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(Thomas Merton)

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<td>Prague, Munich, &amp; Austria - European Masters</td>
<td>Nov. 6-14, 1998</td>
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<td>Spain/Portugal - Fatima and Spanish Cathedrals</td>
<td>Nov. 16-23, 1998</td>
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In This Issue...

We revisit the liturgical renewal, to see how we understand it in 1998. Nearly everyone accepts that the liturgical changes that have taken place in our times are now bearing fruit. We have planted the renewal, watered it, and watched it grow. The first fruits are ready for harvest. But some are questioning the nature of this fruit that we are harvesting. If one reads many Catholic newspapers, it seems clear that the voices of concern about the nature of the harvest are growing.

This issue of Pastoral Music invites you to take a deeper look into the liturgical renewal in your parish. I can assure you, there is something in these pages for everyone, plentiful ideas for a rich examination of conscience.

“Let the Liturgy Be the Liturgy,” cries Andrew Ciferni, and don’t let the influence of the culture of entertainment in which we live overwhelm either the rite or our understanding of what the rite is about! Sound advice, for the entertainment culture is everywhere, and Fr. Ciferni’s warning echoes those found in Marue Dun’s popular new book, Reaching Out without Dumbing Down: “Christian worship at the turn of the century is being affected adversely by aspects of our culture that ‘dumb down’ everything” (Eerdmans, 1997; page 4).

Active participation—full, conscious, active participation—is an ideal, writes Monsignor Fred McManus, but the phrase has been diversely understood, sometimes misleadingly interpreted. “Sharing” as the equivalent of “participation” or “involvement” has a rich history as an English translation of the Latin participatio. This Vatican Council expert explains, and, in fact, the notion of “active sharing” challenges us all to a richer understanding of this foundational aspect of liturgy in our parish.

A recent gathering of bishops from the Americas and from the Vatican examined the question whether or not to televise the Mass. “Why not?” most of the participants asked. The same question arose for NPM at the 1997 Indianapolis Convention. Here was this large hall filled with more than 4,000 persons. And right there, up front, seemingly bigger than the central platform, was a video projection screen. “If only we could have used it,” participants reminded us in the halls of the Convention Center and on their evaluation forms, “everyone could have seen every detail...and everyone would have been turned into spectators!” Read Gabe Huck’s article. It is vital for a fundamental understanding of what we do at worship.

The next article in this issue calls us to receive the present rites first, before we start trying to fix them. Let’s see if we can make them work: sound advice from Owen Cummings.

And here’s a surprise. Unity and uniformity are not the same. David Power once again pushes us to the edge of what we dare to hope is true about a yet deeper reality. Evaluating our situation from historical, cultural, and experiential viewpoints allows us to balance our own views of liturgy and its renewal with all the forces which are operating in a decision making process. Just what do we mean, for example, when we speak of the “genius of the Roman Rite”—that it is one rite which has remained coherent and unified through a variety of adaptations, or that it is a rite which has steadfastly resisted inculturation? The answer to this question is central to our pastoral planning today.

Names do matter. Words do make a difference. So what shall we call ourselves? From what image of the church do we receive our principal identity and, therefore, our approach to liturgy? If we call ourselves the “mystical body of Christ” or the “people of God,” we declare an identity for ourselves which seems to be separating us from those in the church who choose other names, other images, to describe themselves. The starting point for our liturgical discussions, maintains Gordon Truitt, is what we believe about church.

In his Commentary, Thomas Day exposes the easy solutions to our problems: Blame the other guy; call for a reversion to some ideal former times (which never existed); ignore history. They’re all wrong, and they won’t solve anything.

I like the articles in this issue. They are diverse, but each one provided me with a great opportunity to reflect on what I do in worship and why. This issue made me think!

I invite each member of NPM to join with other members in continuing the long, steady effort to enrich our worship. I invite each of you to participate in a summer educational program, either one of our Regional Conventions (see pages 33-37) or an NPM School (calendar on page 38). I guarantee that these, too, will make you think about what you do, and they will help you to do it better.

VCF

February-March 1998 • Pastoral Music
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**A Select List of publications and resources for Pastoral Musicians**

Visit the NPM Booth at the Regional Conventions

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Objective Critique Welcomed

Thanks to Joseph Swain for his insightful and well-founded approach to evaluating music in his “Finding a Cure for Sing-Song Syndrome” (February-March Pastoral Music). This kind of intelligent, objective critique is a useful counter to the overly affective and personalistic approach to repertoire choice. “To offer our best” in the liturgy is not merely a guideline but a profound responsibility.

Rob Strusinski
St. Paul, MN

Mr. Strusinski is director of liturgical music at the University of St. Thomas in St. Paul and the coordinator of the NPM Choir Director Institute.

Positive Comments Preferred

I write in response to Joseph Swain’s article “Finding a Cure for Sing-Song Syndrome.” I must commend Mr. Swain on urging all of us to higher heights in terms of liturgical music. Composer, musician, and parish leadership all need to hear that mediocrity is easy to achieve but not the best of which we are capable. I heartily agree that the organ, when played correctly, will lead the assembly like no other instrument. Instrumental groups are capable of this, also, given the correct training and leadership. Much more goes into liturgical music than strumming a few chords or plunking a tune haphazardly at the piano or organ. Many times I have been appalled at the lack of leadership ability that parish musicians have. I suggest this is due to many factors—poor role models, poor liturgical leadership, poor training (if any), and poor pay scales.

At the same time I take offense at the tone of some statements—“dreaded,” “infantile,” “nursery rhyme,” “this song is not long for this world.” Indeed, the lesson Mr. Swain is trying to teach (use articulation, varied harmonizations, and contrapuntal techniques) is noteworthy—in fact, necessary. I wonder, though, how many of those “sing-song musicians” that he wanted to reach stopped reading after seeing negatively weighted words used to describe the music they are doing.

Like it or not, what we need is musicians with better training. How do we get and keep these people? Well, we certainly do not “attack” by using weighted words. We demonstrate positive examples and we give concrete fixes. Then we actually practice social justice and pay a living wage to musicians. I, personally, have taken on students who understand that their playing is not of leadership quality—and I teach them exactly what Dr. Swain is suggesting. This presupposes that the person(s) in leadership will be appreciative of their study and will reward their work with just compensation.

I know that we have one of the best singing congregations in the Archdiocese of Detroit at St. Dennis, and that the leadership of the parish urges all of us onward to new heights. We are, sadly, among the few in that area. Too many parishes are happy with someone who knows how to play piano, organ, or “a bit” and is hired or asked to volunteer for their ministerial role.

Let us strive for new heights—composer, organist, pastor, congregation alike—but let us do so positively.

Brian J. Carmody
Royal Oak, MI

Remembering John-Michael

The obituary notice for John-Michael Caprio in the February-March issue of Pastoral Music led me to share my memories of his ministry. Caprio taught music at Paul VI High School in Clifton, NJ, while I was a student there in the early 1970s. (I believe this was one of his first jobs out of college.) He was a gifted teacher, and he exposed all of us who worked with him to a high level of musicianship, well beyond the usual high school standards. We were challenged by him, and we grew artistically under his creative guidance.

I followed his work after [he left our] high school, from the beginnings of the Paterson Diocesan Chorale to his tenure with the Archdiocese of New York. When I worked in Manhattan during the early 1980s, I would often go to noontime Mass at the chancery office of the Archdiocese. Caprio was usually there, leading the assembly in spirited singing while accompanying us triumphantly on the organ. His music in that setting was far larger than our small gathering warranted, but our hearts were glad and uplifted for the experience.

My husband, Tom, got to know Caprio as well through work with NPM. He admired him as a choral director, and enjoyed chatting with him at various conventions over the years.

Mary Carol Kendzia
Westerly, RI

Grateful for the Issue

Thank you for the April-May Pastoral Music issue. Such articles as “We Need to Be Advocates for Youth,” “Principles for Vibrant Worship with Adolescents,” “Young People Respond,” and “Composers’ Forum” are so insightful and challenging to oftentimes “sleeping” questions that I am nonplussed as well as grateful to have an issue produced like this one. NPM has done it again! I will share this with my youth ministry friends.

Alan Knight
Dexter, MI

Responses Welcome

We welcome the comments and reflections of our readers. Address your response 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 email: NPMSING@npm.org. All communications are subject to editing for length.
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Conventions & Schools

Convention Housing

Don’t forget that the housing reservation form for each Convention goes to the appropriate institution in the Convention city, not to the NPM National Office. Here’s a list of the cutoff dates for the special Convention rate in each city, and the address and phone number for housing for each Convention:

Grand Rapids, Michigan
June 30-July 3
Cutoff date: May 30
Housing form goes to Amway Grand Plaza Hotel, NPM Housing Reservations, Pearl at Monroe, Grand Rapids, MI 49503-2666. Phone: (616) 774-4200; fax: (616) 776-6489.

Helena, Montana
July 14-17
Cutoff date: June 15
The housing reservation form in the Convention brochure is for on-campus housing; it goes to NPM Region IV Convention Housing Request, c/o Jeannie Downs, Carroll College, 1601 North Benton Avenue, Helena, MT 59625-0002. Phone: (406) 447-4377; fax: (406) 447-4533. Carroll College can accommodate those wishing to stay over on Saturday night, July 18 (e.g., those going on the post-Conference trip to Yellowstone National Park). There is an additional $20 fee; please include a note on your housing request asking for the additional night and indicating your departure time on Sunday. Those wishing to stay off-campus at the Park Plaza Hotel must call the hotel before June 14 to make reservations: (406) 443-2200.

Dallas, Texas
July 29-August 1
Cutoff date: June 29
Housing form goes to The Dallas Grand Hotel, NPM Housing Reservations, 1914 Commerce Street, Dallas, TX 75201-5205. Phone: (214) 747-7000; fax: (214) 747-1342.

Cherry Hill, New Jersey
August 11-14
Cutoff date: July 11
Housing form goes to Hilton at Cherry Hill, NPM Housing Reservations, 2349 West Marlton Pike, Cherry Hill, NJ 08002. Phone: (609) 665-6666; fax: (609) 662-3676.

Standards in Repertoire

Selecting new—and old—repertoire for the parish is a central responsibility of pastoral musicians. At this year’s Conventions, we are trying something new to help with that responsibility.

We have invited NPM members with experience and training in repertoire to select about ten pieces of music for demonstration at the Standards in Repertoire Sessions. The pieces may not be the latest, but they are, in the judgment of the pastoral clinician, quality pieces (that is, music with good texts and substantial melodies), acknowledged as meritorious through use or with a potential for merit, and totally appropriate for liturgical use (liturgical function). Sessions are arranged by topic: weddings, funerals, music for liturgies with children, music for a children’s choir, and music for the Triduum. A sample booklet will be provided to participants in the Standards in Repertoire sessions at each Convention.

Each clinician will sing through the particular selections he or she has chosen. The music recommended by all the Standards in Repertoire clinicians on the topic will be made available in the booklet used at all sessions, though not all the pieces will be demonstrated at each Convention.

Check out the breakout sessions at each Convention marked Standards in Repertoire. The selections for the various topics demonstrated in these sessions will not be comprehensive, nor will they contain all the best repertoire there is. However, all repertoire presented will be indicative of the best there is. These sessions are designed for those who are seeking the best repertoire but have difficulty in making these choices.

Child Care

Provisions for child care will be available at two of the four Conventions this year. Those requiring child care in Helena should contact Rita O’Neil, 730 Elm, Helena, MT 59601. Phone: (406) 449-8450. For child care in Cherry Hill, contact Neighborhood Nannies, 5 Haddon Avenue, Haddonfield, NJ 08033. Phone: (609) 795-5833. Child care is not available for either Grand Rapids or Dallas.

Waiting for Word on the Choir Festival

As we go to press with this issue, we are still waiting for final word about arrangements for the Choir Festival at the Cherry Hill Regional Convention on August 11. The Festival, a tribute to Richard Proulx and the New Life Foundation, was designed to highlight four outstanding choirs. But we received word in early January about the death of John-Michael Caprio, who was to have directed the Schola of New York’s St. Patrick’s Cathedral (see the February-March issue of Pastoral Music, page 14). The other choir directors for that event are working with the local committee and the National Office to rearrange the schedule in a way that will be an appropriate celebration of the choral voice, but the plans are not yet complete.

