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We return to the topic of the “Pastoral Organist” (see Pastoral Music 9:1 [October-November 1984]). Some time ago, I was attending a convention of liturgists in Chicago, and each evening we went to various downtown churches for evening prayer. The music was glorious. The singing was full-bodied and rich, an experience which we have all come to appreciate whenever enthusiastic worshipers gather. The acoustics in those buildings were an absolute delight. The repertoire was a wonderful combination of the familiar and the new—challenging the participants through musical sounds and texts. On one particular evening it became apparent to me that I was even more comfortable singing than I usually am. I let that awareness of added comfort slip out of my mind temporarily; but, because the meeting in Chicago took place during the early stages of NPM, I later took time to reflect on the experience. Why, I asked myself, was I more comfortable singing evening prayer on that night than on any of the other nights? My answer was that it was because the organist’s leading/accompaniment was perfect. It felt as if that organist somehow kept track of the assembly’s pulse. Every breath, every nuance, every dynamic of the assembly’s song was present in the organ playing as the organist led us sometimes, anticipated us sometimes, and, sometimes, followed us.

The moment sticks in my mind even now because we had some of the country’s best organists at that meeting. Besides playing for the assembly’s song, they also offered extraordinary solo performances before and after the celebrations. But none of the others reached the superior ability to accompany the assembly demonstrated by that one organist. The accompaniment did not call attention to itself, yet it was, simply, beautiful. The organist, I found out later, was Carol Doran.

This event was definitional for me because I experienced firsthand what a difference a gifted organist makes for congregational song. It was one thing to have heard that an organist can make a difference, it was quite another thing to actually experience it, and then to reflect on it. In the years since that gathering in Chicago, I have had a similar experience when John Ferguson has led a hymn festival at our NPM Conventions. As with Carol Doran’s playing, something “different” occurs when he leads an assembly. That “difference,” I think, is composed partly of skill at the organist’s craft and partly of “musical artistry.”

Graciously, these two giants who understand the relationship of the organ—and of the organist—to assembly song have agreed to try to do the impossible in this issue: to describe (on the technical skill level) what leads them to the “art” of musical accompaniment. And they are joined by Bob Batastini and Jim Kosnik in providing a challenge to every pastoral organist. Here is the challenge as it appears in this issue’s various articles:

- “Our primary responsibility is to lead the sung prayer of the assembly at liturgy.”
- “To lead, one must remain steadily just enough ahead of the assembly so as to maintain a balanced tension that only the organist feels.”
- “Congregational song is an ensemble activity, so the hymn registration should be an ensemble combination.”
- “Usually, no two adjacent stanzas are played with the same registrations.”
- “Practicing and preparing the music is a primary task of the person who leads congregational song.”
- “When a musician honors the assembly by demonstrating respect for their traditional ways, people sense a friend and not a boss.”
- “If we play well, they will sing.”

As we prepare for the summer months, this issue reminds us that skill development in music is a never-ending task. Sometimes we need to spend the time and energy to improve our own skills; sometimes we need to be challenged in our craft by experiencing other musicians in performance and leading/accompanying sung prayer; sometimes we simply need to gather with the NPM Circle of Friends. This year’s National Convention and the NPM Summer Programs are filled with opportunities to do all three. I look forward to seeing you where pastoral musicians gather.

VCF
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Form or Function?

I hesitate to cross swords with my friend Michael Joncas, but I have to say that I think his remarks about the Responsorial Psalm are somewhat misleading (“Preaching the Psalms,” Pastoral Music 20:6 [August-September 1996] 31-32). For many years I have heard some (but not all) American liturgists propounding Mike’s view that the adjective “responsorial” is to be understood as relating to the literary form of the Responsorial Psalm, rather than to its function. In Europe, many liturgists would take the view that this is quite the wrong way round. At the very least, it should be said that the term is the subject of ongoing debate among liturgists.

One viewpoint—the one put forward by Michael, and also presumed by most non-liturgists—is that the term “responsorial” properly refers to the structure of the text...as presented in the Lectionary for Mass, i.e., in a form similar to that of a responsory, with a response provided for the assembly to sing. Therefore the “gradual” is not a “meditation song” (though the General Introduction to the Lectionary for Mass [GILM, 2nd edition, #21 and 22] strongly implies that this is in fact precisely what it is), nor do its texts refer back only to the first reading. Rather it is a scriptural proclamation executed in song by a cantor or choir with [the rest of the] assembly joining in the proclamation, much as the other readings are scriptural proclamations executed (usually) in speech by a reader, with the [rest of the] assembly joining in the dialogues before and after their proclamation.

The other viewpoint, which I espouse, suggests that the purpose of this element in the liturgy of the word is responsorial, i.e., to respond to the first reading (a view supported, incidentally, by Music in Catholic Worship #63). In other words, the psalm is called “responsorial” not because it has a response but because it is a response. (Liturgists have now spent the better part of thirty years putting this idea over to many non-liturgists who ought to be aware of it but sadly are not—hence my disappointment at seeing Michael jetisoning it so publically.)

This argument is based on the fact that the presence of a response is precisely to facilitate the singing of a portion of the psalm by the people. If the psalm is not sung, it is logical that the response should accordingly be omitted, but the psalm will still be referred to as the “responsorial psalm” or psalm after the first reading. The same is true if the psalm is sung but the assembly do not sing the response (see GIRM #36 and GILM #20). Other arguments could be adduced; for example, the way these same two paragraphs set out different ways in which the responsorial psalm can be sung (one of which is indeed “responsorial,” but others of which are not). Another argument comes from the fact that, although the medieval Responsorial in the Sarum Rite was by no means always in the form of the Short Responsorial or responsorium breve as found in the Divine Office, its function was nevertheless normally to respond (as the name implies) to the preceding capitulum or reading. And no one would deny that the psalm is a scriptural proclamation, but it is certainly a very different sort of proclamation from the other Scripture readings in the liturgy of the word.

It seems to me that the primary question we need to ask ourselves is this: What is the “space” after the first reading for? The answer, quite clearly, is “to enable us to respond to/reflect on/meditate on the word of God which has been proclaimed, and to lead us onwards to the proclamation of the other readings and especially the Gospel reading,” but not to get through yet another set of words in a particular literary form just because they happen to be printed in a book.

One could even make a case for saying that it is not so important which reading the psalm is linked to, or, perhaps more accurately, which precise psalm is used, given the latitude allowed for pastoral reasons by both Sacramentary and Lectionary (GIRM #36, GILM #89, GIRM App #36) in choosing a seasonal psalm or response, or in choosing from a selection of psalms, e.g., in the commons, ritual Masses, Masses for various needs and occasions, etc., not to mention the [option to use] the Simple Gradual psalms, other vernacular settings of psalms, metrical paraphrases (i.e., hymns), and so on, none of which is necessarily connected to the Lectionary reading, but all of which need to be appropriate in tone and fitting in mood. To put it another way, it is not the exact form of words to be used that is crucial, but rather what the words are intended to achieve. Indeed, sometimes the most appropriate response to the first reading will be silence (cf. Directory for Masses with Children #46).

Perhaps I might also take the opportunity to mention a misunderstanding with regard to the other chant in the liturgy of the word: the Alleluia or Gospel acclamation. It is interesting to note that the essentially musical character of this acclamation has been clarified in the official legislation. Formerly the document specified that the acclamation “may be omitted if not sung” (GIRM #39 and GIRM App #36), and many people still quote this as the liturgical norm. It has, however, long been superseded by the second edition of the General Instruction of the Lectionary for Mass (GILM; 1980, Latin edition typica; English translation 1981), whose directives now state that the acclamation is a “rite or act standing by itself” and “must be sung” (GILM #23)—and therefore, presumably, even though this is not explicitly stated, must never be omitted. If this interpretation is correct, it conflicts somewhat with the provisions of GIRM #36 (options for chants between the readings on weekdays) and DMC #46.

Paul Inwood
Portsmouth, United Kingdom

Gadgets and Music Education

I am replying to Kathy Powell’s letter on “Gadgets and Music Education” [Pastoral Music 21:3 (February-March 1997) 5].

First, a clarification is needed as to which gadgets you speak of, but I assume that you mean sequencers and other MIDI [Musical Instrument Digital Interface] devices. If you are speaking of these devices, you are only seeing one side of things.

I have a master’s...in piano performance from Northwestern University,
have done much graduate work in organ and composition, am certified by the State of Illinois as a teacher, and am currently serving my parish as music director and a classroom music teacher. I use MIDI in our liturgies, but not by itself. It expands our musical horizons greatly, as I use much music in which a MIDI orchestra and the church pipe organ (played live) are played together, creating the illusion of organ and orchestra. I also use piano (live) with MIDI orchestra. Most MIDI equipment allows the performer to silence one or more tracks and play them on real instruments. MIDI was never intended to replace real instruments or live musicians and, when it is properly used, it adds a whole new dimension to them.

Second, from the standpoint of music education, I don’t think that electronic instruments foster laziness at all. To be a good synthesist one must know some things about how the real instruments, which the electronic sounds emulate, work. It wouldn’t be good to have the synthesizer do things which are impossible on real instruments. But adding electronic sounds and effects does much to broaden the scope of the musical picture.

Then, too, playing a simple track into a computer sequencer requires much discipline in following a metronome exactly. Things can be “quantized,” but why quantize if you can learn to play evenly? Students can also experience the joy of hearing several instruments together as they are adding tracks to those they have already played into the computer. This provides an excellent tool for teaching composition of ensemble pieces from the standpoint of scoring, and ideas played into a computer can be saved and evaluated later. Some sequencers allow the user to print out material in notation form, which can be read and played by real instruments as parts.

Third, working with a computer sequencer greatly enhances the student’s computer skills, as the student must know everything about the sequencing program in order to use it well.

Fourth, from a parent’s standpoint, electronic keyboards are a wonderful place to find out whether or not a child really wants to learn to play before investing in a piano. In our area there are many parents who cannot afford even a used piano, but who can afford about $90 for a Casio keyboard. The rhythm unit on this keyboard provides a “painless” metronome and a lot of fun for the student who can also take the keyboard to friends’ parties and share the music with others, adding to their fun.

I certainly can see where you are coming from in your fear of real instruments being replaced by MIDI, but I strongly doubt that it will ever happen, because to use MIDI well, one should know real instruments. There is no reason why both real instruments and MIDI cannot co-exist peacefully . . . even in liturgy . . .

Sally Daley, QM Chicago, Illinois

Gadgets and Music Education 2

I am responding to Kathy Powell’s letter, “Gadgets and Music Education,” in Pastoral Music’s February-March issue.

After receiving clarification from NPM that Kathy was referring chiefly to “hymn players” (which simply are pre-programmed electronic music devices, typically the size of a large book, that reproduce hymns using sampled organ sounds with the push of a few buttons), I totally agree with her that they should not be used in liturgical celebrations. That would be the same as playing pre-recorded tapes or CDs in liturgical celebrations. There are several inherent problems with [using] these devices, such as lack of tempo and transpositional controls; further, the source of a recording may be unknown, and any music programmed into these devices [without specific copyright permission] must be at least 53 years old, or . . . copyright violations would occur. This limitation would exclude the use of music copyrighted after 1944, unless it has been licensed for use in such recordings.

However, there is a larger issue here. It concerns those who use these devices and MIDI-equipped devices in ways similar to these hymn players. There is a fine but very real . . . boundary between the authentic use of sequencers (MIDI recording devices which record sound tracks) and their non-authentic use in liturgy.

There are primarily three ways in which a song or portions of it can be sequenced: (1) by playing a live keyboard, wind controller, etc., into a sequencer and reproducing that sound; (2) by using computer notation programs in which [an electronically created score] is downloaded to a sequencer for reproduction; or (3) by downloading MIDI files from electronic bulletin boards or the internet into a sequencer and then reproducing those files.

The first example is an authentic, expressive use of sequencing, which I use with my own Kurzweil K250 keyboard, and which I believe complies with the spirit of the DMMD’s resolution “On the Use of Pre-Recorded Music in the Liturgy.” My reason for saying this is that human action, emotion, feeling, sensitivity, and sensory elements go into playing the music with a musical instrument that is interfacing the sequencer. But, while the other two methods use human action and thinking, they do not actively use human emotions, feelings, sensitivities, and so on.

Additionally, anyone using a MIDI file not created by themselves should investigate how that MIDI file was created: Does it violate copyright rules?

Children who are fortunate enough to learn about these electronic devices and use music notation software programs should be instructed in the software’s phenomenal capabilities for musical composition/arrangement, [but] they should also learn that these are not replacements for human beings with authentic modes of expression, whether in secular or liturgical music.

Chris McGilton
Wendell, NC

Kathy Powell was indeed referring chiefly to what Chris McGilton calls “hymn players” and not to electronic keyboards or MIDI-equipped instruments. The 1991 DMMD statement, to which Mr. McGilton refers, said in part: “We . . . find no use for devices that provide pre-recorded organ or other instrumental accompaniments via a musical retrieval system (i.e., record player, tape player, compact disc player, etc.). In particular, we deplore the manufacture, advertising, and sale of devices designed explicitly to provide pre-recorded instrumental accompaniment for the singing of the assembly during liturgical services.”

We are grateful for the opportunity to clarify the focus of her letter, and to point out that NPM is not opposed to the use of MIDI and electronic instruments. In fact, the Association sponsors a group that works with MIDI and similar devices: MUSIC, the MIDI Users Support and Information Group. For more information on MUSIC, contact Nancy Chwalala at the NPM Western Office: NPMWEST@acol.com; phone: (503) 297-1212; fax: (503) 297-2412.
Refreshing and Thoughtful

Hooray for Day ["What’s Happening to Pastoral Music?" (Pastoral Music 21:3 [February-March 1997] 41-3)]! At last, a refreshing and thoughtful relief from the blatherings sifting down from the self-proclaimed gurus of “modern music liturgy.” Let all makers and shakers of NPM’s policy and opinion take heed of Dr. Day’s message. The pendulum swung too far is a pendulum out of touch. The nearly heretical ravings of some well-known, featured players in the NPM spectrum have no place in the true Catholic liturgist’s desire to serve our assembly and our God.

I have had occasion to hear James Hansen, Tom Conry, and others wallow in their favorite pastime of clergy bashing and ridicule the tradition of the Catholic Church as out-of-touch. At least in their case we can see our enemy, and . . . we can back away. Perhaps more sinister is the erosion of the true and original purpose of this wonderful organization we call NPM. That erosion shows up as intellectualism that dominates the pages of Pastoral Music. Intellect is a wonderful thing, but only when balanced with common sense and, in our case, leading the people of God along His path.

As one who belongs to the largest share of the worldwide Catholic community, i.e., the small town, small parish, traditional Church life, I fear NPM’s loss of contact with the true Catholic purpose in God’s plan. And, of course, the curse of the “modern art” fanatic is the awful word I just used, i.e., traditional . . . It’s true that we are somewhat staid and perhaps even a little stuffy by outward appearance. However, it is also true that here in the hinterland Christ’s most beloved . . . people show their love and devotion to Him in the beautiful and traditional way of the small community. It is also true that we have cantors, a flexible and hard-working music program, deep involvement in the social life of our community, a respected if not revered clergy, and musical liturgy ranging from chant to modern compositions.

If it is true that the leaders of “artistic modernism” see the “big picture” better than we do, then it is also true that they have forgotten the smaller picture, the one of individual devotion, honor, and the glory of God. The “average” Christian does not need to see the centuries-old tradition of . . . belief ridiculed as unimportant and ineffective. The true purpose of Vatican II, we believe, was to help each other and our beloved Church increase our knowledge of and respect for each other, enliven our faith, and help all the human family direct its steps toward God.

I have the greatest respect for the hard-working founders and leaders of NPM, and I salute the great strides they have made in refreshing our Catholic liturgy. Let us hope they all will read Dr. Thomas Day’s insightful caution about the direction we may have taken in our zestful pursuit of “modern” liturgy. The deluge of insipid, uninspired, mediocre music being produced by every Tom, Dick, or Harry who knows a minor chord from a mistake needs to be weeded out and not promoted. Let us be cautious that commercialism does not begin to power the engine that drives the NPM movement.

I realize, and I hope others like Dr. Day also realize, that [the style of] liturgy and music effective in a large metropolitan church with diverse cultures will not necessarily be suitable or even right for a small parish in the middle of Montana or any other place in the world. Let NPM be our leader in searching for liturgy to promote God’s work and forget the feverish pursuit of “change for change’s sake.”

At times one must be overwhelmed with the enormous talent that permeates NPM; at least I am, and I am also very grateful for the many sincere people who make it work. Let us hope that NPM will be tempered to serve the glorious work of Christ and our Church on earth. Can there be a more beautiful sound or sight than a true Catholic liturgy with only one purpose, and that is to serve and help each other.

The direction that Dr. Day points is a worthy one. Let all of NPM look that way.

Paul Krogman
Wapiti, WY

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: NPMSINC@aol.com. All communications are subject to editing for length.

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August 2 - 7 WITH OPEN HANDS 3 - An Intermediate/Advanced Keyboard Improv. Retreat

August 9 - 14 THE WRITER’S PATH - A Retreat for Composers (from novice to published; for lyricists, instrumental composers, liturgical and secular writers)

August 23 - 28 FULLY HUMAN, FULLY ALIVE! - A Creativity & Spirituality Retreat (take the time to reawaken and nurture your creative and spiritual self. All are welcome!)
Convention Update

NPM's Circle of Friends

For the past few years, the image of NPM as a “circle of friends” has identified an important truth about our Association. The NPM Mission Statement (see Pastoral Music 21:1 [October-November 1996] 45) identifies us as a “membership organization . . . devoted to serving the life and mission of the Church through fostering the art of musical liturgy . . .” How do we manage to do this? How do we hold onto joy and keep our spirit alive in the difficult work to which we are committed? We renew ourselves and our dedication in our Circle of Friends!

For more than twenty years, the National Association of Pastoral Musicians has gathered its members to learn and grow together, to make music with other musicians, clergy, and liturgists, and to be with all those who “love the sound of a singing congregation above all other sounds.” We have become, over the years, a Circle of Friends letting ourselves be renewed as we gather year after year, in city after city, singing and praying and encouraging each other to stay committed to serving the worship life of the Church in the United States and in other nations as well.

The NPM Circle of Friends will be gathering once more in Indianapolis, July 8-12. Come to “The Meeting Place” to see the faces, feel the spirits, and hear the voices of the people you have come to know, as well as those of the people you will be meeting for the first time. Their commitment to pastoral music is like your own, but the Circle will not be complete without you!

