgical Renewal Affects the Function of the Music Ministries.”

Rev. James Chepponis
Chapter Director

Scranton, Pennsylvania

On Tuesday, September 24, Joan Turel offered a presentation on music and ritual for celebrations of confirmation, first communion, and funerals. On Tuesday, November 19, Mrs. Mary Johnston presented Pastoral Music • February-March 1997

St. Louis, Missouri

The Chapter held its annual banquet on September 16 at St. Anselm Parish, and the annual parish musicians’ retreat was held at the Mercy Center on Sunday, October 6. On October 28, we offered several small workshops on spirituality, planning liturgies with children, and techniques for improving your choir. Paul Salamunovich was the guest conductor on November 15, when we held our Musicians’ Convocation.

Sr. Virginia Marie Perkins, OSU
Chapter Director

St. Petersburg, Florida

At the Brandon Swim and Tennis Club, on October 20, we held our first (annual) NPM Family Picnic. On Sunday, November 17, Fr. John Trapp, director of the Office of Worship, gave us a presentation on the music documents. This program took place at St. James the Apostle Church.

Joanne Johnson
Chapter Director

Trenton, New Jersey

St. Mary Cathedral was the site, on Sunday, October 27, for the annual blessing of church musicians.

Rev. Sam Siriani
Chapter Director

Tulsa, Oklahoma

Bishop Edward J. Slattery presided at Expressions ’96, a tradition of enrichment for liturgical musicians, on August 24 at Holy Family Cathedral.

Charlene Hayes-Elaston
Chapter Director

Washington, DC

A presentation on music for the Advent season was the highlight of our gathering at Holy Redeemer Parish, College Park, MD, on September 29. On Saturday, November 16, we held a choral festival at St. Joseph Church, Landover, MD. More than one hundred singers from the Arlington (VA) and Washington Chapters gathered for a day of rehearsal and spiritual renewal. Richard Gibala was the guest conductor for the day, and the event ended with the evening parish liturgy, at which Rev. Michael King presided.

Joyce Kister
Chapter Director

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Pastoral Music • February-March 1997
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