Special Housing for Cantor Express in Rapid City

Housing for the NPM Cantor Express Weekend in Rapid City, SD (July 31-August 2) will be in the homes of members of Blessed Sacrament Parish. In addition to sending NPM your $20 for meals during that weekend, along with your registration form, you must also call Rapid City to make arrangements for housing. The phone number is (605) 342-3336. The advance registration deadline for this Weekend is June 30.
Members' Update

More than 340 New Members "Grow" the Association

On pages 10-13 of this issue, you will find a list of more than 340 new members of our Association. If you recognize one or more of those names, or if some of these new members live near you, give them a call and welcome them to your Association. Invite them to an NPM Chapter meeting; ask them to meet you at one of the Regional Conventions, or make plans to share a ride from your town to one of this summer's Conventions or Schools.

Help Shape the Future

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

Meetings & Reports

New President at CUA

Vincentian Father David M. O'Connell, an associate vice-president and academic dean at St. John's University in Jamaica, NY, was named the fourteenth president of The Catholic University of America on March 17; the appointment takes effect September 1. At forty-two, Father O'Connell is the second-youngest president in the university's history.

Salary Guidelines for Lutheran Musicians

The Association of Lutheran Church Musicians (ALCM) has published Guidelines for the Employment of Musicians in the Lutheran Church, a booklet which contains a formula for determining salary and hourly requirements for typical church musician responsibilities, a covenant agreement (sample contract), sample job descriptions for the cantor, director of music ministries, director of music, or minister of music, and sample job descriptions for a children or youth choir director, a choir director and organist, and an adult choir director or organist. The material also includes a performance review worksheet and a resource guide for similar publications in the Roman Catholic, Anglican/Episcopalian, and Presbyterian Churches. For more information, contact: ALCM Administrator, PO Box 1873, Valparaiso, IN 46384. Phone: (219) 548-904; e-mail: tielange@athena.valpo.edu.

Lay Ministry on the Web

The National Association for Lay Ministry (NALM), a professional organization of more than 1,000 members which promotes the development of lay ministry in the Catholic Church, has developed a new web site: www.nalm.org. For more information on this association's work, write to: NALM, 5420 S. Cornell Avenue, Chicago, IL 60615-5604. Phone: (773) 241-6050; fax: (773) 241-6061; e-mail: nalm@nalm.org.

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* In the spirit of Austrian Hospitality, limited space is allotted for non-nominated choirs. Please contact our Austrian or North American Offices immediately for more information.
Welcome, New Members

The following pastoral musicians and clergy members have joined NPM between October 1997 and May 1, 1998. In these same six months many other members have renewed their membership for one or more years. We welcome them—or welcome them back—to our “circle of friends.” We’ve learned, over the years, that NPM’s best recruiters are our members who take the time to tell others about us.

Thank you for doing your job so well during this past winter and spring! If some of these new members live near you, or if you recognize the name of a parish listed here, please contact them and welcome them to your Association. Then invite them to participate with you in one of the 1998 Regional Conventions or in one of NPM’s Schools and Institutes.

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Ricky Therneau

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The Renewal: Can We Get It Right in 1998?
Let Liturgy Be Liturgy

BY ANDREW D. CIFERNI, O. PRAEM.

You find titles such as the following for liturgical workshops and conferences offered across the land these days: “Reform the Reform,” “Revitalize the Vision,” “Renew the Renewal.” Such titles could be seen as an admission that the liturgical reform instigated and carried forth by the Second Vatican Council has, in fact, not worked. I would suggest, however, that, no matter how effectively or creatively liturgical reform had been inaugurated by the Council Fathers and the Consilium thirty years ago, we would still be at this point in a posture of looking back to assess our successes and failures in this area of Church renewal. A willingness or desire to revisit the road we have traveled is not a sign of failure, much less a turning back to the status quo ante, and even less an admission that we were wrong in the first place.

Everything that we have learned and continue to learn about ritual studies tells us what a powerful grip rites have on our lives. We do not negotiate ritual change without stumbling, picking ourselves up, dusting ourselves off, and trying again. One of the truths that ritual studies and the sociology of knowledge teach us is that a change can only be made from the place where the change agents are and within the limited world of “possibles” they can imagine. This is another way of speaking about inculturation. Part of our revisiting liturgical reform is an act of reflection on how we have consciously and unconsciously inculturated liturgical change in the last third of the twentieth century in American society. Commentators on the Church and society have alerted us to the fact that the kind of freewheeling experimentation of the immediately post-Vatican II ecclesiastical world was as much due to ‘60s reaction to conservative post-World War II culture as it was to acceptance of John XXIII’s aggiornamento. After thirty years we have the clarity of hindsight to direct our thoughts as well as the insight that comes from reflection on our experience. What follows is one liturgist’s reflection on some issues that deserve consideration after these thirty years.

Rev. Andrew D. Ciferni, O. Praem., is a Norbertine of Daylesford Abbey in Paoli, PA, where he is the liturgy director. From 1987 until 1991 he taught homiletics and liturgy at the Catholic University of America. From 1991 until 1997 he taught liturgy at the Washington Theological Union, where he was also academic dean (1995-97).

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The Liturgy Is Prayer

The liturgy is prayer; it is not an entertainment event. In a culture in which the majority of communication events are passive ones generated by the entertainment industry, it should not now seem so surprising that presiders have consciously or unconsciously inculturated their roles on the model of Johnny Carson or David Letterman. In this model the introductory rite becomes a kind of opening warm-up in which humorous asides seem more obligatory than the Gloria and idiosyncratic performance of the rites seems as important as a lead guitarist’s and/or vocalist’s establishing a particular style. Liturgical mystagogues of a high pastoral order, such as Kathleen Hughes and Austin Fleming, in their teaching and writing are helping to lead us back to Romano Guardini’s neglected attitudes and forgotten ways of doing things in which presiders know themselves called to be doorways to prayer rather than the center to which the doorway opens.

The Liturgy Is an Experience

The liturgy is an experience of ritual celebration, of communal formation. It is not a classroom experience, even though information may be generated as a byproduct of the rites celebrated, the Word proclaimed and preached. Our American reading of the Council’s call for intelligible symbols and rites often got transposed as talking to the assembly in univocal language. In the technical language of science, such as that used in the instruction manuals at Three Mile Island, “off” must have only one meaning. In the purposefully ambiguous language of poetry and symbols, however, “The Word of the Lord,” “The Blood of Christ,” broken bread, Easter fires, baptismal pools, and effusive anointings must and do communicate many meanings at one and the same moment. Today’s oft-heard call for a return to the sacred and the retrieval of the mysterious seems to address itself to the impoverishment of liturgical worship caused by a reading of texts and gestures guided by a quasi-scientific seeking for intelligibility, which flattens ritual. I fear, though, that sometimes the call for a return to the sacred and the mysterious can be read as a sidetracking of the call to encounter the sacred in the ordinary and to celebrate this recognition in an extraordinary way. A
liturgy that does not lift up the mystery of birth and death, love and forgiveness of “them,” of sickness and aging, runs the risk of being an exercise in sacred opera or even magic.

The Liturgy Is Mystagogy

The liturgy is mystagogy, that is, it is a unique variety of formation in which consciousness is changed by reflecting on rites which first make sense because they express and shape lives constantly being changed (converted) as they come into greater conformity with God’s truth. This means that the truth of the liturgy is dependent on the truth of our lives, on our “right relationship” with one another and with God. Lives of right relationship ground the poetic language and symbols of the rites. Only after that can we begin to unpack Sunday after Sunday how the rites interpret our lives. The rites give meaning to lives lived in response to the Word.

This approach flies in the face of a culture in which we shape to our liking everything from our sagging elderly faces and bulging hips to the genetic map of flowers, animals, and our children. Everything is grace, and worship is our response to this incredible giftedness. The liturgy is a given. Yes, it is a changeable and ever-changing composition shaped by scholars, artists, and other pastoral ministers. But responsible shapers of rites are themselves shaped by a tradition which they know in their bones, as well as in their brains, even as they work at discerning how the tradition calls us to inculcate our worship for our own time and place.

Worship in Spirit and truth calls for a certain obedience and surrender to the rites as given. True worship, like good performance art, demands that we first know the script in our bones before we dare to improvise; that the rules be second nature to us before we dare break them.

The Liturgy Is God’s Work

The liturgy is God’s work in us more than our work on God. In our drive toward full, active, and conscious participation in worship we have often assumed a typically American “take-charge” attitude which has led us to envision the liturgy as a field of action in which we can actually effect whatever it is we decide to achieve. This attitude runs the risk of creating a magical approach to God and to the rites as “sacred opera,” which are disconnected from the mystery of God encountered in everyday pastoral care. Among contemporary liturgical writers from quite diverse places on the ecclesial spectrum there is emerging a “common ground” which, while acknowledging the inculturated (historically conditioned) nature of our common prayer, seeks to recognize with fresh eyes the gift nature of our worship. The liturgy is a given, the privileged vehicle of God’s communication and our response. Contemporary Catholic writers are once more recognizing that one mystery grounds liturgical mystagogy and mysticism. Both require patient, obedient listening and a response which engages the whole person—body, mind and spirit in a particular world.

Affirm the Work

Taking a fresh look at liturgical renewal thirty-six years after the start of the Second Vatican Council gives us the opportunity to bear witness to our deep convictions that what the Spirit wrought in that assembly was received by imperfect creatures who, in evaluating their sometimes mislabeled implementation of the Council’s liturgical agenda, are not rolling back the Council’s work. If by God’s grace even sin can be an access to the mystery of God (cf. St. Augustine’s Confessions) then surely our revisiting liturgical renewal can be a marvelous opportunity to affirm the good work God has wrought among us and to discern God’s agenda for our future.
The Goal Remains Active Participation, Active Sharing

BY FREDERICK R. McMANUS

Almost thirty-five years ago, the Second Vatican Council used the expression participatio actuosa—translated conventionally (and correctly) as "active participation"—about fifteen times in the celebrated Constitution on the Sacred Liturgy, Sacrosanctum Concilium. The phrase was used to refer to the "right and duty" of all baptized Christians to take part or have a share in public worship (SC 14) and it was the chief theme of the liturgical promotion and reform decreed by the great council, one "demanded by the very nature of the liturgy" (SC 14).

Over the years some few critics have denigrated or misconstrued this aim and characterized "active" participation as if it failed to engage the whole person of the worshipers who make up the Church of God. The misconception is really ludicrous, as if "active" were somehow to be equated with "external," somehow in opposition to the interior and internal, somehow a lessening of the activity of mind and will and emotion—the very activity which is articulated by external words and deeds.

Some of the argument has centered about the translation of actuosa as "active." The assertion of mistranslation has turned up recently in an interesting little booklet published in 1996 which reports some earlier correspondence between Evelyn Waugh and Cardinal John Carmel Heenan, late archbishop of Westminster. Understandably, given his opposition to the reforms of Vatican II, Waugh considered liturgical participation by way of the assembly's speech and song as "rowdiness." The collection's editor speaks scathingly of "active participation" as a "profound and all too common misinterpretation" of the council's aim. What the conciliar fathers intended, says the editor, was not active participation, since that phrase amounts to "an emphasis on external action without sufficient regard for the unobservable actual participation of the mind and heart, which must surely take priority."

A quick, facetious retort to such an analysis would be to affirm that priority does indeed belong to mind and heart, but the Church's liturgy would hardly be common and public worship if not "observable" by others. But, since the alleged mistranslation of actuosa as "active" has been regularly used as a pretext to lessen communal singing and vocalizing of liturgical texts, the old chestnut needs to be revisited.

First, Participation

First, a word about "participation" as a translation of the Latin participatio. Though "participation" is surely a correct usage, English style often prefers to avoid transliterations. An Anglo-Saxon word is generally preferable, and this led the rubrician-turned-liturgist, J. B. O'Connell, to prefer "active sharing" to describe this century's revolution in church worship. A disciple of Lambert Beauduin, O'Connell could be meticulous in his concern for the minutiae of ritual, but he also understood the kind of liturgical "sharing" which was fully human, both external and internal, both interior act and exterior manifestation.

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"Sharing" as the equivalent of "participation" or "involvement" has a venerable heritage—from Old English scearu—and just possibly, to give O'Connell his due, may have a stronger nuance than the Latin transliteration, participation. To "share" suggests both giving and taking partial possession, use, or enjoyment of something—for example, in common by a group; to "participate," on the other hand, suggests taking part in something like an activity together with another or others. But participation and sharing are, in the end, synonyms; they are nearly interchangeable; and they are useful reminders that the richness of English, which allows for multiple, diverse translations of individual words may be better,
often, than the jejune regularity of Latin.