Music at the Convention: Intercultural, International

Here are some of the musical opportunities planned for our gathering in Pastoral Music • April-May 1997

Indianapolis in just three months. Make sure you send in your registration now, so you can feast your ears for a whole week on music that crosses linguistic, territorial, and temporal boundaries! This year, more than ever before, delegates to the NPM Convention will be able to learn from the experience of other cultures, other traditions, and other ages in a gathering that will be truly catholic as well as Catholic. Central to our whole gathering, of course, will be opportunities to join in sung prayer, beginning with morning prayer on three of our days together, and including, on some days, the chance to pray at midday and at evening, and to make eucharist using different forms of musical prayer.

Tuesday: Expo Day. Solas: A group of Irish composers, musicians, and singers will offer an experience of the best original Irish Church music, from haunting laments to music that will get you dancing, all linked by readings of Celtic prayers and poetry. Crossing Borders, Coming Home: Bob Hurd, Jaime Cortez, Dolores Martinez, and Fr. Rudy Vela, sm, will explore music that celebrates the “stranger” on pilgrimage. Paschal Vigil: Julie and Tim Smith will lead a paraliturgically with original music that invites us to rediscover the power of the Vigil.

Wednesday: MusOPs and Quartets. A “MusOP,” or “musical opportunity” is a presentation of a performance suitable for use in evangelization, liturgy, education, or social ministry. Wednesday morning’s “MusOPs” feature music appropriate for funeral liturgies and a sample choral rehearsal with young singers. Wednesday afternoon brings a session with Tom Booth on music for the Sunday liturgy, and an opportunity to join in evening prayer using music from the Abbey of Sylvanes, France. The four quartets on Wednesday evening will feature music by these composers and groups: Grayson Warren Brown; John Bell and the Iona Community, Scotland;
Alexander Peloquin
1919-1997

"If you don't believe that Christ is a real part of your life—and if you don't believe that it is Christ who improves your vision and lights the creative spark in you—then you'll be producing concerts, not liturgical music. Whether or not Christ is a part of it makes the difference between an aesthetic and a religious experience."

C. Alexander Peloquin, composer, cathedral organist, and director of music ministries, had a special relationship to the National Association of Pastoral Musicians. He served on our first Board of Directors; in fact, he dominated our first Board meeting, as only Alex Peloquin could! The year was 1976, and the day was November 19. NPM had just been formed and everyone on the Board had dreams of what was needed in the area of church music.

Alexander Peloquin was very much part of the Board's discussions about what NPM ought to be. But Alex was also interested in telling us that "a lot of religious music today is boring, and I don't think worship calls us to boredom." He then spoke, at length, about the importance of syncopation (one of his favorite themes) and jazz rhythms and how they showed up in various religious works. He went on to point out that the harmonies in his music were reminiscent of those used by George Gershwin, Aaron Copland, and Leonard Bernstein. The NPM Board did not meet again for another seventeen years!

"When I attend a service in which the music is good and the spoken word is bad, it's a concert. When the spoken word is good and the music is bad, it's a talk show."

Alexander Peloquin was born in Northbridge, Massachusetts, and began musical training on the piano when he was 8. He had a regular radio spot for piano performance at 11, gave an organ recital in his teens, and played piano with Leonard Bernstein. In World War II, he served as a bandmaster for the 314th Army Band, bringing the sounds of Gershwin to GIs in Italy, France, and Morocco. Starting in the 1950s Peloquin began a 13 year relationship with The Catholic Hour, first on NBC radio, then on CBS television. In the course of his life he composed more than 150 works.

At the National Liturgical Week in 1964 in St. Louis, Missouri, he directed his composition of the first Mass using an English text, while during that same week Clarence Rivers was introducing "God is Love" and the rest of his "American Mass Program." Alexander Peloquin was one of the few classically trained composers inspired by the reforms of the Second Vatican Council. The compositions by Peloquin that most lay people would probably recognize is the very successful "Gloria from Mass of the Bells" and the Lyric Liturgy.

After conducting the Papal Mass at Grant Park, Chicago, in 1979, Alexander Peloquin came across town to conduct a choir at the memorable closing ceremony of the Second NPM National Convention. After completing his beautiful version of "All the Ends of the Earth" and receiving a standing ovation which concluded the performance and the event, Alex, dressed in his trademark white suit, bowed to the audience several times, asked for quiet, and then suggested that "we should do it again in order to get the rhythm right." We did.

Alex was the Organist and Director of Music Ministries for the Cathedral of Ss. Peter and Paul in Providence (1960-1991), and he was responsible for the installation of the magnificent Casavant Frères organ in that cathedral. During this time, he was also affiliated with Boston College, teaching courses in choral conducting and composition, serving as composer-in-residence, and forming and maintaining the Peloquin Chorale, with his close friend Laetitia Blain serving as soloist on many occasions.

Alexander Peloquin received the NPM Pastoral Musician of the Year Award in 1989 and The NPM President's Citation in 1993 on the occasion of his retirement. But no award can give adequate honor to this man who spent his life in service of the renewal of the liturgical life of the Church through music. Alex now gives glory to God with the heavenly choir, and, we are certain, he already has them singing in perfect rhythm!

"Performance can be a prayer of sheer concentration and devotion and elevation of mind. In performance, you can contemplate God through beauty, the very best you have to offer. God after all is the supreme artist, and in performance you hope he is working through you."

J. Michael Thompson and the Schola Cantorum of St.-Peter-in-the-Loop, Chicago; Steven G. Warner with the University of Notre Dame Folk Choir and Joe Mattingly with the Newman Singers of Iowa.

**Thursday: MusOPs and More Quartets.** The MusOP on Thursday morning features a multicultural, interfaith body of songsters called the Umoja Imani Songsters of the Catholic Community of St. Matthias, Somerset, NJ. At the same time, delegates will have an opportunity to join in celebrating a votive Mass of the Holy Cross, using the chant of the *Novus Ordo Missae*. MusOPs on Thursday afternoon present bilingual music (Jaime Cortez) and a musical celebration of the Stations of the Cross. Thursday evening brings another set of quartets featuring David Haas, Leon Roberts, and members of the Roberts Revival . . . and friends; an international song festival with music from Australia, Great Britain, Spain, The Netherlands, the West Indies, and the Americas; the William Ferris Choralie with Notre Dame organist Craig Cramer; and Dr. James Kosnik and Rev. Ronald Brassard.

**Friday: MusOPs, Midday Prayer, Music Events, Mass.** Friday may be the most musically involving day of the whole Convention, for it is a time when we are invited to join in sung worship as an assembly of believers. In the middle of our day, we will have three opportunities to pray: the choral prayer that concludes the NPM Choir Festival under the direction of Oliver Douberly, praying by hearing as well as singing with the Liturgical Organists Consortium, and (an NPM tradition) Taizé Prayer. During Breakout Session E on Friday afternoon, we will have an opportunity to join in an Anglican celebration of the eucharist with Rev. Richard Fabian, using the pattern developed at St. Gregory Nyssen Episcopal Church, San Francisco. Later that afternoon there will be four “music events” (4:15-5:15) and it will be hard to choose among them! The NPM Children’s Choir Festival Concert will be directed by Lee Gwozd; Michael Connolly will lead “SongFest: A Vocal Celebration”; Paul Salamunovich will direct participants in the Choir Directors Institute in “a celebration of the choral voice”; and the Institute for Liturgical Dance and Drama will conclude with a presentation of “Dancing the Transformation.” The afternoon will conclude with evening prayer at 5:30, led by the participants in the Music and Liturgy Institute for Adolescents, and our celebration of the great Convention eucharist will start on Friday evening at 8:30.

**Saturday: Final MusOP and Closing.** The last MusOP of the Convention will feature Rory Cooney and Gary Daigle exploring music for conversion, initiation, and reconciliation. And the Convention will conclude with a reflection in poetry and song featuring Tom Conry and Rev. Daniel Berrigan, SJ.

**Repertoire Showcases**

Each full day of the Convention offers delegates several opportunities to explore the new repertoire available from publishers, as well as new ways to perform “old standards.” Three of these repertoire sessions will be **plenum showcases** for the three major Catholic publishers: World Library Publications (Wednesday, 1:00 PM); Oregon Catholic Press (Wednesday, 4:15 PM); and GIA Publications (Thursday, 1:00 PM).

Other publishers offering showcases include: **Wednesday morning, Breakout Session A**—Concordia Publishing House, Schuler Carillons (handbell repertoire), Oxford University Press, Parable Music, and American Catholic Press (American Catholic Hymnal); **Wednesday afternoon, Breakout Session B**—Unity Music Press/Lorenz, Kevin Mayhew/Cathedral Music/Mel Bay (organ), Augsburg Fortress, David Haas and the Emmaus Center, and Carolina Catholic Music; **Thursday morning, Breakout Session C**—MorningStar Music Publishers, Selah Publications, Cooperative Ministries, Malmark (handbells), International Liturgy Publications; **Thursday afternoon, Breakout Session D**—The Liturgical Press (chant), Hinshaw Publications, Resource Publications (bilingual resources), Joe Mattingly and the Newman Singers, and Alvorn Religious Art and Books (choral anthems); **Friday afternoon, Breakout Session E**—Hope Publishing (choral), Ash Music (a cappella), and more.

**Singers Needed for Closing**

Tom Conry is forming a choir of Convention delegates for the closing event in Indianapolis. Choir members will receive music so they can rehearse before coming to Indianapolis. To volunteer, send your name, address, daytime phone number, and vocal range (SATB) to Tom Conry. By postal service: 165 Western Avenue N. #503, St. Paul, MN 55102. By phone: (612) 222-5487. By fax: (612) 222-5390. By e-mail: conry002@te.unm.edu.

**Jammin’ in Indy**

Some of our members have asked about opportunities for jam sessions during the 1997 Convention. We are planning to have rooms available for evening jam sessions, but those rooms are not yet assigned. Plan to bring your instrument, but watch this space for further announcements!

**NPM Schools**

**Deadlines Approaching**

The first deadlines to register for the NPM early-summer Schools and Institutes are approaching fast. To register for the Cantor Express School at St. Leo College in Tampa, FL, you have to get your application in by April 30. Registration deadlines in May include the those for the NPM Chant School in Boston, MA (May 16) and the Ensemble School in Covington, KY (May 23).

**Schools Brochures**

All NPM members and subscribers have received the all-schools brochure, which lists all of our summer programs. If you would like to receive a detailed brochure about one or more of these summer Schools and Institutes, call the National Office today: (202) 723-5800; fax: (202) 723-2262; e-mail: NPM@npl.com.

**Members Update**

**Common Ground**

NPM is committed to exploring the implications for pastoral musicians of the late Cardinal Joseph Bernardin’s “Common Ground” project and its associated statement, “Called to Be Catholic.” A series of workshops at the National Convention, presented by Mary Beth Kunde-Anderson and Sheila McLaughlin of the Chicago Office for Divine Worship, will explore that document and draft a response. In preparation for the Convention, the June-July
A NOTE OF THANKS

To the National Association of Pastoral Musicians and the 1996 Regional Conventionees:

Thank you for your continued support!

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issue of Pastoral Music will explore, from a variety of viewpoints, the implications of the statement for pastoral musicians. “Called to Be Catholic,” prepared by the National Pastoral Life Center in New York, will be printed with the articles in the June-July issue. It is currently available on the Web at this location: http://www.archdiocese-chgo.org/common.html#called.

Meetings & Reports

Roman and Armenian Churches Agree...Finally

For fifteen hundred years, the Roman Catholic Church and the Armenian Apostolic Church have been divided by a theological dispute over the implications of the decree of the Council of Chalcedon that Jesus is fully human and fully divine. Armenians and other “mono-phyletic” churches have held that Christ had only a divine nature, but not a human one. Finally, after many years of dialogue, Pope John Paul II and Catholicos Karekin I signed an agreement last December in which both churches acknowledged that Jesus Christ has both a divine and a human nature “in a union which is real, perfect, without confusion.” Noting that past theological disputes were driven by “linguistic, cultural, and political factors,” the two church leaders committed their separate churches to a path of “full communion.” The two churches currently recognize one another’s priestly ministry and episcopacy, and they acknowledge the validity of each other’s sacraments, especially baptism and the eucharist.

According to its traditions, the Armenian Apostolic Church was founded by the apostles Jude and Bartholomew; in 301 C.E., Armenia became the first nation to embrace Christianity as the state religion. Like many of the churches of the Christian East, the Apostolic Armenian Church is in a “diapsora” situation, since its followers were driven from their homeland, first by the spread of Islam, and later by the spread of Communism. Recognizing this situation, Pope John Paul II and Catholicos Karekin I asked, in their joint declaration, that members of the churches recognize their “pastoral concern for the Armenian people,” especially those living in Nagorno-Karabakh in need of permanent peace.” (Nagorno-Karabakh is a mostly Armenian enclave within Azerbaijan; a devastating war for control of that enclave ended in 1994, but there has been no permanent resolution to the conflict.)

Free Guitars and Scholarships for Guitar Teachers

For the third year in a row, the Music Educators National Conference, the Guitar and Accessories Marketing Association, and the National Association of Music Merchants are working together to offer free $500 guitars and scholarships to summer guitar workshops to music educators with confirmed plans to start new guitar education programs in their schools. The 1997 Teaching Guitar Workshops, sponsored by these three organizations, offer five days of instruction and three graduate credits to seventy-five middle school and high school music teachers (twenty-five teachers at each of three sites). To be eligible, teachers must receive written commitments from their administration to begin a guitar program. For information and applications for the three Teaching Guitar Workshops, write: MENC/GAMA Workshops, 1806 Robert Fulton Drive, Reston, VA 20191. Applications must be postmarked by May 1. Information is also available on the Web at http://www.menc.org; or call MENC member services at (800) 828-0229.

The organizations are also sponsoring a workshop for continuing guitar teachers at Lake Geneva, Wisconsin, June 28-July 3. For information on “Guitar—Beyond the Basics” contact Ann Schmid at Music Workshops, 2851 Farwell, Milwaukee, WI 53211, or phone (800) 393-3655.

Youth Sing Praise

The National Shrine of Our Lady of the Snows in Belleville, IL, is the site for the fifteenth annual Youth Sing Praise program (June 21-29). Each summer, this program gives high school singers an opportunity to share their talents with other youth and to combine their musical development with a deepening of their spiritual life. At the end of the week, the participants present a major musical performance to more than 3,000 youth and adults. Participation is limited to 75 high school students. For additional information, call Paul Lindauer at (618) 397-6700, ext. 2256.

Summer Seminars in Mexico & Central America

The Center for Global Education at Augsburg College, Minneapolis, MN, is offering two unique learning opportunities this spring and summer. The first, sponsored by Simpson College and coordinated by the Center for Global Education, is “Voices of Central America: El Salvador and Nicaragua” (May 1-12). The second program, “Music Amidst the Struggle: Nourishment & Hope in Mexico” (July 30-August 7), will study the role of music in the struggle for justice and freedom and the ways in which music plays a part in sustaining cultural and faith traditions. The itinerary includes seven program days in Cuernavaca and Mexico City. For additional information, contact the Center for Global Education, Augsburg College, 2211 Riverside Avenue, Minneapolis, MN 55445. Phone: (800) 299-8889; e-mail: globaled@augsburg.edu; www: http://www.augsburg.edu/global.

Planning a Tour to Rome?

NPM has certified seven tour agencies for 1997. These agencies have agreed to abide by the NPM Code of Ethics. This Code provides assurance that your tour agency will abide by the guidelines established for agencies hosting Catholic choirs traveling to Catholic sacred shrines.

Call or write for a list:

NPM Certified Tour Agencies
225 Sheridan Street, NW
Washington, DC 20011-1492
Phone: (202) 723-5800
Fax: (202) 723-2262
E-Mail: NPMSING@aol.com
For Cantors

It's Time to Take the Training Wheels Off the Assembly's Prayer

BY KENNETH DANCHIK

Our understanding of the cantor's role has certainly evolved in the thirty years since Vatican II's restoration of this ministry. Most assemblies have become accustomed to responding to a cantor in sung responsorial prayer, as music has more and more been experienced as an intrinsic ritual element of the liturgy. Now it is time for cantors to assume their role as leaders of the assembly's song in a manner that respects the dialogic nature of the liturgy. Just as it is no longer necessary for a commentator to lead the assembly in its spoken responses by speaking loudly into a microphone to cue the response, so, too, it is no longer necessary for a 'song leader' to sing the assembly's sung responses.

Our assemblies now expect to respond in dialogue to the invitations of the presider, deacon, and cantor. Why, then, do so many cantors insist on usurping the role of the assembly by singing the assembly's parts of the responsorial psalm, Gospel acclamation, and other antiphonal music? Why do cantors continue to act as 'song leaders,' dominating the voice of the assembly by singing hymns and acclamations into a microphone?

In the years immediately after Vatican II, church musicians learned that they had to instruct the assembly to participate actively in liturgy. It may have been necessary in those early years of liturgical reform to have the cantor sing everything into the microphone in order to teach the assembly to assume its proper role. This is no longer necessary. After thirty years, our assemblies have "gotten it," and most active Catholics realize that their involvement in the liturgy requires at least some vocal response on their part—and, ideally, some "internal participation" as well.

The Voice of the Assembly Is Primary

A cantor who acts as a song leader, singing into a microphone everything that the whole congregation is supposed to sing, is someone who suggests by this behavior that the voice of the assembly is secondary to that of the amplified cantor; that is, the cantor comes across as a "soloist." This behavior leaves the assembly free to feel that they can simply listen to the soloist who is, after all, singing everything "for them." (Many cantors seem to act as if they had to take on the responsibilities of altar servers in an earlier time, when it was the duty of the servers to act on behalf of the congregation, and respond to the priest in the name of the whole assembly.) When cantors sing what the whole assembly is supposed to sing, then it is easy to assume that no congregational response or active musical participation is expected or even necessary. Liturgy becomes entertainment when the cantor ignores the liturgy's expectation that the assembly use its voice and declines dialogue with the congregation. It's no wonder that even healthy people have come to think that televised liturgies are an acceptable substitute for their physical presence in church. Televised liturgy requires no response from the watcher, much as the amplified and domineering cantor suggests that there is no need for any response from the assembly.