To return, then, to the Latin *actuosa* and to the allegations that it is wrongly translated by “active”: What is meant by the Latin adjective is best conveyed by words

**What is meant by the Latin adjective is best conveyed by words the conciliar fathers added to *actuosa* such as “full” (total, complete) and “conscious” (aware, alert, awake, perceptive, knowing, intelligent), communal, devout, preferable, and “internal and external.”**

the conciliar fathers added to *actuosa* such as “full” (total, complete—SC 14, 21) and “conscious” (aware, alert, awake, perceptive, knowing, intelligent—SC 11, 79), communal (21, 48), devout (48, 50), preferable (27), and “internal and external” (19, 99). The liturgy is achieved by “signs perceptible to the senses” (SC 6). The best description of the means of popular participation—expressed by the external but given life by the interior disposition—is the council’s own enumeration of ritual elements: acclamations, responses, psalmody, antiphons, actions, gestures, bodily attitudes, and reverent silence (SC 30-31). And the subsequent reform should be given credit for introducing at appropriate moments, for the first time in the Roman Rite, periods of communal religious or “sacred” silence as a form of active participation.

This active liturgical participation is mentioned forcefully, even repetitively, in the constitution’s chapter on music as needed for more noble celebration (SC 113), as proper to the whole body of the faithful (114, 28, 30), as required in the very composition of future church music (121). This inclusion was achieved after the conciliar debate on the chapter by means of repeated textual alterations, each alteration voted individually before the promulgation of the full constitution, that insisted on sung active participation. Among the succinct headings used in the draft, article 114 was even summed up as “The Participation of the Faithful Is Never to be Excluded.”

Naturally enough, the same concern for active participation by the whole assembly is mandated in relation to church construction, where churches are to be “suitable for the celebration of liturgical services and for the active participation of the faithful” (SC 124). This phrasing was proposed by Cardinal Lercaro of Bologna after the conciliar debate in 1962.

The word, sung and spoken, is an obvious sign of participation, but “actions, bodily attitudes, and gestures” (SC 30) are equally important. These have developed since the council from the slightest bodily gesture, such as bowing at the mention of the incarnation in the profession of faith or signing oneself with crosses at the
gospel, to major examples like the communal lifting up of hands with the presider at the Lord’s Prayer in many places, or the sign of peace and love, of unity and reconciliation, that is now nearly universal, and, above all, the vastly increased numbers who share in communion at the Lord’s table.

Perhaps the most eloquent statement of the conciliar determination is to be found in the “preeminent manifestation” of Christ’s Church as defined in these terms: “the full and active participation of all God’s holy people” in the liturgy presided over by the local bishop or his representative (SC 41). The very understanding of the Church in the liturgical constitution is the seed of the Dogmatic Constitution on the Church (Lumen gentium) enacted a year which, when begins with the sense of the Church as “visible yet endowed with invisible resources, eager to act yet intent on contemplation, present in this world yet not at home in it . . .” (SC 2).

Of course, one can visit a succession of American parishes, Sunday after Sunday, and find very diverse achievements. In one the participation of the assembly will be active, full, conscious, expressed with creativity and enthusiasm, directed with solid leadership and commitment. In another there will be only literal observance of the bare minimum of participation, as dull and routine as the medieval “private” Mass. In still others congregations may struggle with unfamiliar and uninspired song without active leadership, all in a kind of flat and oververbalized liturgy. Progress and diversity, some fast, some slow, mark parishes in varying degrees, but everywhere active participation, active sharing of all the assembly in the worship of God, remains the solid goal.

It has been almost a century since active participation was announced as the goal sought by Pius X—full, conscious, communal, external, as well as internal participation of faith and devotion. Today the promise of the slogan that such participation is the “primary and indispensable source of Christian spirit” is partly fulfilled, but much needs to be done, and the good cause is never helped by minimizing the “active” dimension of participation.

Notes

1. December 4, 1963. For convenience, numbers within parentheses throughout refer to articles of the liturgical constitution.
4. Ibid., 19.
5. Apostolic constitution Divini cultus, December 20, 1928: Acta Apostolicae Sedis 21 (1929) 49. The expression is “fideles, non tamquam extranei vel muti spectatores . . .”
6. Motu proprio, Tra le sollicitudini, November 22, 1903: Acta Sanctorum Sedis 36 (1903-1904) 329-339 (original and official text); followed later by the unofficial Latin translation, 387-385.

Well-Intentioned Dissent

So much for theory. With all respect to his literary genius, Waugh’s concern over the rowdiness of our assemblies was laughable. But we should not laugh at today’s dissenters, with their (uninformed) feelings of betrayal by liturgical reform. Though well-intentioned, some dissenters would abandon the three-year cycle of readings at the Sunday eucharist, the communal singing or saying of the Lord’s Prayer, the several eucharistic prayers except for the Roman canon—with mysterium fidei restored as an integral part of the institution formula. Although empirical data are lacking, these dissenters appear to be few in number. They have been well refuted by some bishops of the American Church, for example, Bishop Trautman, Archbishop Weakland, and Cardinal Mahony—the latter with a positive program of fruitful liturgical development in Los Angeles, which should be widely copied.

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You Have to Be There:
Liturgy Requires Bodies

BY GABE HUCK

I had never considered Cardinal Jean-Marie Lustiger of Paris to be a kindred spirit until I saw the sidebar in the National Catholic Reporter (April 17, 1998) recounting his remarks at the March 26-28 gathering in Denver of bishops from the Americas and from the Vatican, who met to examine how the Church, the internet, and the web are going to get along. Deriding the "cult of pictures," the Archbishop of Paris had the audacity to tell the assembled hierarchs and media folk that the Mass has little place on television. "Of course," he said, "it is possible to broadcast Mass on television, as is often the case with eucharistic gatherings around the Holy Father...It is also a blessing for the handicapped, old or sick people. Yet," he continued, "the pictures of a sacrament do not convey its reality."

What a lonely position! Fellow cardinals at this meeting dedicated toward doing even more of the Church's business on television seemed to be politely winking at each other over such a wacky thought. Indeed, Archbishop John Foley, president of the Pontifical Council for Social Communications, was quick to defend the practice of televised Masses, pointing out that these broadcast events can bring consolation, inspiration, and "a hunger for the Eucharist which will later have people go to Mass..." And just a year or two ago, the U.S. bishops signed off on a statement acknowledging that there could be abuses in the practice but, in general, televised Masses had a place in the U.S. Church. Apparently their—and our—ever shorter attention spans couldn't recall a time when the Mass was not televised, or when the notion of broadcasting Masses on the radio (or through loudspeakers to a crowd outside a church building) was a scandalous thought.

Standing with Lustiger

I'm glad to stand with Lustiger on this matter and, of course, with Karl Rahner, who also had serious reservations about televised Masses. The fact that Paris' archbishop was such a lone voice at that meeting makes me wonder what the other bishops missed in the process of liturgical reform. On the other hand, the general support for broadcast Masses makes me wonder what I'm missing. Maybe, as the cardinal suggested, such events can be a "blessing" for certain people. If you are unable to be present, you can at least tune in and watch. If you are in need of inspiration, look at these moving pictures of some assembly celebrating the Mass (although most of the assembly is presented in short cuts away from the priest and the other ministers, if they are shown at all). Maybe such broadcasts can suggest to those without a faith community that they take a look at what Catholics do and think about joining us.

All of those services seem important until you think about Cardinal Lustiger's comment that "it is sometimes difficult to explain to the faithful, who are fascinated by the power of pictures, why they must be physically present to the Eucharistic Body." And that's the point. The whole effort at renewal of our liturgy can be put into one little sentence: You have to be there. You have to be there. We need you, and we need you to be with us, your body and all the other parts of you. We need you full and active and conscious. We need you processing, listening, singing, chanting, being silent, standing, praising, thanking, interceding, eating and drinking. We need you acknowledging the presider's proclamation of our prayer with your heart lifted up and your whole soul rehearsing again the dying and rising of the Lord, which this church strives to enact in this whole world that we love. We don't really promise anyone what Archbishop Foley seems to think televised Masses promise: "spiritual enrichment, consolations, edifications." We only offer exhaustion in doing a hard thing well with a bunch of self-confessed sinners. This is a deed that has no meaning on a television screen or a computer monitor.

Betrayed by Our Attitudes

Are we Catholics so lacking in ideas for putting ourselves on television that we need to broadcast Masses? Are we afraid to say, "You can't watch the Mass on TV because it perpetuates an 'audience' notion of liturgy," because then we'd have to come through on Sunday morning with a non-audience liturgy? Is our belief so weak in the affirmation that liturgy is something done, not watched; something done by an assembly, not an individual; done with flesh and blood and muscle and bone and all the organs and faculties at our command? The ho-hum attitude so common toward televised

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Masses betrays our true belief. All these years after Vatican II, we don’t really believe that you’ve got to be there, we only believe that he, the ordained presider, has to be there. Look at the broadcast Masses themselves, especially, I’m afraid, at the ones presented on EWTN: We don’t really believe that this deed is something holy, a praising and remembering and offering and communing done by the living, breathing body of Christ, the church. We believe, instead, that it is inspirational entertainment; it is just piety, and piety can be photographed and held up to inspire other piety. In the words of Archbishop Foley, it is “spiritual enrichment” and “edification.”

A Picture of Living

Well, the Mass isn’t recordable piety or any of these other things. The irony of this struggle is that those who proclaim most loudly the sacredness of the Mass, who shout their everlasting faith in the real presence, who most want an assembly down on its knees whenever sacred words are said, are the very ones most frequently willing to put the whole thing on a flat screen where the most visible form of participation is passing the basket.

We thirst for liturgy, for the regular gathering to do those deeds which shape our life in the body of Christ, but in our thirst we settle for something less. Instead of celebrating a baptism or a wedding, we ruin our efforts at worship by trying to record it on film and tape. Instead of actually living, we settle for a picture of living, even though the effort to record the event chokes out of it whatever life there might have been.

If, by chance, you were to wander into St. Patrick’s Cathedral in the Archdiocese of New York, what would you see? A long gothic building, of course, focused on a distant sanctuary. But you might also notice the large television monitors hanging from every pillar, provided so that during major celebrations everyone can see what’s happening up there, in that distant sanctuary. The people who have provided this service have pretty much guaranteed that nothing will, in fact, be happening, because they have turned the doers of the liturgy into the viewers of a ceremony. Those television monitors are a denial of the statement that opens the General Instruction of the Roman Missal: “The celebration of the Mass is the action of Christ and the people of God hierarchically assembled” (#1); they also stand against the statement in the Catechism of the Catholic Faith (#1144) that it is “the whole assembly that is leitourgos.”

It isn’t ideal to be far away from the ambo or the table at Mass, of course, but it’s all right when the assembly is large. When, however, you televisate the lector at the ambo or the priest at the table to those at a distance (but, as at St. Patrick’s, still in the same room!), what does this practice say about the whole enterprise of doing liturgy? Among other things, it says: Who needs you? It says: Welcome to the audience. We’ll try to make your visit to St. Patrick’s as pleasant as possible. Those monitors hanging on the pillars of that cathedral are perhaps the ugliest thing ever done to a house of the church . . . and that’s saying a lot! The shape and size of the ego behind this decision boggles the mind.

In the end, of course, it isn’t so much wrong to do all these television deeds as it is stupid. Television certainly has its uses for the church. I’m old enough to remember Camera Three and other Sunday morning shows. But whether the event is “papal” or “episcopal,” whether it is telecast live or recorded, whether it is a worthy liturgy or a travesty that is broadcast, every time we do this thing we take the liturgical mandate of Vatican II less and less seriously. Every time we do this, we proclaim by this action that you—your body, your soul—don’t really have to be there.

Sins against the Body

Of course, broadcasting Mass and other liturgies is not the only sin we commit against what Cardinal Lustiger called “the physical, concrete celebration, offering, and communion at a given place and time.” If this event cannot, as he said, “be reduced to transmissible pictures,” can it be reduced to transmissible sound? In some churches, the introduction of microphones and sound systems has led to a whole ministry for the person who sits at the mixing board and makes the sound “work” in the room even as it is being recorded for later distribution to shut-ins. Here is what I think about sound systems: If the presider has to shout to be heard by all in the assembly (or even, to be heard, has to chant in strong tones), then
maybe all the other people in that assembly are going to shout (or chant) back. Wouldn’t that be a wonderful thing? If that presider has to raise the voice to say or sing, “Lift up your hearts,” then maybe the people who hear this will think, “This person means it,” and will raise their own voices along with all the rest of the assembly to proclaim, “We lift them up to the Lord.”