Even a cantor's gestures can hinder assembly participation. Although it may seem "inviting" for the cantor to gesture each time the assembly should enter the song, such constant invitation can prevent the assembly from becoming comfortable with its role in dialogic song. We've all been to Masses at which people seem afraid to sit after the opening prayer because they have learned to wait for Father to tell them that they "may be seated." Similarly, an assembly can fail to appreciate its proper role in sung worship because they have been trained to wait until the cantor has gestured them into responding. The cantor should not cue every entrance of the assembly, and should not gesture when the assembly is singing well. Gestures should be used only when necessary—mostly when teaching a new setting of the liturgical texts or a new hymn or song.

Gesture may be more than arm-waving. In certain settings, eye contact or a nod of the head may work as well. Further, it is rude to invite the assembly's response without looking at them. Whether they are gesturing for the assembly's response or not, cantors should always lead by modeling correct postures: holding the hymnal properly, facing the liturgical action, assuming the posture of the assembly, being a part of the worshipping assembly when not leading or singing those parts proper to a cantor.

Sources of Musical Leadership

Cantors should never (or only rarely) direct the assembly during worship. If the cantor is not to act as a song leader, and is not to offer visual cues too often, then where is an uncertain assembly to find the musical leadership that will give it some solid support? Two traditional

Mr. Kenneth Danchik is director of music and liturgy and principal organist for St. Albert the Great Parish, Pittsburgh, PA. He is also the diocesan organist and accompanies the diocesan choir.

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sources for musical leadership are the choir and the instrumentalist, especially if the instrument is an organ. A liturgy at which a choir is singing (and at which the cantor is assuming his or her proper role) does not require great amounts of arm waving from the cantor, nor does it require the cantor to sing refrains and hymns into the microphone. When the cantor acts as a soloist, with the choir providing back-up, the liturgy begins to look and sound like a popular stage performance: such ways of treating sung worship should, by now, be considered mortal sin! Cantors should be near a microphone only when they are engaging the assembly in musical dialogue or when a new hymn or acclamation warrants gentle leadership.

If the cantor is singing everything in order to make up for inadequate instrumental accompaniment, then the problem of appropriate accompaniment should be addressed directly. If the assembly cannot feel the musical beat from the accompaniment, it is the accompanist who needs direction. Tape the liturgy from somewhere in the middle of the assembly, then listen critically to the tape. Does the accompaniment support the singing assembly? Seek a liturgically and musically qualified “critic” if no one on the parish worship team has expertise making this judgment.

Is the accompaniment too soft or too loud? Does the accompaniment fit the mood of the particular music? “A Mighty Fortress” requires a firm, strong accompaniment in order to give the assembly the courage to begin singing on a high note. “Eye Has Not Seen” is a bit more introspective and requires a more subdued accompaniment.

Does the accompaniment give clues to the assembly as to when they are expected to sing (thereby placing less of the responsibility for cueing on the cantor)? Accompaniment for the assembly should be stronger and, perhaps, even a bit more complex than the accompaniment for the cantor. An organist may accompany the assembly with the principal chorus 8', 4', and 2', alternating with the cantor on flutes 8' and 4'. Pedals should be used for leading the assembly and may be eliminated for the cantor’s accompaniment. A pianist might play a bit louder and double the bass line for the assembly, and play softer for the cantor. One might simplify the accompaniment by eliminating the cantor’s vocal line. Directors of instrumental ensembles should practice creative orchestration. In ensembles, most of the instruments could play when accompanying the assembly, but then most should drop out, leaving only an instrument or two to accompany the cantor.

Accompanists should learn to adapt the accompaniment as needed, and not to treat the score as a sacred document, never to be questioned or changed. A good college course in hymn accompaniment, or private lessons with an accomplished organist, will help an accompanist to be creative in adapting to the particular needs of cantors and assemblies.

Why Do You Want to Do This?

When it comes time to recruit cantors, we should pose the question, “Why do you want to be a cantor?” If the answer is “Because I want to sing,” then the most important part of understanding this ministry is missing; the potential cantor is not yet ready to be a liturgical minister. If the answer, on the other hand, is “Because I want to help the assembly to take their rightful part in sung prayer,” then the singer is on the right track. If cantors understand their proper role, then they are ready to “let go” and not dominate all the sung parts. Cantors will then be ready to enable the assembly’s sung prayer. “Doing less” is more.

When auditioning cantors, the music director should place less emphasis on a beautiful solo voice and more on a proper attitude toward this ministry. Cantor training should include instruction in how to listen to the assembly and how and when to lead. A cantor should not assume that all liturgies and assemblies require the same leadership style.

Assemblies that are used to cantor domination of sung worship may have to make their transition to full assembly participation and limited cantor involvement gradually. They might begin by eliminating any visible (and audible) role for the cantor on very familiar hymns, then on the eucharistic acclamations. Proceed to removing the cantor from dominating very familiar Gospel acclamations, then limit cantors to singing the verses of the responsorial psalms, but not the assembly’s response. Clear instructions to the assembly in what sung worship is about and what the cantor's role is, along with appropriate preparation for this shift, are absolutely necessary.

As the “training wheels” are removed from the assembly’s musical prayer, the shape and spirit of the liturgy as a dialogue in spoken and sung prayer will begin to appear. The vitality and life-giving potential of the church’s liturgical life requires that our assemblies experience worship as an action that requires the participation of all present. Let’s take off the training wheels and let this happen!
The Pastoral Organist II
"I’ve Always Done It This Way"
Is No Longer Good Enough

BY ROBERT J. BATASTINI

You can be a relatively competent organist, with a good command of technique, a comprehensive understanding of registration, the general ability to play organ literature in a pleasant and engaging manner, and yet be lacking in some of the skills required by contemporary liturgical music. This happens if one fails to distinguish between the different functions of the organ in liturgy. The organ is used in four distinct ways, and each demands a different approach on the part of the player. These uses are divided into two categories: the organ as a solo instrument, and the organ used in conjunction with voices.

Solo Instrument

The first way that the organ is used, which stands alone in category one, is that of the organ used as a solo instrument. This is the area in which most experienced organists tend to be their best, because it is the function for which years of organ lessons best equip the player. It includes music played before the liturgy (commonly called preludes), after the liturgy (postludes), during the collection and presentation of the gifts, as wedding processions, and so on. When playing organ solos, it is certainly possible to play too loudly or too softly, to play pieces that don’t fit the “mood” of the moment, or to prolong unduly the liturgical moment with an instrumental piece which is too long. It is also possible gradually to whittle away the assembly’s musical aesthetic sense through frequent mindless “improvisation” which amounts to not much more than schmoozing through more or less pleasant chord progressions, or making up ersatz this or that, e.g., something sounding baroque, or something sounding modern (lots of dissonance). While one must certainly never underestimate the importance of the organ as a solo instrument, when the liturgy is over and the organ is turned off, it is rarely in this category that potential performance weaknesses have emerged.

Organ and Voices

More often, the organist’s inability to do the job well surfaces within the second category—the various uses of the organ in combination with voices. There are three general uses which involve the organ and voices in music making. Each requires a very different approach on the part of the player. Though the differences may seem subtle, the ability to manage them constitutes the essence of whether or not the organist is truly a competent contemporary pastoral musician. A one-technique-fits-all approach renders most attempts unsuccessful.

Consider this comparison from another musical discipline. A violinist approaches the instrument differently when soloing unaccompanied, soloing with accompanying, playing the second part in a string quartet, or playing first violin, fourth stand, in a symphony orchestra. While basic violin technique remains constant, the player’s concept of the musical event taking place varies with each circumstance cited. If the second violinist in a string quartet approaches the repertoire as though it were solo literature, the other three players will soon be looking for his or her replacement.

Similarly, the organ accompanying choir or cantor, the organ as the instrument leading congregational song, and the organ playing as part of an ensemble of musicians are three tasks, each requiring a different technique, and more importantly, a separate conceptual approach on the part of the organist. Each of these tasks and its attendant technique and separate conceptual approach is important, but top priority must be given to those times when the organist is leading congregational singing, because at these times the organist is simultaneously the accompanist, the leader of song, and the music director.

Mr. Robert J. Batastini is the director of music ministries at St. Joseph Church, Downers Grove, IL, senior editor for GIA Publications, Inc., Chicago, and a member of the NPM Council.

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Leading vs. Accompanying

I always know there is a problem when I hear an organist refer to part of the job description as accompanying hymns or accompanying congregational singing. To accompany is to defer to another's leadership. If I accompany the cantor or a solo trumpeter, I continually adjust, even though it be subtly, to all the nuances of the soloist's performance. If I accompany the choir, I follow the choir director's lead. But if I "accompany" the congregation, whose lead am I following? That of the song leader? When organ and assembly are joined in rendering a familiar hymn or song, there is no need whatever for a person stationed at a microphone to sing the people's song. Where this is done, it is usually support for an organist who is not performing the task well.

Organists do not accompany congregational singing; they lead it. They lead it the same way a brass band leads the marchers.

Organists do not accompany congregational singing; they lead it. They lead it the same way a brass band leads the marchers or a Top 40 band leads the dancers. About the only example of group singing I have seen lately, outside of church, is that of the guests at a wedding...
reception singing along with the hit tunes spun by a DJ. When the DJ plays the inevitable "Shout" everybody in the room sings along, and it is the recording that leads them.

A good band, or a recording, is a good leader of song or dance, because each is musically solid and predictable. Similarly, an organist must be musically solid: playing the right notes, in correct rhythm, at the proper singing tempo for the acoustical space, with good phrasing, and proper registration. And the organist must be predictable; i.e., the assembly knows exactly when to start and end and can enter into the musical event with total spontaneity. There is no hesitation, fluctuation, confrontation, or consternation. The organist is user friendly and the assembly sings along with ease.

Leading and accompanying are very different tasks. In a way the good accompanist must possess the same skill as that of our violinist in a string quartet. Both are playing an independent part, but both must form a good ensemble with the other players/singers. Sometimes we witness a choral performance in which the choir is obviously following the piano or organ, and the choir director’s motions are superfluous. While that may be more the fault of the conductor than of the accompanist, a good accompanist can almost force such a director to exercise musical leadership by following no matter what is done (or, perhaps, by not following until something is actually done!). Once the conductor realizes that everything truly depends on the act of conducting, this realization forces the conductor to exercise control over the whole ensemble.

To accompany your grandmother on a stroll through the park, you set your pace to hers and walk side-by-side. A good musical accompanist is able to fall in with the soloist or ensemble without pulling ahead or falling behind. On the other hand, leading might be compared to moving a stack of boxes with a two-wheel handtruck. One leans the stack back on its two wheels finding just the right balance point and then pushes forward with little effort. If you lean too far back, the weight of the boxes is too much to handle; lean too far forward, and the boxes will topple in that direction. The singing assembly, if left to its collective weight, will progressively drag the tempo down. The organist by maintaining just enough forward tension without racing ahead, enables the assembly to sing effortlessly with spontaneous predictability.

This is no easy task, because the organist always has the sense that the assembly drags behind. If the organist hesitates even a little to allow the assembly to “catch up,” the singers drag all the more (actually, they are in search of a leader). If the organist decides that the solution is to play everything in a fast tempo, this will certainly overcome the assembly’s ability to slow things down, but it will establish tempos at which no one can comfortably sing. To accompany, one stays with the forces being accompanied. To lead, one must remain steadily just enough ahead of the assembly so as to maintain a balanced tension that only the organist feels. (This balance, of course, varies with the unique acoustics of individual buildings.) When an organist does this well, it feels just right to the assembly!

Much of our contemporary liturgical music repertoire alternates between cantor and assembly. Here is where the organist’s skills are tested to the fullest. Within one musical item, such as a responsorial psalm, the organist alternately accompanies the cantor and leads the assembly. The cantor should feel accompanied; the assembly must feel as though it is being competently led. This takes more than a simple alternation between soft and loud registration.

Organ as Ensemble Instrument

The third skill which the contemporary organist must possess is that of adding the organ to the ensemble of piano, guitars, bass, flute, oboe, percussion, or other instruments. While this is potentially the easiest task of all those we’ve discussed, it is one that is relatively new to the church organist, for we just don’t think of the organ as part of an ensemble. It only becomes difficult for the player who has little or no ensemble experience. To be a good ensemble player, first reduce the registration to the level of the other instruments. It’s not time for the “king of instruments” to take center stage. Stops of 8’, 4’, and 2’ pitch (one of each) are usually enough. Use no pedals unless it is pre-determined that the organ is to provide the ensemble’s bass voice (a string bass or bass guitar in an ensemble with organ pedals creates low range mush). Think of yourself as playing continuo in a baroque orchestra. You would be playing a portative with no pedals and a mere three or four stops of 8’, 4’, and 2’ pitch. Because your instrument can sustain, while the piano gradually fades and the guitar has almost no sustain at all, you may want to tie repeated notes and chords while the other instruments strike and re-strike. Above all, resist the impulse to use the potential power within your grasp in order to take the lead. Should this be done, you would then become like the diva who constantly overpowers the rest of the soprano section.

The way we approach liturgical preparation and implementation is constantly evolving. We continuously enjoy the benefit of new insights, new approaches to composing music for the rites, deeper understanding of our roles as pastoral musicians, and we must strive to avoid falling into the trap of “I’ve always done it this way.” The rules of service playing that have been handed down from teacher to student for so many generations are probably inadequate for the requirements of today’s liturgy.
have been asked to share a few thoughts about leading and supporting congregational song from the organ. Writing this article has been a good exercise for me in that I had to rethink what I do when leading congregational song. Such leadership is the most challenging assignment any church organist faces. It requires great skill and creativity to provide the musical leadership requisite for healthy, vital congregational song. What follows are the basic premises which inform what I do.

The Organist Must Be Trustworthy

The assembly will not sing well and people will not feel invited into song, if they sense that they cannot trust their leader. We must be consistent in what we do, and playing the correct notes is just the beginning. Even more important than the right notes is the communication of a stable rhythmic pulse. Often this pulse is a larger unit of measure than is implied by the metric signature of the music. (In other words, most hymn tunes notated in 4/4 time—tunes like HYMN TO JOY, EASTER HYMN, or ADESTE FIDELES—are really felt in 2/2 time). Communicating the basic pulse and remaining relatively stable will go a long way toward building confident, energetic, congregational song.

It is important to be consistent about phrasing as well. As much as possible, breathe within the meter, within the pulse of the tune. I usually sing along (at least I mouth the words and let air flow over my vocal chords, even if I do not actually sing) which means that I need to breathe as does the assembly. When I breathe, I lift hands and feet. Another consistent space needs to be provided between stanzas of the hymn. Perhaps the best way to do this is to consider each stanza as a complete musical entity. End the stanza (a very slight relaxing of pulse at the end of each stanza is fine), hold the last chord an appropriate length, usually but not always what is written, and breathe in the tempo of the tune, then begin the next stanza.

Consistent playing, rhythmically stable, accurate playing will do much to energize the song of the assembly.

Most Hymns Are Played Legato Style

During the past thirty to forty years we have experienced a revolution in our understanding of organ playing. The term “performance practice” has become a part of the vocabulary of the organist. By this we mean an attempt to play specific styles of music in the way they would have been played by the composer or at the time of their composition. More than ever, organists have discovered that the printed page can neither tell the entire story nor reveal all one needs to know in order to play a given piece well and appropriately.

Such an understanding of performance is helpful in hymn playing as well. Hymns are vocal compositions and most are written as part-songs with parts for soprano, alto, tenor, and bass (for example, the typical hymn version of ADESTE FIDELES or EASTER HYMN). When they are played at the organ, however, the organist is in effect rendering an on-the-spot transcription: playing a vocal composition and transcribing it to a different musical medium, the organ. Thus the written notes may not work best if played as written at the organ.

The printed page cannot reveal all one needs to know in order to play a given piece well and appropriately.

Most hymn tunes work best played legato. This is especially so for the many tunes from the nineteenth and twentieth centuries. This is true even for tunes whose date of origin might suggest another style, based on current knowledge of performance practice. However, such tunes still work best played legato. This is because most congregations tend to sing in a legato, bel canto style. Too much disconnecting from the organ seems to make the sound too choppy, too bumpy, and to interrupt the forward flow of the musical line. Of course, there are exceptions to what I have just proposed, but for most hymn tunes, in a space with average acoustics (especially in less resonant rooms), a smooth legato style works best.

Watch Repeated Notes

A specific example of the need to think about tran-
scribing vocal, part-song music to the organ is the question of repeated notes. For example, look at the tune HYMN TO JOY. Most hymnals print this tune as a four voice part-song. In order for each voice to have enough pitches for all the text syllables, many repeated notes are a part of the texture. This is especially true in the bass part.

The bass is the voice that most clearly communicates rhythm. Earlier I mentioned that most tunes in 4/4 meter should be felt as 2/2 in order to communicate a strong, rhythmic pulse. If all the repeated quarter notes in the bass are played, this desirable feeling of 2/2 is difficult to achieve. Usually I tie the quarter note on the strong beat (1 and 3) to the repeated pitch on the weak pulse (2 and 4). Measures with four repeated quarter notes in the bass would be played as two half notes. Alto and tenor might be modified as well, but the soprano would be played as written.

This brief example makes my point that in many tunes, the organist cannot, even must not, play literally what is on the page. The organist must do an on-the-spot transcription, revising vocal music into organ music.

Registration in Hymn Playing

An extensive discussion of registration in hymn playing is beyond the scope of this brief article, but a few comments in the form of a three-point checklist may be helpful.

1. Congregational song is an ensemble activity, so the hymn registration should be an ensemble combination as well. Even the quietest registration should use divisions coupled together bringing small ensembles from each division (Great, Swell, and Positive) together in one ensemble sound.

2. Usually no two adjacent stanzas are played with the same registration (See below “Practice Alternation”).

3. Prepare at least three combinations of stops for your instrument, moving from more gentle to more powerful. The first combination is built upon 8’ flutes with a string stop if it blends well and 4’ sound (perhaps even a bit of 2’ if the 2’ is not too bright). The 4’ and 2’ pitches assist the assembly in hearing the melody. Since the assembly sings at 8’ pitch, it is important to have some sounds above their voices in order to be able to lead their singing. Some 16’ sound in the pedal should be a part of this first combination. It is the bass sounding below the singing pitch of the assembly that does the most to communicate the basic rhythmic pulse of the music.

The second combination adds some brilliance (additional 4’ and 2’ and perhaps even a mixture). Remember that at the organ, a crescendo is primarily an increase of brilliance through the addition of brighter stops. As you add these stops, be sure to save the brightest for last. As brilliance is increased, more 8’ tone needs to be added to provide body and, of course, additional 16’ pedal tone to support the ensemble.

The third combination would increase in brilliance and perhaps include mezzo forte chorus reeds (usually the Swell reeds including a 16’ reed, if not too heavy and dark) for excitement in the sound. In all hymn combinations, I tend to avoid the mutation stops.

In large organs, these three basic combinations could be expanded to provide four or five gradual, incremental increases of sound. The loudest combination is never full organ which is always reserved for those special hymn stanzas on feast days. In this context, it is important to observe that the organ can sometimes be too loud, although I think this is not as common as one might expect. In terms of decibel level, a good brass quintet is as loud or louder than the average-sized pipe organ. One of the reasons the organ often seems too loud is that its tone is unyielding. Other musicians have to work to keep the sound going through longer notes. At the organ the sound is steady state until the key is released. Another
reason the organ seems too loud is that some organists do not understand it and do not play it well. Sometimes the “too loud” complaint comes because of a lack of variety of levels of sound, not actual loudness. Here is another reason for introducing variety in registrations for each stanza of the hymn.

In experimenting with combinations and relative sound levels at your organ, it is good to remember that on a smaller organ the addition of a single stop can have as much impact as the addition of four or more stops on a large organ. Also be sure to listen to your registrations out in the church. Ask a friend to help by playing for you or by holding a chord while adding and subtracting stops that you specify. Before you ask for help you can do preliminary experiments by sticking a pencil in a key to hold it down, selecting a stop, or combination, and walking around the church. Note how the sound changes as you move about the room. Remember, what you hear at the organ console may be very different from what is heard by the assembly, and it is the assembly that matters.

Practice Alternation in Hymn Playing

By alternation, I mean that a scheme or plan is prepared for each hymn providing for changes in registration, harmony, or the forces singing each stanza. Examine the text to see if there is a logical flow from stanza to stanza that might suggest a registrational scheme (for example, perhaps a gradual crescendo from stanza to stanza). Consider if you should let the congregation sing a stanza alone, unaccompanied. While one can plan to do this in advance, one must always be sensitive to the moment. Are they singing well? Is there enough strong vocal leadership so that the absence of the organ will not cause the assembly to feel abandoned and give up singing? (By strong vocal leadership I do not mean the cantor singing into the microphone!) I usually “run and hide” on an unaccompanied stanza. In other words, I begin, hands alone, on a mezzo level sound, move to the Swell (quieter), then close the box, then drop out. In this way, the congregation is safely launched on a stanza before the support of the organ is removed.

Of course, from time to time, I play all four voices with my hands. The absence of the 16' bass line provides a welcome change in sound. I also encourage alternation between harmony and unison singing. If your assembly edition provides four-part settings for some hymns, encourage the assembly (via the choirs and perhaps by announcement before the liturgy begins) to sing selected stanzas in harmony. On other stanzas, when the assembly is singing in unison, the organist is free to revise the harmony as printed. There are many published examples of reharmonization or free accompaniments. I tend to think that the best ones are not too fancy or extreme. Rather they provide yet one more minor modification or departure from the norm. In this way, they are less likely to call attention to themselves. These subtle modifications, be they in registration or harmony, provide change which is not dramatic. Such modification maintains interest, prevents boredom, and mirrors the constant, subtle changing that is a part of all creation.

It is a wonderful privilege to enable the song of the assembly.

Another kind of alternation is to vary the forces singing. For example, men could sing a stanza, and women and children another. Sometimes the choir could sing a stanza. In all cases, instructions will need to be given in some way, and people will have to be encouraged to read along while others sing for them, allowing the sounds they hear to inform their reading and reflection on the significance of the text.

Sometimes it is good to have the choir sing the first stanza of a hymn, especially if it is a new or less familiar hymn. The singing of the choir provides an additional opportunity for the assembly to hear and learn the tune before singing it, another way to invite the assembly into song.

Very Satisfying

Hymn playing can be a very satisfying activity for the organist. Sometimes we lead with strong sounds, and sometimes we accompany, especially if the tune is known. Sometimes we let go and invite the assembly to sing unaccompanied, especially on texts and tunes familiar and beloved, strong or gentle. It is a wonderful privilege to enable the song of the assembly. There is nothing more rewarding for the church organist than to nurture that song and touch the lives of those we serve through the inspiration of text and tune sung corporately.

Resources

It is difficult to summarize a lifetime of practice and reflection upon the art of hymn playing in a few, brief paragraphs. For those who wish to learn more, the two resources listed below provide options for growth.


Offering musical leadership for the singing assembly is somewhat like dancing, but not like the solo dance of a performance. Nor is it like line dancing where the dancers cannot always see or enjoy one another’s faces and expressions. Rather it is like circle dancing where pleasure and performance are dependent and mutual. Everyone is affected by the laughter, pleasure, and encouragement of the others. The one who teaches the group and who leads by showing which steps come next must also be attentive to the possibility that the dancers are becoming confused or discouraged. Such is the task of the musician accompanying congregational song, for we are not likely to become weary as quickly as the dancers and our exhilaration is apt to be equal to or even exceed theirs.

Practicing and preparing the music is a primary task of the person who leads congregational song. Knowing the music well will increase the musician-leader’s enthusiasm. And hopefully, the practicing of the music will generate fresh ideas for musical introductions and interludes and will acquaint the musician with the demands of the instrument and the character of the worship space. Challenges both expected and unexpected will surface when practicing a work. Every challenge which is encountered in a practice session should be handled there. Does the musician know the music well enough to use an alternate harmonization on one of the hymn stanzas? As a music leader, try singing along and if you can’t sing and easily play the new harmonization at the same time it is very likely that you do not yet know the music well enough to play it while others sing.

Playing and Singing the “Same Language”

Leading congregational singing by organ sound alone involves maintaining close communication with the singers. Playing in the musical language or style of the assembly indicates the musician’s respect for the ways of “this group in this place.” What is their “normal” style? What is the range of styles that they consider valid? When a musician honors the assembly by demonstrating respect for their traditional ways, people sense a friend and not a boss—a colleague in the joyous task of offering up our fullest praise and prayer.

This is particularly critical as we encounter the present challenge of learning one another’s musical languages and playing those languages with respect. Several new hymnals include accompaniments for African-American songs, for example, which reflect the harmonies, textures, and rhythms of that community. When such songs are to be sung, organists who choose arrangements the people recognize as “their” music express respect for the congregation’s unique nature. In my experience, people

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Dr. James Kosnik at the organ in St. Asaph’s Episcopal Church, Bryn Mawr, PA, during an NPM Convention.
naturally respond to this respect with trust in the musician and reflect this trust by a willingness to join in the singing. People and assemblies differ one from another and music has within it the possibility of expressing such differences. One congregation may be fully accustomed to a “chorale prelude as an introduction to the hymn,” but to another group, the “chorale prelude” may simply be a “show-off distraction.”

This is not to say that the musician should never take the opportunity to introduce new ways and new approaches to music-making. But trust must be given and received and fresh approaches are often most effective after one knows a group well enough to judge what is likely to encourage an enthusiastic and pleasurable response. Generous and intentional verbal catechesis either during liturgy or outside of it can also open the way for new musical practices. Full understanding will help lead to renewed enthusiasm and pleasure in performance.

Competent in One’s Craft

The importance of competence in one’s own craft and an intimate knowledge of the music are what makes possible the critical act of paying careful attention to the singing even as one is accompanying it. When congregational singing begins to slow down, for example, organists are required instantaneously both to judge the cause and to plan for effective counteraction, and all the while to continue playing brilliantly.

Causes of lethargic singing could lie with the singers or the accompanist. If the organ introduction seems uncertain in tempo, in accuracy of notes played, or in appropriate registration, then people may feel unsupported and may enter hesitantly. It is difficult to intervene mid-stanza, but a brief interlude played between the second and third stanzas of a hymn, for example, could re-establish an invigorated tempo for the remainder of the hymn. Slowing also occurs when a legato keyboard technique predominates. Crisper articulation obviously will help here. Sometimes when the organ is not strong enough to be heard above the congregation, intentional use of measured absence of sound can be effective.

Not long ago I found myself sitting at the console of a pipe organ in which at least half of the pipes had been removed. The small chapel was filled to the brim by enthusiastic singers who already had sung two traditional hymns during that liturgy, responding well to the nearly inaudible sounds of which this severely restricted instrument was capable. A third hymn was looming just ahead, however, which was fairly well-known (TON-Y-BOTEL) but one which is often sung at a slow tempo because of the challenging triplets in the melody on beats one and three of every other measure.

After introducing the hymn by playing the melody in parallel octaves (in the two octaves above middle C in order to introduce the sounds of lightness and bounce), I continued to play the melody in the high range (so the singers could hear it above the sound of their own voices) and played a cluster of the loosest notes like a bass drum in a repeated two-measure pattern (1-3-123-). The most frightening part of that desperate strategy was wondering whether the congregation would think it was a joke. Apparently the solemnity of the liturgy informed their evaluation, for the outcome was positive. They followed the “fife and drum” and sang very well.

Soloing out the melody with a prominent sound, sometimes using syncopation (in chords in the left hand) on a secondary manual, is also an effective means of keeping the rhythm steady and adding vitality. This technique is particularly helpful on electronic instruments which offer limited differentiation of sound colors.

Maintaining the Vital Connection

Maintaining a vital connection between music-leader and singing assembly which holds people’s attention is far easier and more satisfying than trying to recapture it. Accompanying each stanza with appropriate dynamic, tone color, and texture will draw people’s attention to the text being sung and afford them as often as possible the satisfying experience of organ sound which enhances the meaning of the text they are singing.

If the ensemble begins to unravel or slow down, I believe the critical musical response is to request singers’ attention by means of the unexpected—an added descent, playing manuals only, or a sudden change to dramatically crisp articulation—rather than by trying to overpower the lethargy with increased sound. Only the most stubborn and self-centered singers usually refuse the offer of capable, good-natured leadership. A sonic show of willingness to “take the lead” is usually accepted in the act of paying more careful attention to the cues offered in the accompaniment—slowing when the organ’s “walking bass” walks slower, for example, and joining the “dance” when the added mixtures sing out the increasingly brisk tempo.

As a young organist risking first efforts to accompany congregational singing, I carried teenage social anxieties right along with me to the organ bench. “What if they won’t sing?” I worried. That fear was related to my age, the insecurity of my still developing keyboard skills, and my lack of experience in claiming a ministry of leadership. At the time, I was an uncertain player who never even thought of organists as leaders of the congregation’s act of sung prayer and praise.

The new name we use for ourselves, “pastoral musician,” calls us to new possibilities of creativity in which not only our musical skills but also our faith and our lives are summoned to strengthen our ministries. If we play well, they will sing. If we welcome them by extending the gracious hand of beauty in a manner which signals familiarity and security, they will sing. And if the authenticity of our leadership is demonstrated in the way our prayer is lived out in our lives, they will sing.
Creative Hymn Introductions . . .
and When to Use Them

BY JAMES W. KOSNIK

A great opportunity for growth and a demanding challenge to ability were provided Catholic organists at the time of Vatican II. We were asked to develop the necessary musical and liturgical skills to lead the assembly in our sung prayer at liturgy. All at once, Catholic organists had moved from their familiar role of accompanying the choral repertoire and various chants to a role which required the ability to play both effectively and artistically hymnody and additional service music to be sung by the congregation. This dramatic change in our musical responsibilities required not only a change in our liturgical music training but also in our ministerial attitude. There was now a need to serve our congregations by fostering their ability to sing together with confidence and security. Our primary responsibility is now to lead the sung prayer of the assembly at liturgy. This new privilege continues to require the development of many musical skills; most certainly among them are a strong sense of rhythm and phrasing and an ability to master the art of organ registration. Catholic organists can learn a great deal from our Protestant colleagues who have refined these skills over a much longer period of time.

Many Kinds of Introductions

Here are some suggestions for various methods of hymn introductions in addition to simply playing the hymn through before the congregation sings it:

1. The easiest method is delayed or “staggered” entrances for traditional four-part organ arrangements; begin the first phrase of the hymn introduction by playing just the soprano voice, then add the alto voice for the second phrase, followed by the tenor voice for the third phrase and conclude the hymn introduction by bringing in the base line with the pedals. A variant of this method is either to change manuals or add registrations.

   All at once, Catholic organists had moved from their familiar role of accompanying the choral repertoire to a role which required the ability to play music to be sung by the congregation.

2. The next suggested method of hymn introduction is to play the soprano voice alone in the right hand on a separate manual with a bright registration such as solo trumpet stop. The left hand plays the alto and tenor voices on a different manual with perhaps an 8’ Principal, or 8’- and 4’ flutes. The practice of soloing-out the melody helps your congregation when they are singing an unfamiliar or difficult hymn. I frequently use this method for the entire introduction as well as for the first two verses, if the congregation sounds tentative. When your congregation is really struggling with a new hymn, consider eliminating the accompaniment entirely and play the melody in octaves until they are singing with security and confidence before adding the harmonization.

3. The third method is to introduce the hymn as a bacinium; that is, a two-voice treatment of the hymn introduction with the melody in either hand, while a free

Example 1: Lauda Anima  Introduction by James Kosnik

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counterpoint is either improvised or composed for the secondary voice: see example 1 on page 25.

4. The final suggestion is the most challenging: This method involves a hymn introduction in a “free” style which could be either improvised or written-out. I strongly suggest that this treatment only be used with familiar hymns; otherwise, the congregation tends to get confused and therefore becomes slightly discouraged from singing. See example 2 (page 27) for my own “free” introduction on Vaughn Williams’s tune SINE NOMINE (“For All the Saints”). Notice that I have written an opening harmonic and rhythmic fanfare above a pedal point which should be played in the tempo of the hymn. This is followed in measure two by a melodic fragment taken from SINE NOMINE which is played on a separate manual with a powerful registration such as a solo trumpet.

Many Resources

Many publishers provide fine collections of hymn introductions. For example, the published compositions by John Ferguson which may be used as hymn introductions are highly recommended. Ferguson’s Hymn Harmonizations, published by Ludwig, is in five sets; each of his arrangements includes both a hymn introduction and a free harmonization. In addition, Ferguson’s Three for Five, published by Hope (catalogue #1515) contains preludes which could be used as a hymn introduction.

I also recommend the Concordia Hymn Prelude Series, edited by Herbert Gotsch and Richard Hilbert, which contains an intonation and prelude for many traditional hymns. Two additional recommended sources also from Concordia are Twenty Hymn Introductions by Kevin Sadowski (three volumes) and Twenty-Four Hymn Introductions by Jan Bender (five volumes). Finally, I recommend Hymn Intonations by David Herman, published by GIA. Herman’s setting of LASST UNS ERFREUEN (“Ye Watchers and Ye Holy Ones”) is one example from this collection.

As editor of Laudate I, II, and III (volume IV will soon be available), I have tried to include settings which also could serve as hymn introductions. For example, Charles Callahan’s “Voluntary on This is the Feast” from Laudate III also could be used as a hymn introduction in addition to its use as an organ prelude.

In conclusion, playing creative hymn introductions is a practice to be used judiciously. Organists must guard against the desire to sound clever or to show off their talent and skill, no matter how firmly grounded that talent and skill may be. The congregation should feel very secure with a particular hymn before the organist begins to play an extravagant introduction. Remember, we are called upon to serve and minister to our congregations at all times. Let that be our highest goal.

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What Should the Organist Hear? Recommendations from an Acoustician

BY DENNIS FLEISHER

A certain Mr. Caruso was introduced to the church music community by Dr. Thomas Day in 1990,1 and since that time his image has haunted pastoral musicians. Using the recognizable name of the great Italian tenor to evoke everyone’s caricature of a self-important opera star, Thomas Day gave us a rich and disquieting Impression of the overbearing, egocentric cantor who intimidates and overpowers, rather than inspires and uplifts, the assembly. While some may find Day’s description an amusing exaggeration, most of us have encountered someone or the other very much like him in music ministries, sometimes even in our own music ministry.

The now-infamous Mr. Caruso serves as a powerful and compelling reminder of things pastoral musicians should avoid. But, as apt and intimidating a reminder as Mr. Caruso may be, he is not really new as an image on the pastoral music scene, for he does have a precursor: the loud, overbearing, overly virtuosic organist. Church organists have, for years, lived with the stereotype of the nameless heavy-handed, heavy-footed organist, and while the image of the overplaying organist is no more real than Mr. Caruso, the over-singing cantor, both images offer lessons and cautions that might benefit church organists and other pastoral musicians.

The Catholic church organist has several important duties to fulfill involving musical, liturgical, and pastoral concerns. These duties fall, generally, into three major categories:

1. Performance of extra-liturgical music (preludes, postludes, and the like) in which music, the art form, is used as an artistic expression that “adds a wonderful splendor to the Church’s ceremonies and powerfully lifts up the spirit to God and to higher things.”

2. Accompaniment of the assembly in hymns and sung responses.

While all three duties are important in modern Catholic liturgy, this article will focus on what is, arguably, the most important of the three: the organist’s interaction with and support of the assembly. The organist must, as should all those in the music ministry, actively acknowledge and foster the full participation of the assembly of believers in the musical elements of liturgy.

Supporting the Assembly

The organist’s role in “supporting” the assembly is often mentioned in musical and liturgical circles but rarely defined. For this discussion, we will presume that it involves the use of music and the way it is rendered to lead and encourage the assembly in the musical parts of the worship celebration. In supporting the assembly, the organist has three primary musical devices to draw upon: dynamics, tempo, and timbre. Let’s look at each of these musical resources as used in supporting the assembly and see if they lead to some underlying principles to guide the church organist.

The effective use of dynamics (from pianissimo to fortissimo) in supporting the assembly calls for the organist to play loudly enough to encourage the assembly to sing but not so loudly that the assembly feels overpowered and intimidated. This basic precept may seem self-evident, but there are some fine points worth exploring. One is that the assembly is made up primarily of amateur singers. If individual members of the assembly (these amateur and, often, reluctant singers) sense that their voices are exposed, they are likely to hold back. So, the organ must be loud enough to prevent members of the assembly from feeling alone and exposed. This is perhaps the most commonly understood meaning of “supporting the assembly.”

Another musical device under the organist’s control is tempo. Tempo is critical not only in supporting but especially in leading the assembly, for a large body of singers can easily drag a hymn to a dirge-like pace. Tempos must, of course, be appropriate for the musical style and text, and the organist must show good musical judgment and consistency in tempos. Correct tempos are

Dr. Dennis Fleisher is a native of Rochester, NY, who has performed professionally (trumpet) in New York City and Rochester as an orchestral and liturgical musician. He has worked as an acoustics consultant and liturgical music planner since 1981 and has his own acoustics consulting firm, MuSonics, in Golden, CO.
especially important for short sung responses, since there is so little time to correct or adjust an unsuitable tempo in a four-bar alleluia. In longer forms, such as a hymn, it is important for the organist to provide deliberate but benevolent leadership, setting and maintaining tempos to prevent the strong tendency to drag.