But if that presider can speak in a normal voice, and that voice comes at me from somewhere in the room that is nowhere near where the person is speaking, if it comes at me loud, even though the words were not loudly spoken, if it comes at me with no more sense of me than a car radio has, then I may or may not reply, but I will certainly not do with my voice what the presider/reader/cantor didn’t have to do with his or her voice.

When I voice such observations, I am told that rooms for worship are so large, and the acoustics are planned for sound systems. Then I have a question of ecclesiology or, perhaps, sacramentality: Does it matter how large our assemblies become? Can any number of people do the word and the eucharist together? Do we pass a point where good liturgy gives way to good show and spectacle as the only possibilities? What would happen if we let our Catholic sacramental sense guide our judgments, instead of letting ourselves be directed by ordination restrictions that force us to rely on good sound systems and clear sight lines provided so that the leaders can keep the baptized hearing and, perhaps, entertained, but rarely participating?

With all good intentions, we use current technology to make sure that the normal speaking voice of a presider or a cantor will reach the many hundreds who make up the rest of the assembly. We think that this technology does more reliably what assemblies in earlier ages had to do with shouting and chanting. But those older practices at least kept some balance between the leaders and the rest of the assembly. In no uncertain terms, electronic amplification says, “You’re the audience, and I’m not.”

Liturgy isn’t supposed to require that we get every word. It is repetitious with a purpose. You get inside it little by little. It is supposed to allow the church to hear and know itself, to lift its voice. That voice of the whole assembly is no frill: People making the Catholic noises are doing the liturgy.

We Are Serious

President Bill Clinton and his wife (Baptist and United Methodist, respectively) went to communion in a Catholic parish in South Africa. Behold the upset and anger that followed the report of this event. Also behold a lot of Catholics repeating the liturgical formula that they hear each week: “Only say the word, and I shall be healed.”

Right? What is so awful that these people came forward and shared at this table?

We have been reflecting about the relationship of the body to the liturgy, about the kind of presence that the liturgy demands. The church has had a wonderful discipline that stops the ritual flow to say: It is time now for all who are not fully part of the communion to leave. It is time now for only those whose full sinfulness and weakness have been revealed by the waters to remain in this room to do our eucharist. The dismissal of catechumens (and others) should not be taken to mean that those being dismissed are unworthy of staying, but as a sign of the commitment of those sinners who stay to do the hard and humble work of eucharist.

But we don’t seem to be serious about such dismissals, even in parishes that send their catechumens away from the eucharistic assembly on a regular basis. We don’t admit little baptized children to the table, for example, but we keep them in the room while we do the eucharistic prayer and come to communion. We don’t normally admit baptized members of other traditions to our table, either, but we allow them to stay while we do the eucharist, and we do the same for “visitors” to our assemblies who may or may not have gone into the waters. Our behavior in this matter reveals that we still have a hard time even thinking about eucharist as anything other than an object. We have miles to go in figuring out how an assembly gets it into its heart and soul to make the eucharistic prayer on the Lord’s Day.

Let the incident with the Clintons remind us: We are about serious matters here. There is a danger in the literalism that says, “You can’t eat the Lord’s body because….” The response to this event may be just one more manifestation of the retreat into the literal, the fear of sacrament and metaphor that would take us back to a time before Vatican II. There is also danger in our failure to grapple with the tasks of a liturgical life that does not come to terms with the sacrament of the church itself—the holiness of matter and voice and sight and touch—in its everlasting effort to learn the habits of good thanksgiving, good praise, good lamentation.

Note

1. This statement is not an anomaly in the Catechism. See also #1140: “It is the whole community, the Body of Christ united with its Head, that celebrates.”
2. Have you ever wondered, when a Mass is recorded for later broadcast, what liturgical laws are being violated? When the little group gathers in the studio during the Third Week of Lent to record the Masses that will be broadcast on Palm Sunday and Easter, what’s happening to the liturgical season, to the requirements for choosing readings and prayers, and so on? Is it Mass or is it Memorex?
3. On this matter, see the discussions in Pastoral Music 18:5 (June-July 1994), “Celebrating with Children.”

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We Have a Right to the Rites

BY OWEN F. CUMMINGS

The title of this article may have a litigious sound, but, in fact, it is intended to suggest that the liturgical rites of the Church are the property of all the faithful, and that no one has the right or the freedom to do with them as he or she wishes. The revised rites flowing from the reforms of Vatican Council II have been given to us to be implemented as fully as possible, so that we will come to appreciate more and more that "the liturgy is the summit toward which the activity of the Church is directed; it is also the fount from which all her power flows" (Sacroconcilium Concilium 10).

There is always the danger of caricature in making general judgments, but in my experience as a layman and as a permanent deacon, both in the United Kingdom and the United States, I have found that we are still very far from the living perception of this conciliar axiom. Too often minimalist approaches to the rites are adopted, and the richness of ritual possibilities permitted and encouraged by the rites is seldom adverted to. Sometimes I am certain that presiders have never read the praenotanda to a particular rite.

If it were possible, I would put a halt on all liturgical revision at this time, both the revisions proposed by those who judge the post-conciliar reforms to be deficient when contrasted with the pre-conciliar liturgical context, and the revisions espoused by those who judge that the inculturation of those rites has simply not gone far or fast enough. In other words, let's receive the present Roman rites first. A famous line of G. K. Chesterton, adapted to our context, comes to mind. It is not that the Roman rites have been tried and found wanting, but that they have been found difficult, and so have never really been tried. ¹ Failure to implement the rites in their entirety, either through minimalism or through an inappropriate exercise of personal judgment, has consequences that are simultaneously theological, ecclesiological, and personal.

Theology, Ecclesiology, and Clericalism

The theological consequence of our failure to implement the rites is this: The people of God are deprived of theology. The very act of liturgy founds the faith of the Church, of all members of the Church. As Aidan Kavanagh has it: This is theologia which is constant and inevitable as people encounter God in worship and adjust to the changes God visits upon them. The liturgical assembly is thus a theological corporation and each of its members a theologian...? Continuing the metaphor, we might add that the assets of the corporation are massively depleted when they are not made to work on its behalf. Without the full and faithful implementation of the rites, the people of God are not given the full repertoire of images and associations which simply is the liturgy in its fullness.

The ecclesiological consequences of our failure to celebrate the rites in their fullness impact the Church in various ways. The late Cardinal Bernardin's "Call To Dialogue" drew attention to the fact of disagreement, division, and alienation within the American Catholic Church. The denunciations of one side by another detract from the public witness of the Church, and the mission of

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the Church is thereby impoverished. *Lumen gentium* spoke of the Church as a sign of communion with God and of unity among people (LG 1). To say the least, the legibility of the sign that is the Church is clouded and obscured by our all too obvious lack of unity and, at times, our lack of charity.

The disagreements and divisions that beset the Church have many roots and causes, and bring into play the presuppositions and personal preferences as well as the flawed moral performance of Catholics. It may be said, in fact, that the one thing that all Catholics have in common is the celebration of the liturgy. Through these sacramental rites we worship God and build up the Church’s unity as the Body of Christ. But when our unity is impaired over the very thing that makes and enhances our communion, it is scandalous. How does such a thing come about? Most often, it happens through a covert form of clericalism.

It is usually fairly obvious when a deacon or priest departs in some way from the integrity of the rites by addition or omission, indulging in what the English Dominican theologian Aidan Nichols calls an “unscripted presidential intervention for the establishment of free rapport with others.” If a deacon is not a minister of the chalice or, at the eucharist, adopts a style that is more presidential than diaconal—forfeiting his role as waiter

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**It is usually fairly obvious when a deacon or priest indulges in an “unscripted presidential intervention for the establishment of free rapport with others.”**

**and pretending to the role of host, or if a priest interpolates into the prayers of the Mass comments or creations of his own, everyone notices it. Those who care about the integrity of the rites as understood by the Church are often upset at such aberrations and deviations.**

But the same criticism is also true of the liturgical ministry of the bishop. The bishop ought not to espouse a ritual license, even in small things, which he would not condone in the presbyterate or the diaconate. All in holy orders must eschew that supposed freedom “that wherever possible opts against an order of rules and roles in the name of spontaneity.”

**Seeking a Better Way**

Why do bishops, priests, and deacons take liberties with the sacramental rites of the Church? In the first place, one has to say that it is not a matter of malice. Words are changed, gestures altered, and rubrics ignored because these ministers judge that they have found a better and pastorally more fruitful way of serving the rites. It is this intention, more solidly to serve the pastoral needs of the faithful, that lies behind the supposed freedom to be liturgically and spiritually spontaneous and creative.

However, a failure to serve the rites as the Church understands them and wishes them to be celebrated represents a failure to understand how ritual works, and it is a form of magisterial solipsism. Ritual works through constant repetition; it enables good habits to be developed which are necessary to prayerful comfort in liturgical performance. If these good, ecclesiologically intended habits are not in place, the participants may be concerned and anxious about what to do next, what to say next. Such anxiety diminishes the comfort needed for corporate prayerful performance. In his fine book, *On Liturgical Theology*, Aidan Kavanagh notes: “Rite is sustained by rote and obedience far more than by restless creativity, and obedience is a subordinate part of the larger virtue of justice while creativity is not. In our day it seems to require more courage to obey a rubric or law than to break it.” Learning by heart and by rote are the prerequisites for heart-filled performance of rite. That means doing, each in ordered place and role, what each is supposed to do.

If we are not doing what we are supposed to do in the Church’s liturgy, then we contribute also to magisterial solipsism. The teaching authority or magisterium of the Church invites liturgical performance according to well-established norms, which are themselves the articulation of long experience and reflection—these are the rubrics and instructions attendant upon the sacraments. When the Church’s ministers depart deliberately from these rubrics and instructions, *ipso facto*, they are claiming themselves alone as arbiters of the magisterium. No sane bishop, priest, or deacon would say that is their intention when they are spontaneous and creative. They are trying, they would explain, to be more personal, intimate, and responsive to the congregation. Insofar as they permit their own judgment of what is to be done ritually to overrule the Church’s normative sense, however, then materially they are laying claim to magisterial authority for themselves.

**It Fractures Communion**

There is one other ecclesiological dimension to be noted in this diagnosis: Failure to celebrate the rites in their fullness fractures communion. In his apostolic letter *Tertio Millennio Adveniente*, “On the Coming of the Third Millennium,” Pope John Paul II invites the Church to an examination of conscience as we prepare for the Great Jubilee of the Year 2000. In the course of that examination of conscience (§36) the Pope asks these questions: “Is the liturgy lived as the ‘origin and summit’ of ecclesial life, in accordance with the teaching of *Sacro Sanctum Concilium*? In the universal Church and in the particular churches, is the ecclesiology of communion described in *Lumen gentium* being strengthened?”

Each must attend to her/his own conscience but, I submit, that in principle a failure on the part of the Church’s ministers dutifully to implement the norms,
directives, and rubrics of the liturgy is erosive of communion, of being bonded in union in and by Christ. Let me exemplify what I mean. Where a minister has adopted what Monsignor M. Francis Mannion describes as "the game-show host" style of liturgical presidency, with both innovation and adaptation, he creates certain expectations in the local community. They may come to expect that this is how the liturgy ought to be celebrated. Now, priests are moved to another assignment after a certain period of service in a given parish, and, if such a prelider is succeeded by one who is more obviously faithful to the mind of the Church's rites, members of some communities are likely to contrast him negatively with his sainted predecessor. Frictions may develop in some extreme situations. Ineluctably, this leads to an erosion of communion.

Personal Deprivation

At the personal level, too, unfaithfulness to the fullness of the rites deprives the persons who make up our congregations of what is theirs by right as members of the Church. In the introduction to the Rite of Penance, for example, we read (#17) with respect to Rite A: "The occasion may be taken by the priest, or even the penitent, to read a text of holy Scripture, or this may be done as part of the preparation for the actual celebration of the sacrament. For through the word of God Christians receive light to recognize their sins and are called to conversion and to confidence in God's mercy." Not all penitents will realize the intimate and necessary connection between word and sacrament, of course, nor will they uniformly know that the reading of Scripture is highly recommended by the Church in the context of this particular sacrament. It is incumbent upon the Church's minister to catechize here about Scripture, to take the initiative to make Scripture part of the rite, thus enhancing the spiritual experience of the penitent. Unfortunately, such catechesis and enrichment do not always happen. Similarly, in relation to the eucharist, the ill effects of ritual reductionism and spontaneity may be lessened and even minimized by presiders and other ministers paying more careful attention to the mind of the Church as expressed in the General Instruction of the Roman Missal.