A third and more subtle musical device is timbre or tone quality. The organ has a greater range of tonal colors than any other conventional musical instrument, and a discussion of the use of the organ's rich tonal resources is too extensive and technical to present here. Still, the use of the organ's tonal range can be a factor in working with the collective voice of the assembly, and some care must be taken with the use of certain tonal resources. For example, a stridently brilliant tone can be more oppressive to the assembly than a merely loud sound, while very mellow sounds may lack the necessary definition and clarity to communicate tempos to the assembly. Tonal colors can evolve and be developed throughout the verses of a hymn, first, to get the assembly started and, later, to take it to greater musical and spiritual heights by gracefully introducing more exciting and uplifting tonal variations. Again, there are many more refinements, but these few simple examples convey the fundamental principles.

It must certainly be clear to the organist, as it must also be to any musician, that for effective use of dynamics, tempo, and timbre, as described above, the organist must be able to hear, clearly and accurately, the sound of the organ. To most musicians, this may seem an obvious requirement, but it is important to note that, for the organist, hearing the sound of the instrument is not nearly as simple as it is for those playing most other instruments. To examine this problem, we will again summon the image of Mr. Caruso, for the organist and Mr. Caruso face many of the same basic conditions and problems in hearing the sound they produce.

Problems Facing the Church Organist

In reviewing Thomas Day’s description of the Caruso phenomenon, we will find many similarities to the situation of contemporary church organists. The personality and inappropriate priorities of Mr. Caruso are, perhaps, his most memorable and notorious attributes. However, a key factor in the negative impact of the Caruso syndrome is attributed to the sound reinforcement system and the specific problems that this relatively new technology brings to sound in the church.

In looking at sound systems and organs, we will find several obvious parallels. Both the sound system and the organ (pipe or electronic) are subject to the following inherent problematic characteristics:

- The potential for monumental and overpowering loudness.
- The potential for a great distance between the sound producer (the organist or sound-reinforced cantor) and the sound source (the organ pipes/speakers, or sound system speakers).
- The potential to place the sound producer (the organist or cantor) in a location where it is difficult or impossible to hear, clearly and accurately, the sounds being produced (emitted by the organ pipes/speakers, or sound system speakers).
- The potential to place the sound producer (again, the organist or cantor) in a location where it is difficult or virtually impossible to hear the assembly.

These similarities are striking and illuminating, but for the organist they involve distinct problems. Considering the physical nature of an organ (both pipe and electronic), compared to any other form of human musical production, one can begin to appreciate the organist's unique hearing conditions (and attendant problems). This is primarily because of the great size and, often, necessarily broad distribution (or remoteness) of the sound producing components—the pipes or loudspeakers. Think of any other conventional musical instrument (violin, guitar, trumpet, piano, the human voice), and compare how close the musician's ears are to the sound source in virtually all cases.

We have revealed a fairly difficult but, in retrospect, a fairly obvious situation: the difficulty that organists may have in hearing the organ. However, this is only one aspect of the organist's hearing needs. The church organist must also be able to hear the other music ministers and, more importantly in light of modern liturgical priorities, to hear the assembly. Moreover, in addition to simply hearing these three important sounds (organ, other music ministers, and assembly), the organist must be able to hear the relative balance of these sounds. More crucially, however, the organist must be able to hear this balance in a way that accurately represents the balance heard by the assembly. Confronted with this difficult (some might say impossible) situation, the organist must seek all means to achieve the necessary hearing conditions that will foster the support of the assembly.

What Should the Organist Hear?

In seeking to provide suitable hearing conditions for a church organist, we have a seemingly simple but deceptively complex problem. These hearing conditions should allow the organist to hear all the musical elements of the worship service (organ, music ministers, and assembly) and to hear them in a balanced, well-blended mixture. But there are several factors to suggest that this is a substantial challenge. First, there is the organ itself,
which usually places the organist in a location where accurate hearing is not possible. Second, there is the great variety and distribution of the other sounds that the organist needs to hear: the rest of the music ministry and the assembly. In this regard, we are imposing unique restrictions on the organist that are unlike anything found in any other music setting.

Not only the planners and ministers... are active in the Liturgy. The entire congregation is an active component. There is no audience, no passive element in the liturgical celebration. This fact alone distinguishes it from most other public assemblies.

Another complicating factor is that from church to church, even from Mass to Mass, there is typically a tremendous variation in the size and loudness of the music ministry and assembly. So, there is no fixed loudness level for two of the major elements that the organist needs to hear and with which the organist is trying to blend.

Finally, we have the priorities of the worship experience and liturgy itself. Music is an important and treasured element of Catholic worship, but it is only one among many other needs to be served in the liturgical space, and there are only so many concessions that can be made to these musical elements.

Given these factors, priorities, and limitations, we may have to accept that perfect or ideal hearing conditions for the organist are probably unattainable. We must, nonetheless, endeavor to provide the best hearing conditions possible. To do this, it will be helpful to understand some basic acoustical factors and use these to our advantage.

First, the organ has immense acoustical power: it can easily produce 1,000 times more power than the average singing voice or a typical 30-voice choir. But, it is well known that the apparent loudness of a sound decreases as one moves farther from the sound source; conversely, it increases as one moves closer. We can use these facts to provide the organist with a more balanced mixture of sounds by locating the organ console closer to the musicians and assembly and farther from the organ pipes/speakers. This is one reason for locating organ pipes/speakers at a fairly high elevation.

Second, sightlines are often indicative of hearing conditions. (Because of this, acousticians often use the terms "sound lines" and "sightlines" interchangeably.) If the organist can clearly see the choir and assembly, it is more likely that he or she will also hear them. This may seem obvious, but there is an interesting variation of this concept that often occurs in the worship setting. In many

Shrine of Our Lady of Guadalupe, Mexico City

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churches, the organ console is placed so that the organist has his back to the musicians or assembly. In such cases it is common for the organist to use a rear-view mirror to see the choir, assembly, presider, and other ministers. But, even in this configuration, the organist’s ears are in direct line-of-sight of these sources, and, therefore, hearing is not really a problem.8

This sightline concept can be extended to reveal some interesting considerations. As explained above, an organist can clearly hear the assembly (even if it is behind him) as long as the organist is in the assembly’s view. However, an organist who is behind the assembly (i.e., not in the assembly’s view), will probably not hear the assembly as well. This is because the human voice is very directional—from the mouth, most sound is projected forward.9 So, from a location behind the assembly, the organist is at a clear aural disadvantage. This suggests that, in some regards, the traditional organ/choir loft may not provide good hearing conditions for the organist (or the choir). Of special interest here are two liturgical concerns. The first is the instruction to place the music ministry on the main seating level of the church—not in a loft or gallery—so that the musicians are a part of the assembly:

Benches and chairs for the seating of those engaged in the ministry of music . . . should be so constructed and arranged . . . that they are clearly part of the assembly.10

The second is the instruction to locate the music ministry in a position where the ministers of music can face the assembly:

The ministers of music should be able to sing and play facing the rest of the assembly in order to elicit the participation of the community without distracting from the central action of the liturgy.11

In many parishes the visibility of musicians is a difficult and contentious issue. But, in exploring the documents even further, we find the recommendation that the organist and the organ should be located with the music ministry.12 This suggests that the organ be placed in front of the assembly—in most cases, at the front of the church.13

These concerns raise some difficult and unresolved issues about music and liturgy. Nonetheless, we can formulate some workable criteria that will enhance hearing conditions for the organist:

1. The organist should be located to have direct view of the major sound sources in the worship environment, including the assembly and others members of the music ministry.

2. The organist should be located to give the best possible balance of these sounds. Because of the power of the organ, this balance can be approached by using physical distance, i.e., by placing the organist closer to the assembly and other musicians than to the pipes/speakers. This may also suggest that the organist needs to be located in the general area in front of the assembly.

Providing Appropriate Hearing Conditions

Providing the organist with the appropriate and necessary hearing conditions described above presents a substantial challenge. Taking action to address these conditions will depend on the specific logistical circumstances that exist in a church. A fundamental consideration is the location of the console with respect to the sounding elements of the organ, and this will depend on the type of organ: tracker, electro-pneumatic, electronic, etc. Other considerations include the location of the organ (console and pipes/speakers) with respect to the rest of the music ministers and the location of the organ with respect to the rest of the assembly.

With most other conventional instruments, setting up an appropriate physical configuration for suitable hearing conditions is usually as simple as moving both the instrument and musician. Here again, the extraordinary size of the organ, especially the pipe organ, may seem to present insurmountable obstacles. But organs can be, and have been, moved—even large and complex pipe organs. This is not to suggest that the logistically challenged organist move the organ. But this is an option, and, in many cases, a more viable option than it would at first appear.

If relocating the organ were to be considered, much would depend on the type of organ. It would also depend on the existing situation, circumstances, and the recent history of the church itself. For example, in a new or recently renovated church building, such a major undertaking may have to wait until the newness wears off and budgets are replenished. Correct organ placement would have been more appropriately addressed as part of the building project. With this in mind, the church organist must be ever more mindful of the need to be deeply involved in space-planning decisions if a building or renovation project is at hand. The organist should take an active role in guiding and educating building committees and architects in what is often among the most difficult challenges in a building project: where to put the organ and music ministry.

In an existing church, there are at least two situations in which some reconfiguration of organ elements is more feasible. First, if the console is movable, it is often possible to place the console in a location where the organist will have better audibility of the other music ministers and the whole assembly. In general, this usually calls for moving the console further from the pipes/speakers and closer to the music ministers and congregation.

Second, if the organ is electronic, it is often possible to relocate the organ speakers to provide better hearing conditions for the organist, other musicians, and the assembly. A very common problem with organ speakers is that they are not placed high enough. With a relatively low placement, organ speakers will provide very strong
sound at locations near the speakers but much weaker sound at more distant locations. I was recently involved with a church where it was reported that the organist played too loudly. As it turned out, the organist wasn’t really too loud: the speakers were very poorly located. The lowest speaker was only six feet above floor level and about eight feet from the nearest pew. At the seats nearest the speakers, the organ sound was overpowering; at the most distant locations it was weak and unsupportive. The organ console was located to the side of the speakers, and, at this location, the sound level was moderate. With this tremendous disparity in loudness throughout the space, there was no “good” location for the console. Relocating the loudspeakers was the only effective solution in this case.

Unfortunately there are no universally applicable solutions that will provide appropriate hearing conditions for all church organists, only general principles. Because of the variation in types of organs and organ installations, the solutions will vary greatly from church to church and from organ to organ. However, there is one guiding concept that will help any organist in any situation: the need to hear the organ with the whole assembly’s ears! But, because of the acoustical properties of the organ, it is often impossible for the organist, from the organ console or from any location in the music ministry area, to get an accurate impression of how the organ sounds to the rest of the assembly.

What’s an Organist to Do?

Considering this, what is a church organist to do? Perhaps we can find some guidance from other musicians in other musical settings, particularly those who perform in concert halls and opera houses. (This might even include the advice of performing artists.) If you’ve ever attended a rehearsal in a performance hall, you may have seen a conductor or soloist leave the stage and roam around the audience area, while the musicians on stage played or sang on, to hear the balance of the ensemble as it will be heard in the audience. As good as the hearing conditions may be on stage, they are not representative of the sound heard in the audience area. So, if a highly trained performing artist sees the need to listen in the “listening” area, we might suspect that we, too, could benefit from this same wisdom: We pastoral musicians and church organists might roam our churches during rehearsal (even during services while others sit in for us) to hear what our assemblies hear.

The job of the church organist is, in many ways, much more difficult than that of the performing artist, for beyond our own sounds, we must consider the sounds produced by our “listeners” who are also participants in the sound—our fellow worshipers. The church organist must make beautiful and spiritually inspiring music and, at the same time, support, lead, and encourage the rest of the assembly. While pastoral musicians are often admonished to eschew the practices of the performance environment, we can learn some positive things from the experiences of performing artists. In the service of our assemblies, we pastoral musicians can use any source of experience to make better music and to support the assembly in its sung praise.

Notes

2. Constitution on the Sacred Liturgy, no. 120.
3. This notion of providing a sufficiently strong and supportive sound to encourage participation is not wholly under the control of the organist. The acoustics of the church may also be a significant factor in providing envelopment and an aural sense of community so that members of the assembly don’t feel their voices are isolated or conspicuous.
4. In trying to keep this discussion general, i.e., to apply to both pipe and electronic organs, there is a terminology problem. So, the construct “pipes/speakers” is used to refer to the sound or speaking component of an organ whether it is a pipe or electronic organ.
7. This amount of power is based on typical sound level measurements using the decibel scale. But power in sound does not correspond to the subjective experience of hearing. Using a standard acoustical rule-of-thumb, a sound with 1,000 times more power would be judged subjectively as about eight times louder.
8. There are some notably disastrous organ placements that do not provide line-of-sight and, therefore, present serious hearing problems. During the past year I have visited two churches where the organist needed a closed-circuit television to see the music director and choir. Having a clear view (and audibility) of the assembly was not even an option in these cases.
9. This directional phenomenon is less true or less apparent in a highly reverberant church where the reverberation and preponderance of hard sound-reflective surfaces distribute sound very effectively and impart a less directional quality to sound.
10. Environment and Art in Catholic Worship, no. 69
11. Ibid. no. 83.
12. This statement is in strong opposition to often-voiced sensitivities regarding the distraction and visual intrusion caused by organ pipes, organists, music directors, and other musicians in front of the assembly. Placing musicians in front of the assembly suggests the undesirable appearance of musical performance.
13. For appropriate hearing conditions, placing musicians toward the front of the assembly offers distinct advantages.
Reviews

Children's Choral Recitative

Jesus You Are Bread for Us. Christopher Walker. 2-part, descant, keyboard, guitar, and solo instrument. OCP 110156. 95¢.
Part of the new “Choral Series for Young People,” this title originally appeared in the collection “Calling the Children.” This expanded arrangement allows the choir to sing the verses in 2-parts and provides a great descant. A wonderful addition to first eucharist celebrations.

Cantata Domino. Michael Bedford. Unison, 2-part, and keyboard. Choristers Guild, CGA689. $1.10. “Cantata Domino canticum novum” is the Latin refrain along with two verses of Psalm 96 in English. This is an ideal combination of a traditional Latin text wedded to a well-written syncopated melody. Tessitura is A-C above middle C with a few high Fs. Highly recommended.

Hallelujah, Praise the Lord. Arr. John Ferguson. Unison, 2-part flute, Orff, and keyboard. CRC Publications, 241-189-00. 95¢. This is an “orchestration” of the 12th-century tune Orientis Partibus with a text based on Psalm 150. The Orff parts can be played by keyboard alone. Unison throughout except for the 4-measure refrain in three parts.

True Friends. Jeffery Honore. Unison and/or SAB with piano. Choristers Guild, CGA675. $1.10. Consider this for a middle school/high school ensemble. The Brian Wren text tells us that Jesus will be our friend forever. The keyboard part also includes chord symbols. The baritone part is especially suited to the changing voice.

Let There Be Singing! Dale Wood. Unison, 2-part, and keyboard. Sacred Music Press, 10/12005. $1.10. The German chorale tune In Dir ist Freude is transposed to the key of A and combined with an original Dale Wood text. Suitable as a general praise anthem, choir commissioning, or choral festival piece. Accompaniment is in the jazz idiom.

Seven Songs for the Church Year. Michael Bedford. Unison with keyboard and opt. handbells. Choristers Guild, CGA693. $2.25. Make this a must buy for your library, not only for the quality but also for the price! These easy pieces cover Advent, Christmas, Epiphany, Palm Sunday, Easter, and Pentecost. Handbell parts are very simple. This is published in conjunction with the Stepping Stones choir curriculum published by Choristers Guild.

Help Me to Pray. Carl-Bertil Agnestig. Unison, opt. descant, and keyboard. Augsburg, 11-10377. $1.10. The very small range of this anthem makes it ideal for a cherub choir. The simple rhythms (no syncopation) are perfect for teaching notation. Accompaniment does not double the melody.

One Star. David Clark Isete. 2-part and keyboard. E. C. Schirmer, 5007. $1.25. This original text-and-tune for Epiphany is suitable for the more experienced choir. The downward scales of the alto part create a beautiful image of Christ coming from heaven to earth. Very quiet and meditative throughout.

The Three Kings (Die Koenige). Peter Cornelius, arr. Ronald Corp. SSA, solo and piano. Oxford W118. ISBN 0 19 342616 1. Originally written for mixed voices and tenor solo, the solo here could be a male voice or even a treble voice. The choir sings a three-part version of the German Epiphany chorale “Wie Schoen Leuchten” underneat the solo voice. Suitable for a more advanced choir.

The Friendly Beasts. Arr. Joel Martinson. Unison with organ and optional flute or oboe. Choristers Guild, CGA680. $1.10. Cherub choirs will enjoy this seven-verse Christmas carol about the animals that attended the birth of Jesus. The melody is very simple, but the accompaniment requires a skilled accompanist (accompaniment tape is available). Indications given for choir to be broken into smaller groups (boys and girls, or semi-choruses).

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Tremulant
Div. B to Div. A

DIVISION B
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Cornet III
Oboe 4'
Tremulant
Div. A to Div. B

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Posaune 16'
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Div. B to Pedal

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Tremulant
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Listen, Hear the News. Robert Scholz.
Unison, 2-part, keyboard and optional treble instrument or string quartet. Mark Foster,
YS 302. $1.10. A fine example of 2-part writing for a child’s singing voice, higher
than most “chest voice” harmony parts. This Christmas anthem will carry well in
a crowded church during the holidays. The accompaniment options make this
piece ideal for a special liturgy or concert.

Treasures of the Heart. Yvonne Mason.
Arr. Robert J. Powell. 2-part with keyboard
and flute. Augsburg Fortress, 11-10605.
$1.20. By transposing this piece up a whole step or minor third, children
should have an easier time singing this beautiful text and melody. The AABBAA
form makes it easy to teach. The ten-measure coda is the only section in 2-
parts.

A Child’s World: Songs and Prayers for
Young Children. Betty Ann Ramsest and
Melinda Ramsest Hoiland. Unison, 2-part
with Orff. Augsburg Fortress, 11-10315.
$4.95. This collection of more than twenty pieces suitable for classroom or home is
ideal for those using Orff as a teaching tool. It includes pieces for the various
seasons of the year (not necessarily liturgical seasons!) and a section on “Growing
with God’s Love.” A welcome resource for the classroom, but not intended for
liturgical use.

God Shines on You. Mark Friedman and
Janet Vogt. Unison, 2-part with keyboard,
guitar, and various optional instruments.
OCP, 10111OC. $8.95. There are many possibilities for this collection: many
optional instrument parts for the 12 songs; reprint boxes for worship bulletins; and
11 readings in parts adapted from Scripture. These pieces could be especially
appealing to the early primary grades, but be willing to transpose if it sounds too
low for younger singers. Try some of the faster tempo songs as a choir anthem
for your cherub choir!

Michael Wustrow

Organ Recitative

Choraleworks: Ten Chorale Preludes
for Organ. Gerald Near. Auroole Editions
(Paradete Press). Set I, AE83, $13.00; Set II,
AE 84, $15.00. These wonderful, short
chorale preludes from the grand master of
liturgical schmaltz will be a welcome
addition to any organ library. Near has
plenty of craft, and his suave, easily-
heard style speaks for itself. Set I includes
Mit Freuden zart; Westminster Abbey;
Nun danket alle Gott; Moscow; Nun
komm der Heiden Heiland; In dulci
jubilo; Erhalt uns, Herr; O Welt, ich muss
dich lassen; Herz-liebster Jesu; and
Salzburg. Set II includes Canonsbury;
Leon; Herr Jesu Christ; Liebster Jesu,
we sind Herr; St. Denis; Freu dich sehr;
Suo Câm; Aus tiefer Not; Herzlich tut
mich verlangen; and Puer nobis nascitur.
The setting of Herr Jesu Christ is particu-
larly beautiful, set as it is in a highly
ornamented fashion (but is it fair to pick
a favorite out of such a rich feast as this?).

Hommage à Messiaen. Lionel Rigg,
Lemoine (imported by Theodore Presser).
$7.25. Rigg has composed an apt hom-
age, a piece that takes Messiaen’s Banquet
Celeste as a point of departure. Rigg has
spun a similarly mysterious and sumptu-
ous piece for string celeste manual parts
hovering over a haunting melody in the
pedals. Not difficult, but recommended.

Organbook I; Organbook II; Organ-
$7.00 each. There is not much to say about
Rorem’s style. It either appeals to you or
it does not. These sixteen pieces beg to be
loved. Unfortunately, Rorem on several
occasions has expressed his apparent dis-
dain for the organ as an instrument. For
instance, in the preface to these works, he
says that “In the United States the organ
is an acquired taste, not only for musical
laymen but [also] for most professional
musicians. Laymen connect the sound
with church-going, an extramusical oc-
currence irrelevant to the concert hall.
Professionals (except, of course, for or-
ganists themselves) can find the sound
over-rich, blurred, remote from the incisive
linear flow they were taught to parse in
counterpoint class.” Despite compon-
ing several large pieces for the organ over
the years he says that “I still hear [the
organ] as an amateur. The timbre of all
organ music, including my own, remains
mysterious to me: I never know quite
what to listen for.”

These rather inflammatory statements
beg the not altogether rhetorical question
of how can one warm to this music when
the composer himself expresses no en-
thusiasm for the medium. Is this inspired
music? Probably not. Despite the solid
craft, the cool emotional detachment, and

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ing of its strengths and limitations.
The video is a simple course in how a
sound system works, how to use one,
and how to make one work in your situ-
ation. Mr. Stover explains many of the
major issues involved in sound system
dynamics, including cables, feedback,
microphones, mixers, amplifiers, speak-
ers, and the like. This is done in a clear
style that allows almost anyone's insecur-
ities to be diminished and, indeed, un-
derstanding increased.
The tape would be valuable for the
liturgy committee, the musicians, the
pastoral staff, and for anyone who might
be tempted to touch the dials, change the
settings, or open the locked cabinet where
the system is kept. It would be, perhaps,
especially helpful to the priest who tends
to think that sound amplification is a
miracle of nature rather than one pro-
buced by mechanical design.
One of the places where parishes get
in difficulty with sound systems is in
their purchase. This tape would be valu-
able for a committee of non-experts to
view before meeting with a salesperson
or audio expert. But the tape is not a
substitute for having a knowledgeable
consultant examine the church in order
to make sure that the prospective pur-
chase of equipment will provide the best
equipment for the space consistent with
the parish's available funds.
All in all, the tape is well done and
worth the cost.

The Third Millennium: A
Catholic Perspective

A Critique of Fundamentalism in Light
of Catholic Hope for the Future. James P.
Campbell. National Catholic Educational
Association. 1996. 76 pages. $8.00.

Dr. Campbell is a consultant for
catechetical curriculum development for
the Office of Religious Education, Arch-
diocese of Chicago, and his credentials
are impressive. The introduction identi-
fies the publication as an initiative of the
National Association of Parish Coordi-
nators and Directors of Religious Educa-
tion (NPCD) of the National Catholic
Educational Association Department of
Religious Education.
Campbell divides his treatment into
fifteen chapters in which he pays particu-
lar attention to the way ideas about the
millennium developed in the history of
Protestant thought. Throughout, he ex-
amines both Catholic and non-Catholic
teachings and quotes often from the Cate-
chism of the Catholic Church. The work
offers a good explanation of the various
understandings of fundamentalism, es-
pecially as these understandings influ-
ence ideas about the millennium, al-
though the later chapters are much more
readable than the early sections.
The content presumes some knowl-
edge of church history and a basic under-
standing of theology, but not overly so.
This work's value and importance for
parish liturgists and pastoral musicians
is that it effectively covers many areas of
fundamentalism that many well-mean-
ing Catholics bring or may bring to the
practice of their faith. Dr. Campbell is
especially good in his explanation of the
Scofield Reference Bible.
The book contains an adequate gloss-
ary, but the bibliography will disap-
point if one wishes to do further reading
in this subject. This work rates a four on
my seven-point scale.

I Am Bread Broken

A Spirituality for the Catechist.
Crossroad Publishing Company. 1996. 93
pages. $9.95.

This publication is the printed ver-
sion of an address by Bishop Howard J.
Hubbard at The Eastern Religious Edu-
cation Conference in Washington, DC, in
February 1995. Reviewing it here for lit-
urgists and others is appropriate because
the spirituality Bishop Hubbard advoc-
ates is applicable to a far wider audience
than catechists. (Of course, many of the
people involved in parish liturgy are also
involved in parish religious education.)
The work is organized into two main
parts, each with short subsections. There
are four sections on the "Call of the Cate-
chist" and ten sections of the "Qualities
of the Catechist." These subsections are
only one or two pages long, but they
make excellent points for meditation and
contemplation. They are well done.
Bishop Hubbard has obviously spent
time dealing with the practical matters of
faith and its expression. His observations
about the need for both an awareness of
having been called to be a catechist and
yet of needing to develop the qualities of
a catechist are based on real life.
This book would make an excellent
gift to the ministers of the parish as they
begin, or end, their year in education. On
my scale of seven I give it a strong five.

Dictionary of Saints

1980. 647 pages. Out of print]

Here, I do not so much wish to review
this work as to call attention to its avail-

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ability and uses. In the past few months I have been asked several times for information about the saints (interest in the saints, as in angels, seems to be on the rise). Several books on the lives of the saints have appeared in recent years— even the classic Butler's Lives has been reissued—and there are many older biographies (or hagiographies) available in public and parish libraries. Those older books in particular are sometimes of doubtful value as authentic biographies, because some of them were written with more of a view toward piety than factual reporting. Of the works that have appeared in the last twenty years, I find Delaney's Dictionary (now unfortunately out of print) the best and most convenient resource. Most of the biographies in this work consist of short, one or two paragraph sketches of almost all the saints in the Roman calendar. In this dictionary format, of course the entries are in alphabetical order. There are also lists of saints as "Patrons and Intercessors"; as "Patrons of Countries and Places"; and with "Their Symbols in Art." There is a well-done chronological "Chart of Popes and World Rulers." The Byzantine calendar of the saints is included also.

Here one can find St. John Rigby, St. Gaucher (but not, unfortunately, his co-worker St. Faucher), and St. Thomas Beuji, as well as nearly 5,000 others. There seems to be an increasing awareness of the importance of these triumphal members of our church family and as many people want to know more, this is a good resource book to have, if you can find it.

W. Thomas Faucher

About Reviewers

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

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Psalm of Easter: Singing The Rest of the Story

BY PATRICIA DATCHUCK SÁNCHEZ

Perennially popular radio personality Paul Harvey is probably best-known for his unique and interesting feature “The Rest of the Story.” Beginning with a person or event familiar to his listenership, Harvey proceeds to enlarge on his subject by supplying little-known details and background information. Then, having yet again intrigued his listeners, Harvey’s mellown Oklahoma accent intones the refrain, “Now, you know the rest of the story.” In a sense, Psalm 22, the responsorial psalm for the Fifth Sunday of Easter in the B Cycle (April 27) is the liturgical version of the “rest of the story.”

But first, some background about the story’s beginning. Prior to Easter and at the onset of Holy Week (Palm-Passion Sunday), the first half of Psalm 22 is used by Christians to give expression to the passion and pathos of the last days of Jesus’ life. Referenced no less than twelve times in the Christian Scriptures, it would appear that the early Christian authors used Psalm 22 (1–22) as a sort of literary outline for those narratives about Jesus’ suffering and death. Indeed, one could also see that Jesus himself, in his cry from the cross (“Elé! Élén mana sahacháti,” “My God, my God, why have you forsaken me?”), was using the words of this ancient lament to give prayerful voice to his pain (verse 1).

In the wake of the Easter event, however, the church invites the gathered assembly to become familiar with “the rest of the story.” The second half of the psalm (22:23–32) represents a decided shift in attitude and mood. The bold complaint of the lament has yielded to an even bolder proclamation of praise; the God on whose “shoulder” the psalmist has wept is now the God raised up on that same psalmist’s shoulders for all to acknowledge, acclaim, and appreciate. At first glance, it may seem that this mood swing can be attributed to the fact that the originator of the lament is no longer suffering. However, this is far from the truth.

Like all of the laments in Scripture, Psalm 22 is born of a deep faith and an unshakable confidence in God’s power and willingness to save and to alleviate whatever suffering afflicts the believer. Although the suffering psalmist is probably still in the throes of mental, perhaps even physical, pain, this same sufferer, as one who knows and firmly believes the rest of the story (viz., that God hears prayers and can transform sadness to joy, sickness to health, death to life), rests in the assurance that better times are on the way. Walter Brueggemann notes that “many of the psalms are to be understood and interpreted around the turn from distress to relief.” To understand the how and what of the dramatic change is “not simply a literary question, but one that cuts to the heart of the theological issue for faith.”

A variety of explanations have been offered concerning why and how the psalmist’s pleas for help were replaced by proclamations of praise. Some scholars suggest that some oracle of salvation was originally uttered between verses 22 and 23. Whether this was a liturgical prayer sung by a priest or levite in the course of worship in the Temple, or whether this was simply an inner awareness that God has heard and will help, is not certain. But, at this point, it is evident that the psalmist has had an experience with which all of us are familiar. A loving voice has hushed the tears and whispered reassuringly, “Everything’s going to be all right.” Others believe that the act of speaking the sacred name of God is the moment of transition. Notice the bold statement (v. 23) that marks the point of transition from lament to praise: “I will proclaim your name to my brethren!”

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

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When God’s name is spoken, power becomes act; things happen! Brueggemann further explains that this change is a central conviction of Israel about the structure of reality. Because of God and only because of God, life is transformed, death is averted, enemies are overcome, shalom is known once more.

As Psalm 22 continues, the one who has cried out in need to God matches that cry of distress with a promise or vow of praise (26). Claus Westermann argues that this pairing is only fitting and should not be belittled as a type of do ut des banal bargaining with God. “On the contrary, it is only through the promise that I bind to my petition that the petition gains weight and value. I know that with the promise that I add to my petition I have entered into a relationship with God.”

Honoring both the vow to praise God and the relationship with God, the psalmist’s prayer reaches out to embrace and include “the lowly” (27), “all the families of the nations” (28), and “coming generations of peoples yet to be born” (31-32). Caught up in this lament-turned-proclamation, believers in Jesus will find a means to express the joy that Jesus, who died, is risen. Those who believe and now participate in Jesus’ transformation from death to life... those who now know and celebrate “the rest of the story”... can pray this psalm with faith and hope.

Also a song of lament sung with unswerving hope in God, Psalm 4 (used on the Third Sunday of Easter, B) appears to be the prayer of an individual in the midst of the assembly gathered for worship. A community reveling in the joyous victory of the Easter season may be inclined to think that the lament is an inappropriate vehicle for its prayer. Nevertheless, a good one-third of the psalter is comprised of laments, all of which invariably erupt into praises. After a frank assessment of the fact that life, on this side of the passage through death, is not entirely idyllic, the lament psalms entrust life, such as it is, to the care and constancy of God. Full of hope for a future that will include “wonders” (verse 4) and “better times” (7), Psalm 4 encourages an optimism that gratefully sees the cup which is one’s lot in life as half-full or even overflowing (as in Ps 23:5) rather than half-empty.

Evidently, the author of Psalm 4 wished for a cry of confidence to be wafted aloft accompanied by the soft strains of lyres and harps; notice the di-

| A | I
|---|---
|  | My God, my God, why have you forsaken me,
|  | far from my prayer, from the words of my cry?
|  | O my God, I cry out by day, and you answer not;
|  | by night, and there is no relief for me.
|  | Yet you are enthroned in the holy place,
|  | O glory of Israel!
|  | In you our fathers trusted;
|  | they trusted, and you delivered them.
|  | To you they cried, and they escaped;
|  | in you they trusted, and they were not put to shame.

But I am a worm, not a man;
the scorn of men, despised by the people.
All who see me scoff at me;
they mock me with parted lips, they wag their heads:
“He relied on the Lord; let him deliver him,
let him rescue him, if he loves him.”
You have been my guide since I was first formed,
my security at my mother’s breast.
To you I was committed at birth,
from my mother’s womb you are my God.

Be not far from me, for I am in distress;
be near, for I have no one to help me.

| II | Many bullocks surround me;
|---|---
|  | the strong bulls of Bashan encircle me.
|  | They open their mouths against me like ravening and roaring lions.
I am like water poured out;
all my bones are racked.
My heart has become like wax,
melting away within my bosom.
My throat is dried up like baked clay, my tongue cleaves to my jaws;
to the dust of death you have brought me down.

Indeed, many dogs surround me,
a pack of evildoers closes in upon me;
They have pierced my hands and my feet;
I can count all my bones.
They look on me and gloat over me;
they divide my garments among them, and for my vesture they cast lots.

III | But you, O Lord, be not far from me;
|---|---
|  | O my help, hasten to aid me.
|  | Rescue my soul from the sword, my loneliness from the grip of the dog.
|  | Save me from the lion’s mouth; from the horns of the wild bulls, my wretched life.


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

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will appeal to contemporary leaders of song who will find its simple, straightforward declaration of trust in God an appropriate response that smooths many of life’s little and large wrinkles.

In a word, Psalm 4 exudes the unruffled peace of one who has struggled but has never lost a sense of the sustaining presence of God.

Each day, as I go through the early morning routine of washing, dressing, and preparing for work, I invariably look at myself in the mirror over the bathroom sink. Fresh from bed and still groggy from sleep, I find looking back at me a bleary-eyed face that only a mother could love. As I prod myself into action, I have on occasion talked to myself: You’d better get busy . . . You have a lot to do today . . . Don’t you forget to . . . Probably most people can relate similar experiences and, while we cannot be certain of precisely where or when the hymn known as Psalm 103 was composed, it seems to have been prompted by the author’s internal self-conversation, perhaps even while gazing into an ancient mirror.

As Walter Brueggemann notes, the formula with which this psalm begins, “Bless the Lord, O my soul” is so familiar that we no longer notice how odd it is.

<table>
<thead>
<tr>
<th>Third Sunday of Easter</th>
<th>Know that the Lord does wonders</th>
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<tbody>
<tr>
<td>Psalm 4:2. 4, 7-8, 9</td>
<td>for his faithful one;</td>
</tr>
<tr>
<td>Response (based on verse 7):</td>
<td>the Lord will hear me when I</td>
</tr>
<tr>
<td>Lord, let your face shine on us.</td>
<td>call upon him.</td>
</tr>
<tr>
<td>When I call, answer me,</td>
<td></td>
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<tr>
<td>O my just God,</td>
<td>O Lord, let the light of your</td>
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<tr>
<td>you who relieve me when I am</td>
<td>countenance shine upon us!</td>
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<tr>
<td>in distress;</td>
<td>You put gladness into my heart.</td>
</tr>
<tr>
<td>Have pity on me, and hear</td>
<td>As soon as I lie down, I fall</td>
</tr>
<tr>
<td>my prayer!</td>
<td>peacefully asleep,</td>
</tr>
<tr>
<td></td>
<td>for you alone, O Lord,</td>
</tr>
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<td></td>
<td>bring security to my dwelling.</td>
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Seventh Sunday of Easter
Psalm 103:1-2. 11-12. 19-20
Response (based on verse 19):
The Lord has set his throne in heaven.
Bless the Lord, O my soul;
and all my being, bless his holy name.
Bless the Lord, O my soul,
and forget not all his benefits.
For as the heavens are high above
the earth,
so surpassing is his kindness
toward those who fear him.
As far as the east is from the west,
so far has he put our transgressions from us.
The Lord has established his throne in heaven,
and his kingdom rules over all.
Bless the Lord, all you his angels,
you mighty in strength, who do his bidding.

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It is the self, reminding the self to praise
God because everything the self is, or can
ever become, is contingent on the for-
giveness, healing power (verse 3), re-
demptive compassion (4) and heal or
loving-kindness (4, 8, 11) of God.

As the psalm proceeds, the author’s
gaze looks beyond the bathroom mirror
and his/her personal experiences to con-
sider God’s saving activity in the com-
munity of believers. Comparing God to a
loving parent (13), the psalmist visits the
memories of God’s continual, personal
involvement in human history (6, 7).
Despite human faults and foibles (8, 9,
12), God remains faithful to the covenan-
tal relationship that nurtures every hu-
man self.

From human history, the author’s rever-
erie expands to include the entire created
universe (19-22). “Every creature in
heaven and earth is summoned to join in
the anthem which originates in the life of
a solitary person. It is God’s faithfulness
which endows the individual’s life, the
history of the people and the whole cos-
mos with ultimate meaning.”