If all ministers, ordained and appointed, were to celebrate the Roman rites faithfully, the people who form our congregations would find their own spirituality enriched by easily passing over into the prayers and rhythm of the Mass as the sources and expressions of their own prayer. Such a connection is full reception of the rites. But where the due normalcy of celebration is not present, either because of clerical omission or "creativity," this exchange is much less likely to happen. Regular access to the rich polyvalence of liturgical prayers, words, and gestures for the faithful becomes impossible when these texts and actions are in a state of constant change at the whim of the presider. Personal spirituality is deprived.

One Suggestion

How do we move forward and closer into communion as the Church on this matter? How do we acknowledge that the rites are our right? I have one practical suggestion to offer that would not be difficult to implement at the local level. Priests and deacons with the congregations whom they serve could read carefully together through the General Instruction of the Roman Missal, and through the various introductions to the other rites of the Church. As they do so, they might draw up two columns on a sheet of paper. One column would note what the instructions require for faithful celebration, and the other what is actually being done in this parish or community without acrimony or accusation. Together, then, they might agree on what needs to be done to achieve the more faithful celebration which the Church intends. The negative theological, ecclesiological, and personal consequences noted above would be reduced. There would be a global realization of the abundance of riches we have in our present liturgy. And we would no longer need to speak about our "right" to the rites.

Notes

1. Chesterton wrote, in What's Wrong with the World (1910), part 1, chapter 5, "The Christian ideal has not been tried and found wanting. It has been found difficult, and left untried."
3. Aidan Nichols, or, Looking at the Liturgy (San Francisco: Ignatius Press. 1996) 51.
4. Ibid. 50.
6. See Vatican II, Constitution on the Sacred Liturgy (Sacrosanctum Concilium) 28; General Instruction of the Roman Missal, 58.
Inculturation, the Roman Rite, and Plurality of Liturgies

BY DAVID N. POWER, O.M.I.

The 1994 Instruction on the inculturation of the Roman liturgy enunciates the principle of inculturation but wishes to treat it only within what it calls the substantial unity of the Roman Rite. This is a curious adaptation of a term used by the Council of Trent, when it affirmed that the Church could not change the substance of the sacraments as instituted by Christ. It would seem to say that a purely juridical unity of rites is not intended, but that this substantial unity has to refer to a religious and theological content that can be expressed only through the Roman Rite. Furthermore, this is deemed of such value that it is worth keeping even through the process of adapting the liturgy to a wide variety of peoples and cultures.

The term substance belongs to the language of “substance and accident,” and assumes some unchanging but intangible core which remains constant, whatever the variations in appearances and externals. Since in liturgy ritual form and language are so intimately bound with religious intuition, it makes it difficult to know what exactly the Roman Rite’s substantial unity could be. Hence, three questions arise. First, what is the content and form that constitutes this unity, a question that has to be asked in light of the Roman Rite’s rather checkered history? Second, what tremendous value does this rite have that it deserves to be transported from Europe and kept alive on other continents, among people of very different cultural histories and sensibilities? Third, how is the norm that this unity is to be maintained to be implemented?

Searching for the Core of Unity

In an address delivered in December 1995 at the University of Notre Dame, Cardinal Godfried Daneels became a recent example of a common fallacy when he fell prey to the ideal of a constant substantial core of the Roman liturgy, particularly when he simplified the history of changes in the liturgy of the Roman Church, tracing a sort of smooth and tested transformation from Jewish liturgy to Greek, from Greek to Roman, and from Roman to Northern European. When the history is in fact seen in its complexity, the lesson to be learned may be the exact opposite to the one which he draws.

It was Edmund Bishop who prompted discussion of the genius of the Roman Rite, relating its early history to expressions of Roman culture, as taken over by the Church of Rome. This ritual form contrasted with northern and Hispanic sensitivities and modes of expression, so that when the Roman books traveled north there was a great difference between their latinity and sober, though hieratic, ritual and the expressiveness of the Nordic peoples. Bishop’s notion of the Roman genius has to do with style, not substance, and he clearly thought the Roman style preferable to the Gallican and Hispanic. Indeed, he considered it a matter of rejoining that with the work on liturgical books done since the Council of Trent, the exercise of the devotional spirit of other peoples has been placed plainly outside the liturgy.

Under the Emperor Charlemagne and his sons, the response to the diversity of spirit among peoples was to keep the principle of unification and unity to the forefront, to promote the use of the Roman books available, and then allow for some mingling of types of ritual and prayer in order to satisfy the devotion of the Nordic peoples. Certainly, in transalpine developments there was not an inner and organic change from Roman to Germanic, Anglo-Saxon, or other cultural forms. The Roman Rite was imposed through a series of imperial maneuvers, first under the Carolingian and then under the Ottonian rulers, in which empire and ecclesiastical authority seemed to find common cause. The liturgical books produced in this process do not represent an integration of Roman and transalpine elements, but the generation of a hybrid, which led historians for a long time to doubt the Roman Rite’s desire to be universal.
time to talk rather disparagingly of “Gallican” elements and “Gallicanization” within the Roman Rite.

Despite the diffusion and augmentation of liturgical rites and ordinals, through the spread of the principal books, such as the Sacramentary, the Lectionary, and the Pontifical, and the development of local rituals for such matters as funerals, ministry to the sick, and blessings, a whole set of devotions developed that supplemented liturgy, or even took precedence over it among the

In effect, after the first liturgical transition from Greek to Latin and Roman culture, no full inculturation ever took place when the Roman liturgy was brought to peoples of other cultures.

people. These included certain actions within the liturgy, such as the devout look upon the host, and other matters, such as the cult of saints, blessings, processions, visits to sanctuaries and pilgrimages, the request for special Masses, various commemorations for the dead, and even rites of malédiction. While this growth satisfied devotional interest, it was not well integrated into the Roman liturgy as such. At most, these practices were oddly woven into customaries that allied Roman texts with Nordic, or joined Roman rubrics for ritual practice with Gallican maps of family kinship and local pieties.

With all this in view, one could, in effect, say that after the first liturgical transition from Greek to Latin and Roman culture, no full inculturation ever took place when the Roman liturgy was brought to peoples of other cultures. All in all, the hybrid character of European Christianity should tell us that it is possible to have a common book and rubrical unity, but not a liturgical and devotional one. At best the liturgical remains bookish and rubrical, or is augmented by unprescribed devotional practices in order to find a place in the hearts of its participants.

The Second Vatican Council wished to see devotions revised and renewed to put them in harmony with the spirit of the liturgy. Clearly, however, it was not thinking of the “genius of the Roman Rite” in terms such as those of Bishop, and clearly it was not anxious to canonize the division between the liturgical and the devotional, of which Bishop had approved. The difficulties of the Council and of post-conciliar life over such a division shows the need to address the question of the Roman Rite’s “substance” more fully, probing the spirit of the liturgy fostered by this particular liturgical tradition. The root
justification for maintaining the substantial unity of the Roman Rite across many peoples and cultures, to say nothing of centuries, would have to lie in its distinctive intuition into the nature and character of Christian liturgy and sacrament.

Hardly Examined

This distinctive intuition is hardly examined in the Roman Instruction of 1994. The theology of liturgy presented in nos. 21-27 is not the preserve of the Roman Rite. In no. 18, the instruction recapitulates the history of this Rite, noting its capacity to take in texts, chants, gestures, and rites from various sources and to adapt itself to local cultures in mission countries. This claim, in fact, runs rather counter to the evidence, for with the mission of the Gospel outside Europe it is now commonly noted that local languages, customs, and cultures were neglected. Pope John Paul himself has even remarked on this. Indeed, the Latin American bishops gathered in 1992 in assembly at Santo Domingo felt compelled to state: “After having joined the pope in asking forgiveness . . . for sin, injustice, and violence, we intend to carry out an inculturated evangelization.”5 Though it is a matter much broader than liturgy, this evangelization certainly includes adequate liturgical development.

Failing clarity on the meaning of substantial unity, the risk is that of falling back on juridical norms, supplied by the typical editions of the liturgical books sent out by the Roman Congregation for Worship and Sacrament. This is perhaps why the operative practical principle of the 1994 instruction is that the Churches born of Europe’s missionary effort should stay within the Roman liturgy—this principle of inculturation is that the Gospel must take root in cultures and that cultures can contribute to the Gospel and the richness of the Church.

must mean basic fidelity to the typical editions of the liturgical books. But does this attempt to make adaptations to the fixed ritual of an editio typica not impede rites that could arise within a culture, drawing on that culture’s own resources? In fact, the instruction itself recognizes that the canons of Vatican II on apatatio (adaptation) may have an application for which this instruction does not fully provide (nos. 63-69). Indeed, some more recent revisions of liturgical orders, such as that for marriage (1991), envisage the possible development of quite radical change to the Roman order, change that does indeed draw considerably on locally rooted cultural customs. What must be retained in the liturgy of marriage are the exchange of consent before the delegated minister and the nuptial blessing, but these could be located in wedding ceremonies that are done according to ritual customs that often place the service in homes and extend the celebration over several days. This but prompts one to ask when it is that one crosses the dividing line between adaptation and inculturation, and to what else this kind of cultural adaptation needs to be applied.

The principle of inculturation, enunciated by the instruction itself, following the words of Pope John Paul, is that the Gospel must take root in cultures and that cultures can contribute to the Gospel and the richness of the Church. This principle was first enunciated by John Paul II in reference to Slavonic Christianity, but he has applied it to other peoples as well, making it a generic principle for all evangelization, which is why it is repeated in the 1994 instruction.

What exactly this principle means is an issue that remains to be worked out. How does the Gospel take root in a culture, and what of the culture enters into the reign of God and the life of the Church? To know this is not something given a priori, but it has to be the result of grasping the religious sensibility and the religious, cultural, and political history of peoples. In older Christianities, it is more from devotions than from the practice of the liturgical rites that one can find the people’s particular religious sense and religious expression. This has become more evident in the decades since the Vatican Council, so that now instead of simply saying that devotions need to be conformed to liturgy, the quest is to understand the religious and faith significance of the devotions as they have been transmitted. In countries where religions other than Christianity have dominated, these have to be respected in any query about the culture’s religious sensitivities. This religious sense, however expressed, is what supplies the ground for the rooting of the Gospel in a culture, and, in keeping with the principles enunciated, this sense may provide something to the richness of the liturgy. If taken seriously, from such attention, whether to devotions or to other religious traditions, there could readily arise a diversity of rites that no longer fit the form and history of the Roman Rite.

Too Much Diversity?

Would evolution “outside the Roman Rite” cause too much diversity, to the detriment of ecclesial unity? This may be the wrong question with which to start, since first there has to be some redress for the ills done to peoples in the ways in which the preaching of Christianity went hand-in-hand with the alienation of peoples’ political, ethnic, and cultural identities. As African and Asian representatives now constantly note, the cultural and religious impoverishment of their peoples has accompanied the spread of the European preaching of the Gospel. In liturgical inculturation, there is not only artistic and verbal communication to be retrieved, but a whole sense of cultural and religious identity that has, in effect, been disestablished. The secure sense of identity, of the religious and cultural expression of each people, is the best guarantee of the possibility of communion among diverse peoples within some religious and liturgical diver-
sity. It is this sense of identity which breeds an ability to be one together in relations of mutuality in a diversity of history and expression.

These perceptions are also pertinent to older Christianities, which are now dealing with the growing plurality of cultures among the people of the two continents of Europe and North America, and therefore within the Church. The history of North American Catholicism, indeed, shows how much particular developments of Catholicism were bound up with social, historical, and political situations, and how much these developments depended on the devotional and the organizational, rather than on the liturgical. What became known as “Irish” Catholicism is certainly neither Celtic nor Anglo-Celtic, but a particular product of post-famine years, which with some adaptations also suited the Irish Catholic population of the United States of America in its search for a distinctive place among other peoples.7

Inculcation is not a matter of transferring the genius of a rite into another culture, adapting the forms of music and language used to convey what this genius is. It is a matter of letting the Gospel speak to the humanity of a people, with its history, religious experience, cultural achievements, even its burdens and miseries, so that this people can interpret this Gospel, be spoken by and speak this Christ, who is promised to them as savior.