Contemporary believers praying
Psalms during the Easter season have
even greater cause for summoning the
face in the mirror to bless God. In Jesus,
God’s loving kindness and personal in-
volve ment have become incarnate. In his
flesh and blood, in his death and in his
life, the limitless love of God’s saving
love has been clearly enunciated, and it
continues to reverberate in every human
heart. Because of this I must remind the
self to see in the mirror each day to… Bless
God!

Notes
1. Mark 15:24, 29, 34; Matthew 27:35, 39, 43,
46; Luke 23:34; John 19:24; 1 Peter 5:8; 2 Timo-
thy 4:17; Hebrews 2:12.
2. Walter Brueggemann, The Psalms and the
Life of Faith (Minneapolis, MN: Fortress Press,
1995).
3. Joachim Jeremias, A Commentary on the
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4. John W. Weters, Harvey Guthrie.
5. Brueggemann, op. cit.
(Philadelphia, PA: The Westminster Press,
1983).
7. 1 Chronicles 6:31-38, 2 Chronicles 20:19.
8. 1 Chronicles 6:39, 15:17; Nehemiah 7:44.
9. 2 Chronicles 5:12; Nehemiah 11:17.
10. 1 Chronicles 6:33.
11. Walter Brueggemann, The Message of the
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ing House, 1984).
12. Bernhard Anderson, Out of the Depths:
the Psalms Speak For Us Today (Philadelphia,
DMMD: Professional Concerns

BY KATHY HENDRICKS

Tuning Up

Last summer, at two of the four NPM Regional Conventions, Kathy Hendricks presented a DMMD Institute on dealing with issues such as heavy workloads, poor communication, strained relations, and conflict resolution. The presentation was excellent, but many members were unable to attend. Kathy agreed to write a synopsis of her talks for this column. We hope the ideas and suggestions will be helpful. Kathy lives in Colorado Springs and is Director of Family Resources for Resources in Christian Living.

Pat McCollam

Whenever I attend a symphony concert, I always enjoy the contrast between the cacophony of sound created while the musicians are tuning up their instruments and the moment when the director’s baton goes up, bringing the whole orchestra together in that first burst of music. Such background work, the tuning of the instruments, creates a wonderful metaphor for what’s needed by pastoral musicians to create rhythm and harmony in their work. Let’s look briefly at four critical areas of this process.

Time Management

Juggling all of life’s demands plus the responsibilities of our work takes concentration and effort. It’s not unusual to hear people who work for the church speak of feeling swamped or overwhelmed by their multiple responsibilities. How do we best make use of our time so that our efforts produce the best results? One way to prioritize is by picking out one or two tasks daily that are most crucial and giving them the bulk of our energy and concentration. Called the 80/20 rule, this selectivity allows us to do “fewer things well” and ultimately results in better work and a saner life.

Working with Others

Most of us, when we began working for a parish, had great expectations of those we’d be working with: the pastor, the choir, other staff members, the parishioners. Some of us expected to be left to work on our own and found the call to “team ministry” draining and time-consuming. Others expected to be working more cooperatively with the pastor or other staff members and felt isolated and abandoned when that didn’t happen.

Though we act as if we could change the other people with whom we work, we all know that the only one we can really change is ourselves. Here are some questions to ask ourselves about how well we work with others.

- Do I listen well to others, valuing their ideas and insights?
- Do I do my best to keep things running smoothly, pitching in to help even when it isn’t in my job description?
- Do I motivate others and generate enthusiasm about music ministry?
- Am I willing to compromise, especially when the risk of “sticking to my guns” is that of alienating others from the church?
- Do I encourage those I work with? When was the last time I thanked or complimented the pastor? the parish secretary? the musicians? the assembly?

Communication

One can hardly turn on a television these days without seeing some moment of confusion or conflict being played out between male and female characters, usually as a result of different ways of communication. Some of the most fascinating study being done in the area of working relationships concerns the ways that gender patterns and styles are related to speaking and listening. With the continuing growth of lay ministries in the Catholic Church, the results of these studies are well worth our attention. They can give
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us some simple but profound insights in how better to communicate with one another.

One example of how this works is "report vs. rapport talk." Generally speaking, men often view conversation as a way to exchange information. Their goal is to get to the point. Women, on the other hand, often view conversation as a way to make connections. Their goal is how to get to the point, thus making use of stories and examples which others can "relate" to. When women and men are participating in the same conversation, therefore, one "side" of the conversation, in the end, often ends up feeling hurt and/or frustrated that the other hasn't really listened. Women decry the lack of details in men's conversations. Men wonder why women can't say it more simply.

Such a simple understanding of the different expectations that we bring to a conversation can help us listen better in order to understand how and what others are really trying to communicate.

Conflict

I once was invited to a diocese to speak on the topic of conflict resolution and was picked up at the airport by a volunteer from the conference planning committee. When she heard about the subject of my presentation, she proceeded to ask my advice about how to deal with a tense situation between the music director and the parish choir. The story that emerged was not unlike many others I have heard about conflict in church settings. Church-related conflict is nothing new or radical: just look at the struggles between Peter and Paul! How we respond in such situations, however, can mean the difference between escalation or de-escalation of the conflict.

Here are some simple strategies for responding in a more helpful way.

- Stick to the issue at hand. Nothing makes conflict worse than dragging in a history of hurts.
- Clarify goals. Ask of yourself and the other person, What is it we each need? What sort of hurt or fear underlies my/your/our anger?
- Search for alternatives. Sometimes our goals are different from those of the parish or group. What other ways could I get my needs met?
- Resist the temptation toward sabotage. If alternatives or compromises have been reached, don't sabotage the efforts at reconciling the conflict through gossip, behind-the-back comments, or passive-aggressive behavior.

Tuning an instrument is a constant and time-consuming process. Doing so, however, can result in the creation of beautiful music. So, too, is it with our efforts to work with others and to keep ourselves balanced and healthy. It's not always easy, but the end results are ultimately satisfying.
The Liturgical Organists Consortium

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experience the Liturgical Organists Consortium

as performers and clinicians
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June 30–July 4, Washington, DC

NPW NATIONAL CONVENTION
July 8–12, Indianapolis, Indiana

as recording artists
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at St. Patrick’s Church, Washington, DC

The Liturgical Organists Consortium seeks to promote the use and appreciation of the organ and its vast liturgical repertoire and specializes in the musical traditions of the Roman Catholic Church. Members may be engaged for workshops dealing with the many facets of church music, as well as for hymn festivals and recitals. Artists are represented under the auspices of the National Association of Pastoral Musicians and Peter’s Way International, Ltd.

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C A L I F O R N I A

FRESNO
April 25-26
Workshop featuring Jaime Cortez.
Place: St. Anthony Claret Church.
Contact Jim Grant at (209) 488-7474.

HEMET
April 12-13
Workshop featuring Bobby Fisher.
Place: Our Lady of the Valley Church.
Contact Linda Munden at (909) 652-5089.

REDONDO BEACH
April 18-19
Workshop featuring Christopher Walker.
Place: St. Lawrence Church.
Contact Cynthia Cummins at (310) 216-0035.

SAN BERNARDINO
May 2-5
Workshop featuring Bob Hurd and Jaime Cortez at the Pastoral Center.
Contact Monica Griott at (909) 475-5341.

D I S T R I C T O F C O L U M B I A

WASHINGTON
May 29-31
Conference: The Hispanic Presence in the U.S. Catholic Church. Special focus on the emerging liturgy that is distinctly Hispanic and American.
Sponsored by the School of Religious Studies at The Catholic University of America. Contact: School of Religious Studies, The Catholic University of America, Washington, DC 20064.

F L O R I D A

ORLANDO
April 13-17
Annual Meeting and Exposition of the National Conference of Catechetical Leadership. Theme: Pathway to the Third Millennium: Breaking the Pastoral Music • April-May 1997

Catechetical Impasse. Place: Radisson Twin Towers, Orlando. Contact Michael Cotton, National Conference of Catechetical Leadership, PO Box 155, Midlothian, VA 23113. Phone: (804) 379-7696; fax: (804) 379-2194.

IT USED TO BE VERY GOOD

Now, it's a-maz-ing! One of the most popular hymnals of all time, Glory & Praise, has just received an extensive face-lift. And it's looking better than ever. We've taken all the tried-and-true music from the best NALR composers, and added to that all of OCP's finest contemporary music, plus a complete selection of well-known traditional hymnody — and there it is! The new Glory & Praise.

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INDIANA
DONALDSON
May 12
Workshop/Retreat: Praying with Teresa of Avila, featuring Rev. Dwight H. Judy. Contact: Lindenwood, PHJC Ministry Center, PO Box 1, Donaldson, IN 46513. Phone: (219) 935-1780.

INDIANAPOLIS
July 8-12
NPM Twentieth Annual Convention: "Sing the God of Justice Who Knows No Favorites." Major presenters include Rev. Ray Kemp, Rev. Robert Duggan, Sr. Carol Perry, Sr., Rev. Daniel Berrigan, sj, and Mr. Tom Cony, Sung Worship, Quartets, Workshops, Musical Opportunities, and more. Place: Indianapolis Convention Center; Hyatt Regency Indianapolis, NPM Headquarters Hotel. For additional information see the brochure in this issue, or contact the NPM National Office. Phone: (202) 723-5800; fax: (202) 723-2262; e-mail: NPMSING@aol.com.

NOTRE DAME
June 16-19
Notre Dame Center for Pastoral Liturgy, 25th Pastoral Liturgy Conference: "The Changing Face of the Church." Presenters include Diana Hayes, James and Evelyn Eaton Whitehead, John Bell of the Iona Community, Scotland. Workshops, working sessions on liturgical and pastoral issues. Scholarships available; special consideration for applications from minority communities. Place: University of Notre Dame campus. Contact: Notre Dame Center for Pastoral Liturgy, Box 81, Notre Dame, IN 46556. Phone: (219) 631-5435; e-mail: ndcpl1@nd.edu; fax: (219) 631-6968.

MASSACHUSETTS
SANDWICH
April 25-26
Workshop featuring Dr. Elaine Kendler. Place: Corpus Christi Church. Contact Denise Gannon at (508) 998-5192.

MINNESOTA
MINNEAPOLIS
April 2-5
National DRE Convention. Presenters include Donna Anderle, Mark Friedman, Tom Zendia, Christopher Walker. Contact Barbara Campbell at (202) 337-6232.

NEW JERSEY
CHERRY HILL
April 4-5
Workshop featuring Christopher Walker at Camden Catholic High School. Contact Michael Steier at (609) 756-7938.

EAST RUTHERFORD
May 29-June 1

PRINCETON
June 23-August 16
Westminster Choir School Summer Session 1997. Programs include Gregorian Chant I (June 23-27) and II (June 30-July 4) with Rev. Gerard Farrell; Group Vocal Technique (June 23-27) with Dr. James Jordan; Writing for Voices with Alice Parker (June 30-July 4); African-American Music: Techniques and Performance Practices coordinated by Donald Dumpson; Organ Improvisation with Bruce Newwick; summer programs for high school and middle school musicians; more. Place: Westminster Choir College of Rider University. Phone: (609) 924-7416, ext. 227; fax: (609) 252-0477; e-mail: woce@rider.edu; write: Office of Continuing Education, Westminster Choir College of Rider University, 101 Walnut Lane, Princeton, NJ 08540-3899.

NEW YORK
BUFFALO
June 22-25
AGO Region II Convention. Artists and workshop presenters include Gerre Hancock, David Higgs, Jonathan Biggers, Christopher Dawes, May Ann Dodd, others. Place: Hyatt Regency Buffalo Hotel. Contact Nancy Woodworth-Hill, Registrar, 320 Parker Avenue, Buffalo, NY 14216.

ISLIP
April 14-16

PENNSYLVANIA
NEW WILMINGTON
July 13-18
Westminster Conference on Worship and Music. Conference leaders include James Jordan, Allen Pote, Kathleen Ebling-Thorne, Todd Wilson, Thomas Tewell, more. Place: Westminster College, New Wilmington. Sponsored by the Presbyterian Association of Musicians. For information contact: Rebecca Borthwick-Aiken, 890 Liberty Street, Meadville, PA 16335. Phone: (814) 333-2161; fax: (814) 336-2088.

PITTSBURGH
April 30
Diocesan Choir Festival: "Images of Christ." Guest conductor: Dr. Leo Nestor. Place: Sacred Heart Church,
the Royal College of Music. Theme: Musicology and Sister Disciplines: Past, Present, and Future. Presented by the Royal Musical Association in association with the Royal College of Music and BBC Radio 3. Based at the Royal College of Music and the Imperial College, Kensington. Contact: IMS Local Arrangements Committee, Dept. of Music, Royal Holloway, University of London, Egham, Surrey TW20 0EX, England. Phone: +44(0)1784 443532; fax: +44(0)1784 439441; e-mail: ims97@rhbnc.ac.uk.

Please send information for Calendar to: Rev. Lawrence Heiman, c.p.p.s., Director Emeritus, Rensselaer Program of Church Music and Liturgy, Saint Joseph’s College, PO Box 815. Rensselaer, IN 47978. Fax: (219) 866-6100.

THE TAPE OF THINGS TO COME

Every year OCP sends out a free cassette to all its subscribers. On it is a sampling of the brand new songs that will be included in the following year’s editions of Today’s Missal, Breaking Bread, and the annual supplement to the Journeysongs hymnal.

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Oregon Catholic Press
Hotline

Hotline is a membership service listing members seeking employment, churches seeking staff, and occasionally church music supplies or products for sale. A listing is printed twice (once each, usually, in Pastoral Music and Notebook) for a fee of $15 to members, $25 to nonmembers. Ads are limited to fifty words each; we encourage institutions offering salaried positions to include the salary range in the ad. Other useful information: instruments in use (pipe or electronic organ, piano), size of choir. Please allow two months from the time copy is received until it is published. (Information will be available by phone as soon as it is received.)

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

Position Available

**DELAWARE**

**Choir Director/Organist.** St. John the Apostle Parish/St. Bernadette Church, 506 Seabury Avenue, Milford, DE 19963. Full- or part-time position. Membership on Pastoral Staff and Liturgy Committee required. Salary negotiable. For more information contact Eileen Murphy, (302) 398-8269, or send résumé to the above address. HLP-4716.

**FLORIDA**

**Director of Music/Liturgy.** Ascension Catholic Church, 2950 N. Harbor City Boulevard, Melbourne, FL 32935. Full-time position in active parish available 7/1. Requires strong keyboard/voice skills, knowledge and experience in Roman Catholic liturgy. Assistant available. Send résumé and reference to church at above address. HLP-4746.

**Organists/Music Directors.** The Diocese of St. Petersburg, FL, has several openings for full- or part-time organists/choirs. Send résumé to Music Committee, 5124 Gateway Drive, Tampa, FL 33615. HLP-4755.

**ILLINOIS**

**Music Director/Organist.** St. Mary Roman Catholic Church, 397 Fulton Street, Elgin, IL 60120. Phone: (847) 888-2828; fax (847) 888-2883. Immediate full-time position. Responsibilities include weekly choir rehearsals and Masses. For further information, please contact Rev. Thomas Dempsey, Pastor, at the above address. HLP-4765.

**Director of Music/Liturgy.** St. Mary Star of the Sea, 6435 S. Kilbourn Avenue, Chicago, IL 60629. Fax: (312) 735-3501. Full-time position in 3,000-family parish. Minimum 2 years parish work, bachelor in music/liturgy. Requires organ/piano/vocal skills, choral/cantor training abilities, knowledge of liturgical music/liturgy. Competitive salary. Send résumé/references to Ms. Helen Gabel at the above address. HLP-4761.

**Director of Music/Liturgy.** St. Margaret Mary Catholic Church, 111 S. Hubbard Street, Algonquin, IL 60102. Fax: (847) 688-7882. Full-time position requires proficiency in music and liturgy. Responsibilities: Coordination of liturgical ministers, music ministry, school, church liturgies. Keyboard skills a plus. Salary commensurate with experience. Send résumé to Liturgical Search Committee at above address. HLP-4759.

**Mary/Choir Director/Organist.** St. Alphonsus Church, 1429 Wellington Avenue, Chicago, IL 60657. Full-time position to teach/foster assembly participation, recruit/direct choir, develop contemporary ensembles/cantors, coordinate wedding/funeral music. Needs music/singing/people skills; sees assembly as #1 choir. Preferably bilingual (English/Spanish). Competitive salary and diocesan benefits. Send résumé ASAP to Search Committee at above address. HLP-4738.

**Director of Music.** Christ the King Parish, 3205 60th Street, Moline, IL 61265. (309) 762-4694. Full-time position in 1,100-family parish. Responsibilities include knowledge of Vatican II liturgy principles; keyboard experience; planning liturgies, selections; training cantors; directing choirs; recruitment/formation of liturgical ministers. Computers skills helpful. Contact or send résumé to Fr. Richardson Barfield at the above address. HLP-4739.

**INDIANA**

**Director of Music/Liturgy.** St. Joan of Arc Church, 900 S. Purdum Street, Kokomo, IN 46901. Full-time position available 6/97 for 1,300-family parish. Requires music degree, experience in liturgical planning. Responsibilities include coordinating music and liturgical ministers for 5 weekend liturgies, organizing parish Liturgy Committee, and directing contemporary ensemble. Salary commensurate with experience. Send résumé to Search Committee at above address or fax to (765) 454-7241. HLP-4750.

**Director of Music/Liturgy.** St. Joseph Parish, 211 N. St. Louis Boulevard, South Bend, IN 46617. Fax: (219) 234-2822. Full-time position with vibrant, worshiping community of 700 families, with K-8 school, near University of Notre Dame, to coordinate well-established music program as part of pastoral team for a parish that sings well. Requires knowledge and pastoral understanding of liturgy and music. Keyboard skills necessary. Experience required. Salary range $22,000-$27,000 with benefits plus weddings and funerals. Position available June 1997. Send résumé with references to Search Committee at the above address or fax. HLP-4740.

**Liturgical Music Director.** Sisters of Holy Cross, St. Mary's—Lourdes Hall, Notre Dame, IN 46556-5014. Phone: (219) 284-5690; fax: (219) 284-5889. Full-time position with community of women religious.

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Responsible for planning/coordinating all liturgies. Requires strong background in Roman Catholic liturgy/rites, master in music and liturgy, 3 years experience in pastoral music/liturgy. Competitive salary, excellent benefits. Contact Sr. Pamela Welch, CSC, at the above address. HLP-4743.