Rather than merely repeat the principle of diversity within unity, perhaps we should consider it in reverse, achieving unity in diversity. If diversity grows where there was a conformist unity, then through conversation and interaction a unity of communion emerges in fresh ways. From the beginning, the Gospel of Christ spoke differently to Gentiles and to Jews, for they were invited to meet him from very different human and religious situations. Today, it speaks differently to different peoples, and uses different languages and language codes.

What has to be learned and verified in practice is that communion between Churches is not simply rooted in a common liturgy, once the reverence for the Scriptures and the reverence for the fundamental rites of bread, wine, oil and water are kept.8 The West has to learn from the Eastern Churches how communion is forged through the respect of eucharistic communities for each other, and how to communicate in the one faith in Jesus Christ across cultures. It is not an easy way to take, and so one understands the efforts to keep ritual purity across peoples and Churches, but this might well be kept at the cost of preventing the Gospel from taking root therein.

Notes


2. See ibid. no. 2.

3. Cardinal Daneels’s address is due to be published by Liturgy Training Publications as part of a collection edited by the staff of the Notre Dame Center for Pastoral Liturgy. A slightly different version of this talk appeared in *Antiphon*, the publication of the Society for Catholic Liturgy, 2:2 (Fall 1997) 3-12.


6. See Ordo Celebrandi Matrimonium, editio typica altera (Rome: Typis Polyglottis Vaticanis, 1991) nos. 41-44. The translation and adaptation of this rite for use in the United States is still in process.

7. This is all nicely summarized in Charles R. Morris, *American Catholicism* (New York: Times Books, 1997), Parts I and II.

8. One has to ask, of course, how these elements themselves, as well as the mode of their usage, have to be inculturated, but that discussion would surpass the length of this essay.
The Real Issue Seems to Be Church

BY GORDON E. TRUITT

We are people uncomfortable with tension; we want desperately to resolve conflicts; we don't like problems that seem to have no ready solutions; we go for the quick fix and the band-aid patch instead of settling in for the long struggle toward a more permanent resolution. All of this may help to explain the prevalence of divorce in the United States; it also helps to explain why all the twentieth-century attempts at ecclesial renewal have met with frustration, at least, if not with outright failure. And, since liturgical renewal has been understood for most of the century, including at the Second Vatican Council, as a vehicle for ecclesial renewal, our lack of comfort with unresolved tension may also explain why the postconciliar liturgical reform hasn't quite achieved what it was expected to achieve.

Church Is Tension

By its nature, as we have rediscovered in the past hundred years or so, being the church, and, by extension, being an individual Christian in the church, means embracing an existence lived in tension. It was the biblical revival, begun in the nineteenth century, which recovered for us the image of the church as an already-but-not-yet reality, as the sort of interim "bookmark" which Christ placed in the world until the reign of God is revealed in its fullness. Twentieth century ecumenism reconnected us to the sacramental imagery of Eastern Christians, especially that drawn from the Book of Revelation, in which the liturgy that we celebrate is understood to unite us to the heavenly liturgy as an anticipation of a reality which we share now, but not yet in its fullness.

Even Christian morality, once considered the embodiment of absolute and eternal principles for individuals and for societies, has come to be understood in our time.

Dr. Gordon E. Truitt edits Pastoral Music and NPM's other publications.
by some moral theologians, at least, as a kind of “interim ethic,” a struggle to preserve and express as completely as possible in a given situation a set of values which may compete against each other, knowing even as we struggle that we will not be able to give full weight to each of them to the extent that they deserve. The twentieth-century philosophy of Christian personalism, espoused by Thomas Merton, among others, teaches that we are defined not by our isolation from other people but by our changing relationships: Each individual is actually a unique nexus in a great web of interconnecting relationships. As the current play and movie put it, we are all just “Six Degrees of Separation” away from anyone else on the planet.

This whole already-but-not-yet attitude about Christian existence reached a focal point in this century in papal and conciliar teachings about the church which moved away, bit by bit, from the medieval Catholic notion of the church as a visible, juridic society, with fixed—and unalterable—structures and relationships and from the triumphalist nineteenth-century notion of the church as the “kingdom of God on earth.” While not denying the truth of the image of church as institution or as incarnate anticipation of the reign of God, the popes of the twentieth century and the bishops gathered at Vatican II chose to explore other, more vibrant, and equally valid images of the church.

Other Images

The analogy used to describe the nature of the church that received the deepest examination in this century was borrowed from St. Paul: the church as the “mystical” body of Christ. While reflecting the notion of the church as a structured reality, this image opened the Christian imagination to a new sense of vibrancy, as Pope Pius XII, in particular, invited people to think of the church as a growing and changing entity, shaped and vivified by the Holy Spirit.

The notion that the church’s life is a kind of “sacrament” of Christ, a continuation of the incarnation in a new way and an embodiment of the same Spirit that filled Christ, gave impetus to a further understanding of the church as an effective reflection not only of the mission of Christ but also of the essence of the triune God. As this idea was expressed at Vatican II in chapter four of Gaudium et spes, the church, “coming forth from the eternal Father’s love, founded in time by Christ the Redeemer, and made one in the Holy Spirit, has a saving and eschatological purpose which can only be fully attained in the world to come.”

Pope Paul VI affirmed this century-long examination of the mystery of the church and echoed the need to express that mystery through various images in his allocution at the opening of the second session of Vatican II (September 29, 1963): “The church is a mystery. It is a reality imbued with the hidden presence of God. It lies, therefore, within the very nature of the church to be always open to new and greater exploration.”

Following the pope’s lead, the bishops-in-council added a new dynamic image to the growing collection of analogies for the church: the people of God on pilgrimage, to which the Constitution Gaudium et spes appended what has come to be known as the “preferential option for the poor”: “The joys and hopes, the griefs and anxieties of the people of this age, especially those who are poor or in any way afflicted, these too are the joys and hopes, the griefs and anxieties of the followers of Christ.”

This image of the church was clearly not intended to replace those other images, but to stand alongside them as revealing a different aspect of the church’s reality.

While this image of the church as the people of God did not exactly maintain a sense of the close cohesion of Christians expressed in the analogies of the church as the body of Christ or as a reflection of the inner life of the Trinity, it was clearly not intended to replace those other images, but to stand alongside them as revealing a different aspect of the church’s reality. The various images of the church affirmed by the council, in other words, were all to be examined and used to reflect various facets of the mystery that is the church. As the dogmatic constitution Lumen gentium (#8) affirmed, “The society furnished with hierarchical agencies and the Mystical Body of Christ are not to be considered as two realities, nor are the visible assembly and the spiritual community, nor the earthly Church and the Church enriched with heavenly things. Rather they form one interlocked reality which is comprised of a divine and a human element.”

The Council added further to the growing awareness that there is an inherent tension built into the use of the word “church” by naming as “church” “all those who believe in Christ” who are “in communion with one another in the Holy Spirit,” as well as those who form the Catholic communion of churches in union with the See of Rome, “particular Churches” within that communion, and the “local churches” that compose the “competent territorial bodies” referred to in the Constitution on the Sacred Liturgy. And, by the way, the council chided us, don’t forget “those who have not yet received the gospel,” who are also “related in various ways to the People of God.”

Pick Your Image

Pretty quickly, though, the council’s irenic affirmation that it is a good thing that the meaning of the word “church” is best expressed in various images that contain necessary and irreconcilable tensions gave way, on the practical level, to the human desire to avoid tension in any form by choosing one or another “side” in an un-
settled situation. Soon after the dogmatic constitution Lumen gentium appeared, people began to choose sides between the “church-as-the-people-of-God,” considered to be a more “democratic” image of the church, and the more “conservative” image described in chapter three of Lumen gentium, the church expressed in its “hierarchical structure . . . with special reference to the episcopate.” Such choices, of course, ignored both the ground-breaking statements in chapter three about the relationship of the bishops (and, by extension, local churches) to the Roman See, described by the catchword “collegiality,” and the conservative biblical theology of chapter two, on the people of God, which espouses a rejectionist (at worst) or replacement (at best) view of the people of the First Covenant.7

None of that mattered, of course, as people took sides, for the issue was no longer theology, but politics. Depending on the perspective, “our side” was defending the true church and the “spirit of the council” against rearguard institutionalization, or “our side” was defending the true church against the barbarians at the gates, who would tear down all that had been built up over the centuries for the sake of a new—and heretical—congregationalism.

It was in this highly politicized context, beginning in 1969, that the first major liturgical changes appeared. No wonder that, in short order, these changes intended to build up the church began to be understood, in some quarters, as the ragged banners of revolution to be hoisted by “authentic Catholicism” for the final victorious charge at the ramparts or, in other quarters, as revolutionary banners to be trod underfoot by the forces of truth and order, once “true Catholicism” had regained control.

In this volatile climate, Pope Paul VI tried valiantly to get the focus back onto ecclesial renewal. In the last years of his life, especially in his final year of 1978, he began to repeat in public appearances that “Catholic liturgy must remain theocentric; that is its very nature and it inspires the reform the Council has brought about.”8 This pope who oversaw most of the conciliar and postconciliar work also began to remind audiences in these years that “the eucharist is the root and center of the Church’s unity. No Christian community can be built up without the eucharist. In the eucharist the faithful must experience their oneness as God’s people united in Christ: in his truth and in his love.”9 Pope Paul VI also repeated his teaching from the encyclical Mysterium fidei, that “eucharistic worship leads to that social love ‘by which we place the common good before the good of the individual; we make the interests of the community, of the parish, of the entire Church our own; and extend our charity to the whole world because we know that everywhere there are members of Christ’.”10

Beginning Again

While some of the divisive rhetoric about the liturgical reform has abated in recent years, the vision of ecclesial renewal that spawned these changes has not regained the high ground. Instead, the various pieces of what was

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intended to be a coherent process of renewal, something like spin-offs from a successful television sitcom, have taken on lives of their own and have developed their own followings, their own clients, and their own sets of successes and failures. So it is that, only now, liturgists are beginning to talk once more to religious educators, music educators are in conversation with pastoral musicians, those involved in social justice are dialoguing with biblical experts, and so on. In small, hesitant steps, the players in the various ballparks are beginning to come together to reconstitute that unified vision which was the driving force behind the various renewals of this century, a vision of the vibrant, alive, wondrously tension-filled church which finds in liturgy its summit and the source of its life. We are beginning to reaffirm, in other words, the goal that the bishops-in-council named for themselves at the very beginning of the Constitution on the Sacred Liturgy:

This Sacred Council has several aims in view: it desires to impart an ever increasing vigor to the Christian life of the faithful; to adapt more suitably to the needs of our own times those institutions that are subject to change; to foster whatever can promote union among all who believe in Christ; to strengthen whatever can help to call the whole of humanity into the household of the Church. The Council therefore sees particularly cogent reasons for undertaking the reform and promotion of the liturgy.

For the liturgy, "making the work of our redemption a present actuality," most of all in the divine sacrifice of the eucharist, is the outstanding means whereby the faithful may express in their lives and manifest to others the mystery of Christ and the real nature of the true Church.11

How do we get there from here? Perhaps only by small, hesitant steps, but the first step ought to be to recognize and reaffirm the common and long-term goal of ecclesial renewal. Only then can we put liturgical renewal into context.

Notes

1. See especially Pius XII, Mystici corporis Christi (1943).
3. See Lumen gentium (Dogmatic Constitution on the Church) November 21, 1964, especially chapter 2.
4. Gaudium et spes #1.
5. Lumen gentium #16.
6. See, e.g., ibid. #22.
7. See ibid. #9.
9. DOL #1326.
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University of the Incarnate Word offers one- and two-week courses and a special 30th Anniversary Conference (June 22-26). Scriptural and theological foundations with emphasis on application to ministry. Optional focus areas. Contact: Ellish Ryan, Pastoral Institute, University of Incarnate Word, 4301 Broadway, San Antonio, TX 78209. Phone: (210) 829-3871; fax: (210) 829-3880.

SAN ANTONIO
June 8-19
Word Afire, Catholic Bible Institute: Preparing for the Millennium—the Year of the Holy Spirit. Place: St. Mary's University. Contact: Catholic Bible Institute, St. Mary's University, Box 90, San Antonio, TX 78228. Phone: (210) 436-3310.

DALLAS
July 29-August 1

UTAH
SALT LAKE CITY
July 24-29
Sacred Dance Guild Festival 1998. Major presenters include Carla de Sola, Danny Dailo Seita Heins, Annette Karte, Sandra Rivera, Mary Arpante Sunbeam. Fortieth Anniversary Celebration. Workshops include sacred dance classes for children 6-11 years of age. Place: University of Utah, Salt Lake City Campus. Scholarships available. Contact: Judy Barnett, Registrar, SDG Festival 98, 1338 Foothill #333, Salt Lake City, UT 84108. Phone: (801) 486-9913; fax: (801) 484-1065.

VERMONT
MIDDLEBURY
June 7-13
American Negro Spiritual Choral Workshop with Dr. Francois Clemmons (Director), Faye Robinson, Arthur Thompson. Place: Middlebury College. Contact: American Negro Spiritual Choral Workshop, Attn: Rebecca Jackson, Center for the Arts, Middlebury College, Middlebury, VT 05753.

WINOOSKI PARK
June 29-August 7
St. Michael's College offers summer courses in spirituality, grace, worship, ethics in ministry, writings of John; others. Contact: Graduate Theology and Pastoral Ministry, St. Michael's College, Winookee Park, Colchester, VT 05459. Phone: (802) 654-2579; fax: (802) 654-2664.

VIRGINIA
Arlington
June 11-13
NPM Handbell School with Jean McLaughlin (Program Coordinator) and J. Michael McMahon (Liturgy). Place: St. Mark Catholic Church. Contact NPM.

WASHINGTON
TACOMA
July 26-29
Association of Lutheran Church Musicians Region IV Conference. Theme: Meal, Music & Menu: Balancing Appetite & Nourishment. Speakers include Bishop David Wold, Dr. Gail Ramshaw, Dr. Samuel Torvend. Place: Pacific Lutheran University, Tacoma. Contact: Sandra Tietjen, Registrar, Trinity Lutheran Church, 12115 Park Avenue South, Tacoma, WA 98444. Phone: (253) 564-2028; fax: (253) 537-0413; e-mail: rsteinjohn@boal.com.

WISCONSIN
SINSINAWA
July 19-22
Liturgical Harp Conference to explore ways in which the harp may be used in liturgy and in healing. Theme: "On Earth As It Is in Heaven." Keynote speakers: Rev. Aerid Hagan, OCSO, Sr. Anita Smisek, OP, Rev. Beverly Short, others. Place: Sinsinawa Mound Center. Contact: Liturgical Harp Conference, Director of Arrangements, General Delivery, Sinsinawa, WI 53824-9999. E-mail: bashort@netins.net

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

Millennial Music

BY PATRICIA DATCHUCK SÁNCHEZ

As the church—and the greater society within which the church has been commissioned to serve as salt and light—moves toward the new millennium, we can expect the atmosphere to be ripe with unfounded political, prophetic, and apocalyptic speculation. The operative words in this statement as in other references to the millennial shift are quickly becoming “unfounded” and “speculation.” Despite the literalist penchant for rattling speculative sabers and arousing fears among believers through misinterpretations of Jewish and Christian apocalyptic literature, the third Christian millennium should be approached not with dread but with hope. Since “no one knows the day or the hour” of the end time, and since all of us continue to be the multiply blessed heirs of God’s loving kindness and saving mercies, the year 2001 CE should be welcomed as yet another gift of God and as an opportunity for one more new beginning.

With this new era dawning on the horizon, the Church invites believers to put to rest empty speculation and unfounded fear so as to join their voices with those of hope-filled believers past and present. The responsorial psalms for the 20th, 21st, and 29th Sundays of Ordinary Time (August 16 and 23, October 18) readily lend themselves to an ongoing celebration of hope which will see believers through an unknown but nevertheless not-to-be-feared future.

Psalm 40 (see next page) has an unusual structure: It is a composite psalm which partners a prayer of lament with a grateful song of praise for God. Whereas in Israel’s poetic tradition thanksgiving usually follows a lament, Psalm 40 reverses the order. Walter Brueggemann¹ suggests that the deliberate placement of the thanksgiving song first adds power and credibility to the complaint. Undoubtedly logically the sequence is wrong, but experientially it is significant. Deliverance is often tempered with lingering sadness and fear because life’s experiences are not absolute or fixed. As the psalmist attests, hope, gratitude, and joy can and do survive, even amid tears and trepidation. Carroll Stuhlmuehler² has similarly explained that the composite nature of Psalm 40 mirrors the experience of any family or congregation and alerts us to the plight of a brother or sister who may be sorrowing while we are given over to celebration.

Within its melding of varied emotions, Psalm 40 allows any one of us to

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find a voice with which to express ourselves to God. The first half of the song is given to grateful praise because the God for whom the psalmist has waited and waited has not disappointed. In terms that evoke the Exodus, the psalm poet rejoices that God "stayed toward him, heard his cry, drew him out, set him firmly in a secure place, and gave him reason to sing a new song. Clearly, the psalmist understands his own deliverance as a reflection of and a sharing in the pivotal experience of Israel, and, like Moses and Miriam before him, is moved to celebrate this experience in song. In verses 4-11, the author of Psalm 40 shares three of the insights gained from his experience: God has no equal (v. 6); the sacrifice of an attentive, obedient heart far outweighs any other sacrifice or oblation (v. 7); and the deliverance which the psalmist has come to know constitutes good news for all (vv. 10-11). Therefore, the psalmist's new song is not to remain a personal prayer sung in the private grateful silence of a relieved heart. Rather, the faithfulness and saving power of God is to be announced with unrestrained lips in the vast assembly. There, the psalmist no doubt finds echoes of similar experiences reverberating from the hearts of brothers and sisters.

After the transition of verse 12, Psalm 40 melds from thanksgiving into lament. This shifting of gears is not a lapse into melancholy but a continuation of a song of grateful praise. As Bernhard Anderson pointed out, the Hebrew lament should "not be confused with the Greek tragedy with its no-exit situation. Scriptural laments are really expressions of praise, praise offered in a minor key," sung with confidence in God who is faithful and who has already opened a window for every door that closes in our lives.

Proclaimed about three-quarters of the way through the liturgical year, Psalm 40 gathers into one song the joys and hopes as well as the pain and sorrows of the praying community. Following the psalmist's lead, each of us is called to make public the good news of God's involvement in our lives so as to add our own chapters to the ever-unfolding story of salvation. Millennial madness notwithstanding, this story will continue to be told and celebrated; with each new telling, the faith of the community will grow deeper and stronger, and the God in whom we trust and hope will be praised in major as well as in minor keys.

Shortest and simplest of all the songs in the Psalter, Psalm 117 minces no words as it states clearly and unequivocally the reasons for every believer's hope and the basis of all praise:

Twentieth Sunday in Ordinary Time
Psalm 40:2. 3. 4. 18
The verses selected for the responsorial psalm on this day appear in bold type.

Response (based on verse 14):
Lord, come to my aid!

For the leader. A psalm of David.

A

I
I have waited, waited for the LORD,
and he stayed toward me and heard my cry.
He drew me out of the pit of destruction,
at the edge of the grave, He set my feet upon a crag;
he made firm my steps.
And he put a new song into my mouth,a hymn to our God.
Many shall look on in awe
and trust in the LORD.

II
Happy the man who makes the LORD his trust;
who turns not to idolatry
or to those who stray after falsehood.
How numerous have you made,
O LORD, my God, your wondrous deeds!
And in your plans for us
there is none to equal you;
Should I wish to declare or to tell them,
they would be too many to recount.

B

I
Withhold not, O LORD, your compassion from me;
may your kindness and your truth
ever preserve me.
For all about me are evils beyond reckoning;
my sins so overtake me that I cannot see;
They are more numerous than the hairs of my head,
and my heart fails me.

II
Deign, O LORD, to rescue me;
O LORD, make haste to help me.
Let all be put to shame and confusion
who seek to snatch away my life.
Let them be turned back in disgrace
who desire my ruin.
Let them be dismayed in their shame
who say to me, "Aah, aah!"
But may all who seek you exult
and be glad in you,
And may those who love your salvation
say ever, "The LORD be glorified."
Though I am afflicted and poor,
yet the LORD thinks of me.
You are my help and my deliverer;
O my God, hold not back!

Psalms and Responsorial Psalms are taken from the Lectionary for Mass and the New American Bible. Copyright © 1979 Confraternity of Christian Doctrine, Washington, DC 20017. Used with permission. The English translation of the Psalm Responses from Lectionary for Mass © 1969, International Committee on English in the Liturgy. All rights reserved.

God's loving-kindness is steadfast; God's faithfulness endures forever. An excellent song for gathering the community for prayer and/or for sending them on their way to translate their prayer into service, Psalm 117 celebrates two attributes of God which are so profoundly June-July 1998 • Pastoral Music
The Hebrew word *hesed*, translated as loving-kindness, shares its etymological origins (H,S,D) with similar terms that mean eagerness or keenness as well as loyalty, ardent desire, and steadfastness. Although *hesed* was rendered in the Greek Septuagint translation as *eleos* (pity) and in the Latin Vulgate as *misericordia* (mercy or pity), these terms seem weak; they fall short of the reality to be conveyed. *Hesed* more properly describes that persistent, determined, zealous, ardent, eager, merciful, and steadfast love of God whereby the covenant between God and humankind is sustained and maintained, despite—and even because of—human frailty. Moreover, as John L. McKenzie explained, God's *hesed* also extends beyond the covenant; *Hesed* is the very movement of the will of God that initiated and continues the history of humankind. Indeed, all of human history can be summed up as one continuing expression of God's *hesed* or covenantal love. Because of this and because *hesed* is a love that transcends every other love by its nature and depth, Martin Luther chose to translate it into German as *gnade* or grace.

In addition to God's *hesed*, Psalm 117 revels in the *'emeth* or covenantal faithfulness of God. Often coupled with *hesed*, *'emeth* is derived from the root *'m-n* and can be rendered as fidelity, firmness, truth, and/or support. In derivative form, *'emeth* can mean to believe, to be trustworthy, to have faith in. The Hebrew *'amen* (verily, truly) and our English word *Amen* ("so be it") are similarly drawn from *'emeth*. Therefore, each time a believer speaks his/her *Amen*, the covenantal love and faithfulness of God are proclaimed and affirmed.

Significantly, the author of Psalm 117 understood that this celebration of these special attributes of God was not limited to the people of the Covenant (Israel). Nor should Christians who pray Psalm 117 understand it as a song solely for the participants in the New Covenant. Rather, the psalmist has extended his summons to prayer to the *goyim*—all the nations! Created by God in the divine image, *all* peoples of the earth, from millennium to millennium, are called to share in a cosmic celebration of praise, honoring the God whose loving-kindness is, was, and ever shall be.
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In the popular musical The Sound of Music, hills and mountains are key figures in the life and spirituality of Maria von Trapp. A place of solace in times of loneliness, the Austrian Alps also afford the young woman respite from the challenges of life in the abbey. When faced with a decision about her vocation, Maria is counseled by the abbess in a language she can well understand: "Climb every mountain!" In the end, the mountains provide the means for Maria and her family to flee the tyranny of the Third Reich and escape to freedom.

As the Hebrew Scriptures attest, hills and mountains also figured importantly in the life and spirituality of the Israelites. Numerous significant personal and national experiences of the chosen people were associated with mountains, e.g., Moses at Sinai and Pisgah, Elijah at Horeb and Carmel, and so on. Regarded as special sites for meeting and communing with God, the majestic mountains suggested power, refuge, and holiness. Accordingly, Jerusalem, Israel's capital, was located in the central hill country of Judah, on Ophel Hill, also known as Mount Zion. Pilgrims traveling to Jerusalem could see the city and its prominent Temple Mount from a distance. No doubt, the sight of their spiritual center stirred their hope and quickened their steps with a happy sense of homecoming. Psalm 121 (see page 47), along with the other fourteen Songs of Ascent (Psalms 120-134) gave voice to the pilgrims' hopes and joys as well as their fears and weariness.

A consensus of scholars agrees that these psalms originated as traveling songs for the difficult and often dangerous journey from the distant diaspora to Jerusalem and back home again. An inconstant climate, a rough and rocky terrain, and the feared presence of robbers who frequently assailed the caravans of travelers added to the rigors of the lengthy trip. Despite the difficulties, the pilgrims persevered, trusting in the protection and providence of God.