**Assistant Director of Liturgy/Music.** Sisters of Holy Cross, St. Mary’s—Lourdes Hall, Notre Dame, IN 46556. Fax: (219) 284-5889. Full-time organist/pianist. Responsibilities: Accompany liturgies on 14-rank Möller organ and Steinway grand piano; chant, hymnody, contemporary, multi-cultural. BA/equivalent in music education with three years experience in Roman Catholic setting. Send résumé to Sr. Pamela Welch, CSC, at the above address. HLP-4763.

**MINNESOTA**

**Director of Music/Liturgy.** Church of St. John, 11 SW 4th Avenue, Rochester, MN 55902. Full-time position requires proficiency in organ, keyboard and vocal directing. Catholic parish of 1,300 families with a K-8 school. Salary commensurate with qualifications. Send résumé to Rev. Gerald Maun at above address or fax to (507) 288-7373. HLP-4748.

**MISSOURI**

**Director of Music/Organist/Music Teacher.** St. Cletus Parish, 2705 Zumbelh Road, St. Charles, MO 63301; fax: (314) 946-6444. Full-time position: 1/4 church and 3/4 school. Requires organ/keyboard/chant skills and some experience in liturgical music. Send résumé to Rev. James Kieser at the above address. HLP-4760.

**MARYLAND**

**Director of Music/Liturgy.** St. Andrew by the Bay, 701 College Parkway, Annapolis, MD 21401. Fax: (410) 974-4339. Full-time open position in 1,800-household parish. Responsibilities: liturgy/music/sacramental celebrations; planning. Requires keyboard/choral/vocal skills and experience in liturgical music. Send résumé to Rev. James Kieser at the above address. HLP-4760.

**Director of Music Ministry.** St. Francis de Sales, 1450 Abingdon Road, Abingdon, MD 21009. Direct contemporary, traditional, and children’s choirs; weddings, funerals, nursing home liturgies. Requires organ/keyboard/directing skills. Salary commensurate with qualifications. Benefits. Send résumé to Rev. Thomas Phillips at above address. HLP-4747.

**MICHIGAN**

**Director of Music Ministry.** St. Stephen Catholic Church, 750 Gladstone SE, East Grand Rapids, MI 49506. Growing 500-family parish is looking for a skilled liturgical Music Director. Send inquiries with résumé to Music Search Committee at the above address. HLP-4749.

**Liturgy/Music Coordinator.** Adrian Dominican Sisters, 1257 E. Siena Heights Drive, Adrian, MI 49221. (517) 265-5135. Full-time position at Motherhouse campus; will be primary musician at campus liturgies, form music program, serve as choir director, resource to groups planning/sponsoring liturgical celebrations. Requires experience/knowledge of liturgy/worship, vocal/keyboard/directing/teaching skills; music or liturgy degree preferred. Contact Molly McCutcheon at above address. HLP-4737.

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Oregon Catholic Press
MILLENIUM

Holy Year/Oberammergau 2000

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

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

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

800-344-1443
board skills, cantoring, directing choir, and teaching music to K-8 elementary school children. Responsible for all liturgies. Send résumé and two references to Fr. Jim Callahan at above address. HLP-4743.

New Jersey

Organist/Choir Director. St. Ambrose Parish, 96 Throckmorton Lane, Old Bridge, NJ 08857. Full-time position in 2,700-family parish requires competency in organ and interpersonal skills. Responsible for selecting music; recruiting, training, directing choirs, cantors; assembly rehearsals; weekend Masses; holy days, funerals, and weddings. Salary commensurate with college degree and/or experience. Knowledge of Catholic liturgy is necessary. Send résumé to Rev. Charles F. Kelly, Pastor, at the above address. HLP-4751.


Director of Music Ministries. Incarnation Church, PO Box 295, Mantua, NJ 08051. One-half time newly created position in a growing 2,400-family parish in Gloucester County. Salary commensurate with education and experience. Send résumé to Fr. Tom Newton, Search Committee Chair, at the above address. HLP-4758.

New York


Director of Music. DIGNITY/New York, PO Box 1534, New York, NY 10150. Part-time position with Gay and Lesbian Catholics for Sunday evening rehearsal and Mass in Greenwich Village (one Sun-
day off each month). Requires knowledge of RC liturgy, keyboard and choral/cantor direction skills. Attend monthly liturgy committee. Rieger organ, Music Issule/Gather Comprehensive. Send résumé to Tom Hayden at above address. HLP-4744.

North Carolina

Music Director. St. Michael the Archangel, 804 High House Road, Cary, NC 27513. Fax: (919) 461-2373. Full-time position at 2,400-household, young, vibrant, post-conciliar Roman Catholic community in the heart of North Carolina's growing Research Triangle area. Please write to above address or fax request for application package. Hiring to be completed on or before July 1, 1997. HLP-4753.

North Dakota

Director of Liturgy/Music. Sts. Anne &

May we all walk together on our way toward God’s ‘Glory Day!’
—David Haas

Glory Day

David Haas & Friends in Concert

"I created this concert with many of my talented musician and dancer friends. We included seasoned favorites such as ‘Blest Are They,’ ‘You Are Mine’ and ‘We Are Called.’ And I composed some new songs especially for this event, including ‘Glory Day’ and ‘The Story of God.’"

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Pastoral Music • April-May 1997

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Music Director. St. Maximilian Kolbe, 5720 Hamilton-Mason Road, Hamilton, OH 45011. Phone: (513) 777-4322; fax: (513) 777-7264. Full-time position in 1,500-family suburban parish. Need experienced applicant to manage a multifaceted musical program. Requires organ/piano/directing/arranging skills and abilities in liturgical planning. BA in music. Competitive salary. Send résumé by 4/18 to Search Committee at above address. HLP-4764.

Position Wanted. Is there a parish community out there where good praying in song is an integral and important part of their worship? Where fine classical organ playing is the musical centerpiece for all other instruments? Where a traditional mixed choir combines quality contemporary anthems with those of our Latin heritage to bring a contribution of beauty to liturgy? Is there a parish family that is cultivating and training its young to love to cantor, lector, and play their instruments in their church? If such a parish might possibly be looking for a full-time Music Director/Organist (DMMD) I could be looking for them. Inquire through Hotline at the NPM office: (202) 723-5800. HLP-4746.

Music Minister. St. John Lutheran Church, 4608 Brambleton Avenue, Roanoke, VA 24018. Full-time position requires expertise in traditional and contemporary worship. Responsibilities include directing adult choirs and other groups. 19 rank pipe organ, Kurzweil electronic keyboard. Three worship services. Salary: $20,000 plus benefits. Send résumé by April 15th to above address or call (540) 774-0712. HLP-4752.

Miscellaneous

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

For Sale: Worship 3rd Edition hymnals (hardback pew edition) in excellent condition. Asking price is $6.00 per hymnal or reasonable offer, plus shipping. Contact Spirit of Peace Catholic Community, 1500 Hover Street, Longmont, CO 80501 or phone (303) 772-6322; fax: (303) 772-9415. HLP-4736.


Music Minister's Assistant for Windows. Simple-to-use liturgy planning software that organizes library titles by liturgical date. Includes lectionary summaries, liturgical templates, handy utilities—only $25.00! Hymnal indexes available—$15.50 each. Send inquiries or check (non-church orders include 6% tax) and hymnal names to West Michigan Software, 2915 Vineland Avenue, Grand Rapids, MI 49508. HLP-4715.

Pastoral Music • April-May 1997
New at World Library

World Library Publications had added some new editorial staff members in recent years. Tom Strickland was added to the staff in 1995, and he was project manager for the 1997 revision of the We Celebrate Worship Resource. Peter Kolar serves as the Spanish (language and music) editor for World Library. Peter Mazar, who joined the staff in 1996, is the editor of the Seasonal Missalette and the We Celebrate missalette. Steve Janco is the new music editor for World Library's missalettes and the music sections of the AIM Liturgy Resources planner, while he continues to serve as a faculty member for the Liturgy Institute of Chicago.

Handbells in the Liturgy

Concordia Publishing House is the distributor for Handbells in the Liturgy, a practical guide to the liturgical use of handbells prepared by an editorial team from Schulmerich Bells. The handbook begins historically, with a chapter on the history of bells—and specifically handbells—in worship, then it offers a practical guide to building a handbell music program in a parish, suggestions on the use of handbells in the liturgy (including examples of ringing styles), brief sections on the use of handbells with voices and other instruments and on arranging handbell music for liturgical settings, and a set of appendices. This guide ($19.95, #99-1594) is available from Concordia Publishing House, 3558 S. Jefferson Avenue, St. Louis, MO 63118-3968. Phone: (800) 325-3040.

America the Musical—on the Web

A new web site covers announcements of more than 1,200 music festivals being offered in the U.S. and Canada. Called FestivalFinder: Music Festivals of North America, the site allows users to browse or search by genre/style of music, performer, location, date, and festival name. It also features discussion groups and contact numbers for accommodations and tourist information. The address is http://www.festivalfinder.com. For more information, contact Tom Clynes or Nicole Adams at (773) 876-2523, or by e-mail at rudy@festivalfinder.com.

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Pastoral Music • April-May 1997
Saint John's Annual Liturgical Music Workshop

June 18-20, 1997 • Saint John’s University, Collegeville, Minnesota

**Featured presenters:** Marty Haugen, Don Saliers, and Richard Proulx.

**Among many topics** to be discussed: • *Ritual Music and the Future of North American Worship*
• *Hymns, Psalms, Spiritual Songs – Bridging Our Treasury Old and New* • *The Gift of the World Church in Music*

**Also:** world premier of major new work for choir, cantor and congregation by Richard Proulx!

Intensive daily presentations, special interest sessions for choirs, cantors, vocalists, organists, guitarists, composers. Daily sung prayer, special Workshop Eucharist and Evening Prayer, annual Hymnfest, reading sessions of new Mass music, choral music, solo songs, hymns and psalms.

**Free Applied and Class Lessons:** voice, organ, guitar, conducting. Publishers' displays, music for purchase. In addition to our featured presenters, a faculty of over twelve acclaimed liturgy and music experts.

**Also announcing:** *Composition Seminar for Church Musician/Composers with Richard Proulx,*
June 23-July 3. Daily private and group sessions – full tuition scholarships and graduate credit available.

Each year over 100 musicians, liturgists and clergy attend Saint John’s Liturgical Music Workshop. Saint John’s, long a center for liturgy and the liturgical arts, is located on over 2,000 acres of beautiful Minnesota lakes and forests with full recreational privileges.

**For information** on the “Workshop, Composition Seminar, and Saint John’s B.A. and M.A. programs in Liturgical Music, please contact: K.R. Kasling, Director, Music Department, Saint John’s University, Collegeville, MN 55321 (320) 363-3371 or 2682.

*Full three-day workshop tuition, $120 if received by 5/15/97, $130 thereafter.*
New Releases: GIA and OCP

GIA Publications has announced the recent release of three new collections. *Psalms for the Church Year: Volume VIII* is a new addition to its popular series that has appeared over the past thirteen years under the direction of seven editors. This volume contains settings by David Haas of some of the psalms used more rarely in the *Lectionary for Mass. Your Wonderful Love* is a collection of new music—hymns, psalm settings, and songs—by Francis Patrick O’Brien, a priest of the Archdiocese of Boston. John L. Bell of the Iona Community has prepared a resource for mourners. Composed of music appropriate for the Order of Christian Funerals and a book of reflections to help mourners grieve and face the future with hope in the resurrection, *The Last Journey* is available on CD with the accompanying reflection book; book and CD are also available separately, as are the individual printed octavos and a cassette recording. For additional information on these releases, contact GIA at (800) GIA-1358.

OCP Publications has released *We Will Want No More*, a compilation of the best of Tom Kendzia from his three earlier collections, *Light of the World, No Greater Love*, and *Canticle*, plus some new compositions. Some of the songs have been rearranged and re-recorded in a fresher, simpler style to make them more accessible to parish music groups. Tom Kendzia is the director of music ministries at Christ the King Parish, Kingston, RI, and he teaches music at the parish school. For additional information, phone OCP at (800) LITURGY, or fax: (800) 4-OCP-FAX.

All Music: Bigger Than Ever

*Publisher’s Weekly* described the second edition of the *All Music Guide: The Experts’ Guide to the Best CDs, Albums & Tapes* as “without peer.” Now the expanded third edition is available from Miller Freeman Books. It describes 21,350 recordings and profiles the careers of 4,100 musicians, offering reviews and biographies from more than 300 music critics and journalists. The listings of recordings are arranged in more than twenty categories, including country, jazz, folk, blues, world music, rock, zydeco, and soundtracks. The only specifically religious category, however, is gospel, though many of the recordings under “Christmas Music” include religious compositions, and some other categories may include religiously oriented music. This is not a book for lovers of classical music; while there are many references in the index for Basie, Count and Beatles, The, there is only one reference (and that in passing) to Beethoven. Bach, Johann Sebastian, however, is referenced fourteen times; twice in the “Rock” section; once in “Country” and “Folk”; twice in “World” music; once in the listings of “Gay” music; four times under “New Age”; and three times in “Jazz.” Interestingly enough, this guide is self-critical in its listings: “As the small list of European music here suggests...the reaction against Euro-centrism can go too far.” That fact may bode well for the inclusion of more specifically religious music in the fourth edition of this guide. For more information, contact: Miller Freeman Books, 600 Harrison Street, San Francisco, CA 94107. Phone: (415) 905-2200; fax: (415) 905-2239; e-mail: mfbks@mfi.com.
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Commentary

The End of the Beginning

BY RONALD BRASSARD

When he heard the news that Alexander Peloquin had died, Father Robert Oldershaw of Chicago commented: “His death marks the end of the beginning.” To understand that comment, we need to understand why Dr. Peloquin was appreciated and honored as a great man not only locally but nationally and even internationally.

Rev. Ronald E. Brassard, a presbyter of the Diocese of Providence and the pastor of Immaculate Conception Church in Cranston, RI, was a close friend of Dr. Alexander Peloquin. This article is based on comments by Father Brassard that first appeared in The Providence Visitor, newspaper of the Diocese of Providence (March 6, 1997).

In the early 1960s the Catholic Church embarked on a great and risky period of renewal and revitalization. As in other such moments in history, the beginnings of this revitalization were recognized by many as a graced moment in which God’s Spirit was actively directing the Church’s life, though that interpretation of events was not accepted universally. Among those who found it most difficult to accept the changes that were occurring in church life as divinely directed were countless musicians who had spent many years in the service of a liturgical life which they had come to love and cherish. Now it seemed that this cherished life was passing away or, at least, changing dramatically. For many of these musicians such changes were more than they could stomach, and they were unwilling to risk a commitment to the still-evolving structures and texts of the “new
liturgy” by composing new works or exploring new musical textures for worship.

Alexander Peloquin was one of the few composers who led the way into new forms of musical worship that followed from the Second Vatican Council’s Constitution on the Sacred Liturgy. Father Virgil Funk, president of the National Association of Pastoral Musicians, has noted that “when the reform took place, Alex risked his career and invested wholeheartedly his classical reputation on the development of liturgical music for a new church.” For this risky investment the Association would later honor Dr. Peloquin by bestowing on him, in 1989, its Pastoral Musician of the Year Award. Robert Batalisti, vice president and senior editor at GIA Publications, which has published many of Dr. Peloquin’s compositions, commented: “When so many church musicians were wringing their hands and crying out that [the Council] was the end of church music, it was Alex who marched off into the post-Vatican II Church and conquered it!” These fine tributes from nationally respected leaders in pastoral music offer a succinct summary of C. Alexander Peloquin’s great contribution to the growing body of music that has flowered, at least in part, from his willingness to risk his gifts, his reputation, and his talent in service to the Church’s need for musical worship.

Beyond the New Horizon

The “beginning” that Father Oldershaw noted was Alex Peloquin’s willingness to explore the new horizons opened up by the Church’s commitment to ecclesial as well as liturgical renewal. That exploration took many forms. Dr. Peloquin conducted the first Mass celebrated in English, at the 1964 National Liturgical Week in St. Louis, MO. The National Shrine of Our Lady of the Snows, in Belleville, IL, looked to him when they sought a worthy composer to create the first setting of texts for a liturgy to be celebrated with children. Alex Peloquin sat on the first Board of Directors for the National Association of Pastoral Musicians, affirming its commitment to the “singing assembly.”

But Dr. Peloquin’s influence was not limited to composition and new organizations. There were many people whose lives were touched directly by this wonderfully talented man. One of them, Dr. James Kosnik, faculty member and former chair of the Music Department at Old Dominion University in Norfolk, VA, credits Dr. Peloquin’s influence for his own association with church music. With Alex’s death, the opportunities for such direct influence come to an end, but the indirect influence of his music will continue to move us beyond the beginning phase of renewal for our Church and our worship.

The Lord Is Good to the Steady Man

In 1967, Dr. Peloquin was commissioned to compose some music for the 1968 National Liturgical Week in Washington, DC, which was to feature Dr. Martin Luther King, Jr., as its keynote speaker. Dr. King’s assassination just before Holy Week of that year put an end to those plans, but the Four Freedom Songs, with texts by Thomas Merton (who would himself die in December of 1968) and music by Alex Peloquin were presented at the Liturgical Week as a tribute to Dr. King. Though they are not as well known as some of his other works, I have always considered these four compositions to contain some of the finest examples of Alex’s musical genius. The third of these songs is, perhaps, the most beautiful. It uses two refrains to set off a series of rather provocative verses. The first refrain begins with these words: “O the Lord is good to the steady man . . .” The second refrain says: “To be with you is joy. Body and soul may fail. But even if I die, love is enough for me.”

When all the tributes have been written and all the eulogies for Dr. Peloquin have been preached, I believe that Thomas Merton’s words in these two refrains will stand as the perfect commentary on the life of C. Alexander Peloquin. Indeed, he was the “steady man” who spent hour after hour in practice to prepare for his responsibilities as a pastoral musician. His pastoral ministry called him to play for and conduct in innumerable celebrations of the eucharist at Providence’s Cathedral of Sts. Peter and Paul and in churches around the nation. He was the steady rock of musical worship for the ordinations of bishops, priests, and deacons and for many marriages. He was the instrument of comfort and consolation at funeral after funeral. Though hailed as a composer and as the conductor of the Peloquin Chorale, he found his work as a dedicated church musician to be the source of his greatest joy. As we tenderly return to the earth the “failed” body of one who has served so well, we pray that he will know the joy of being with the Lord in the love that will be enough for all eternity. And we commit ourselves to move beyond the beginning which his life’s work marked out for us.
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