Structured as a dialogue, Psalm 121 begins with a question, "From where shall come my help?" The answer is couched in the form of a priestly oracle or blessing intended to assure the pilgrim of safe passage. Acting as guide and guardian, God will accompany the pilgrims, not only on their Jerusalem itinerary, but in all their comings and goings, now and forever (v. 8). This promise reaches out from the promise of safe passage along the footpaths and highways of the ancient world to assure all believers that they will not travel unaccompanied on their pilgrimage through life. Through all our days and nights, on the mountains and in the valleys, in good times and in bad, from millennia to millennia, God is with us.

Notes
2. Books of the canon and of deutero-canonical literature that attract such speculation include 1 Enoch, 4 Ezra, Ascension of Isaiah, Daniel, and Revelation.
3. Mark 15:32
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Choral Recitative

All the pieces reviewed in this issue are from GIA Publications.

Loving Shepherd. Andrew Seivewright. 2 treble or 2 mixed voices and organ. G-4467. 1995. 8 pages. $1.20. This is basically a verse anthem, characterized by a traditional texture of music. It has a strong melody, a good organ part, and effective trumpet writing. The work is a world-class work of art in its own right. A strong melody, a good organ part, and effective trumpet writing make this a noteworthy work. It is easy to learn: first verse in unison, second for SATB; third verse uses TB melody with interpolations for SSA and trumpet; closing verse set for SATB and congregation, descant, and trumpet obligato. Trumpet part and congregational words and music on end sheets.

Duo Seraphim (Two Bright Seraphim). Jacob Handl, ed. Richard Proulx. Double SATB choirs. G-4469. 1996. 12 pages. $1.20. GIA offers a good clean edition of this extended praise anthem for double choir that would enhance parochial celebrations. An English translation is available, but the Latin text sings with better flow and word accents. This is 12 pages of beautiful writing for double choir that will well reward the effort of learning and performing.

By the Rivers of Babylon. Sue Furlong. SATB voices, cantor, congregation, and keyboard. G-3919. 1994. 9 pages with refrain on back cover. $1.10. An easily learned psalm with effective vocal writing in a quasi-contrapuntal style with a semi-independent organ part makes this brief utterance both attractive and practical for a number of the church seasons.

By the Babylonian Rivers. David Cherwien. SATB voices, piano, optional cello. G-4290. 1995. 7 pages; cello part on end sheet. $1.10. With the metrical setting of Psalm 137 by Edward Bals, David Cherwien has used the Latin folk melody KAZ DZIADAJA in a modal minor setting that is easy to learn and is within good singing ranges for an SATB choir. The gentle, broken-chord piano accompaniment, together with the plaintive cello part, tends to make this a musical moment for reconciliation, Christian wake, commendation at the end of the Mass of Christian Burial, and other church services accenting the cross and resurrection.

We Gather As Friends. James Chepponis. Choir, cantor, congregation, guitar, and organ; optional instruments. G-3753. 1994. 11 pages; assembly edition on back cover. $1.10. This is music for a sprinkling rite/gathering song. Both the refrains and the verses have easy-to-learn melodies, and the choral writing is well cast, adding a dimension of vocal security to the texts.

I Am the Living Bread. Carl Johengen. Cantor, congregation, and organ with optional SATB voices and oboe. G-4353. 1994. 15 pages; refrain on back cover. $1.30. Written for the “Young New York ‘94” hymn competition sponsored by the Commission on Church Music of the Archdiocese of New York, “I Am the Living Bread” negotiates its way through a text based on John 6:51-54 with a melodic, naïfeté and quasi-imitative choral scoring. The interspersion of selected verses allows the piece to grow in size but not in invention. The repeated use of the refrain’s melody at the end of the piece of only ninety-four measures can take its toll on a reader’s spirit.

Teach Me the Way. Thomas Weitzel. SATB voices and congregation. G-3887. 1994. 7 pages; refrain on back cover. $1.00. This composition sits well within the range of an SATB choir. Using the strong words...
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of Psalm 119:33-38, 40 as its literary foil. This brief motet has an almost unrelieved eighth-note pattern, coupled with a cramped melodic and harmonic style.

My Song Will Be for You Forever. David Haas. Choir, cantor, congregation, piano, guitar, C instrument, French horn, handbells, and cello or bassoon. G-4336. 1995. 13 pages; C-instrument and verses on end sheets. $1.30. Parts for French horn, cello (or bassoon) and handbells (23) are available separately; G-4336 INST and G-4336 HB. Soloists and choristers will find “My Song” easy to learn and easy to sing. The unrelieved emphasis on Eb (both as a melodic and harmonic unit), however, tends to diminish musical interest. The highly personal text is, as Mr. Haas writes in the program notes, “pure and simple.” If it were less “I”-centered and more God-centered, though, the idea of a love song to God would be easier to understand.

Lord Our God, Receive Your Servant. John L. Bell. SATB voices, congregation, organ, and flute. G-4538. 1996. 8 pages; refrain on last page. $1.10. With fluency and sensitivity, John Bell brings his Iona musicianship to bear on one of the richest texts in the Rite of Christian Burial, i.e., the In Paradisum. Beginning with a quietly voiced “Lord, our God, receive your servant,” his musical path leads to the verses with flute and detached keyboard accompaniment. Verse 2 is built on a rising tetrachord that “elevates” God’s coming to the aid of the deceased. This would be a good choice for All Souls Day, a Christian wake service, or the Mass of Christian Burial.

Rejoice, Rejoice Alleluia. Joseph Roff. SATB voices and optional organ. G-4449. 8 pages. 1979, 1995. $1.10. This is a sturdy and efficient musical utterance for Easter and the Paschal season. The late Fr. Roff wrote with a deft musical pen and was consummately concerned that his compositions “sat well” for the singers. This Easter anthem for mixed voices has much that will please choirs, i.e., good ranges, superb voice leading, strong and assertive melodies that are compelling, and an organ accompaniment that is supportive to the singers. Truly a good Easter choice.

To the Poor a Lasting Treasure. Francis Patrick O’Brien. Choir, congregation, guitar, keyboard and C instrument; optional string quartet. G-4523. 1996. 11 pages; verses on end sheet. $1.20. Paris for C instrument, two violins, and cello are available separately; G-4523 INST. This is a curious piece for a number of reasons. It hearkens back to the literary style of Daniel Lord, sr., and his “Army of Youth.” Melodically it seems reminiscent of the work of Ernest Ball, and the accompaniment is a representation of the early church composers of the 1900s. Simple, direct harmony with step-wise melodic lines combined with sequential rhythmic patterns make this a song for many an occasion. The piano accompaniment is felicitous and supportive. A highly personalized yet a sprawling and wide-ranging text does little to provide a focus until the last line, where we are assured that “we’ll go rejoicing into the promised land.”

Gathering Rite: Shepherd Me, O God.

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Father, I Stretch My Hands to Thee. Arr. Pamela Warrick-Smith. SA voices or SA duet with oboe. G-4246. 1995. 8 pages. $1.10. From “Flowers of Joy,” cassette CS-317; compact disc CD-317. Complete with its original Jacobean text. Martyrodom is here presented as a delightful quodlibet for two solo voices and oboe. Reminiscent of the work of the group Anonymous Four, this arrangement brings light and luster to this venerable tune. The addition of an obligato for oboe adds a new voice and charm to an already remarkable idea. This is wondrously good music for an excellent soprano and alto to present, especially if they have an excellent oboist to join them. Not everyone’s cup of tea, but delightful nonetheless!

Taste and See. Charles Conley. SAB voices, cantor, congregation, piano, opt. flute. G-4065. 1995. 7 pages; flute and antiphon on end sheet. $1.10. Psalm 34 is one of the best-known prayers in the Psalter. With a cantor elucidating the many ways we can see the goodness of the Lord, the simple refrain, “Taste and see,” is easily enjoined by the congregation. Scored for piano accompaniment, this tasteful setting moves gracefully so that the various harmonic concatenations may receive their proper place and “sound.” In verse 6, the flute returns with an obligato of its own.

Every Morning in Your Eyes. Rory Cooney. Choir, cantor, congregation, guitar, keyboard, flute, opt. string quartet. Psalm for weddings. Flute and refrain on end sheet, $1.10. From the collection “Stony Landscapes,” cassette CS-319; compact disc, CD-319. Instrumental parts for string quartet available separately, G-4112-INST. This is a comfortable setting of Psalm (33) 34 for use at weddings, complete with a lengthy antiphon for the cantor and congregation. There are also paraphrased verses to sum up the hopes and graces consistent with a Christian wedding. The optional second part harmony is a plus, and the attractive flute figurations add musical interest throughout.

If You Believe and I Believe. Arr. John Bell. SATB voices and congregation. G-4379. 4 pages. 1991. 90c. Every once in a while a short opus turns up that is clearly different, appealing, and so wonderfully simple that it demands to be sung and heard many times over! Such a work is John Bell’s arrangement of a Zimbabwean traditional text set to a Zimbabwean derivative of an English folk melody. This is wonderful “churchy barbershop” writing that creates a sense of immediacy and appeal!

Eucharistic Prayer for Children III, Easter Setting. Sue Furlong. G-3382-C. 4 pages. 1995. 90c. This easy setting of the third Eucharistic Prayer for Masses with Children should have appeal for children as well as for teens and adults. The unison setting alternating with two- and three-part writing is accessible and tuneful.

Looking forward to seeing you at the 1998 NPM Regionals!

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Happy Are Those Who Delight, Richard Hillert. Unison voices, organ, flute, opt. string quartet. G-4259, 8 pages. 1995. $1.10. Instrumental parts for string quartet available separately, G-3938 INST. This extended setting of verses from Psalm I for unison voices and accompaniment moves along gently; a flute descant gives added color and melodic interest in its descant. Extra warmth and appeal will be added with the optional string quartet. This piece is different enough to be appealing and composed cogently enough to be interesting.

James M. Burns

Books

Sometimes the way books arrive from publishers suggests that authors and book publishers in various locations are working from a common agenda. In this issue, for example, the first few books reviewed here, each by different authors and from different publishers, treat Celtic spirituality. In order to place these books in an appropriate context, and to understand what a particular approach to the spiritual life such as that found in early Celtic Christianity might mean in the vast spectrum of approaches to Christian spirituality, you might want to search out an older book to gain an overview, such as Jordan Aumann’s Spiritual Theology or his Christian Spirituality in the Catholic Tradition. Both are serious works, not easy reads, but both are very helpful.

Listening for the Heartbeat of God: A Celtic Spirituality


A vague feeling of mistrust creeps over me when I pick up a book that titles or subtitles itself a “spirituality.” I am not always sure what that means when it is applied to something in book form. Thus it was with some skepticism that I picked up Listening for the Heartbeat of God.

J. Philip Newell, a Church of Scotland minister, is presently the Warden of Spirituality for the Anglican Diocese of Portsmouth, England. He has served at St. Giles Cathedral, Edinburgh, and as Warden of Iona Abbey. I had dinner with him once in the cathedral close in Portsmouth, and was deeply impressed by his understanding of Celtic life, so when I realized that this book was by the same man, my initial skepticism was held at bay. When I read the text, I found it a real treasure.

Newell suggests but does not over-stress a division in the early churches between the Christian followers of Peter and the Christian followers of John. He uses this division to explain the early history of the British Church, the gradual elimination of the Celtic Church of the Irish monks, and its replacement by the Roman Church of Augustine of Canterbury. Then, in five well-written chapters, Newell examines the nearly lost Celtic Church, its origins, and its understanding of God.

The first chapter deals with the often cited but rarely understood Pelagius, one of the earliest and greatest of the Celtic theologians. Newell’s sympathies are evidently with this British monk, who ran so afoul of Augustine of Hippo and Jerome, and his call for a translation of the original work of Pelagius makes sense. Making a strong case that the charges of heresy directed at Pelagius were more politically motivated than theologically, Newell explains much of the early—and less controversial—aspects of Pelagian thought, and he shows how they manifest some of the best Celtic understanding of Christianity.

The second chapter offers a similar insight into the life and work of John Scotus Eriugena, the second great British Celtic theologian. Although he, too, was ultimately condemned by the official church, Newell is able to show Eriugena’s great contribution to the developing understanding of Celtic spiritual thought.

The third chapter deals with the collection of Celtic writings and prayers that finally emerged in the nineteenth century as the Carmina Gadelica collection, followed by two chapters on the founder of the modern Iona community, George MacLeod. The strengths of the book are its ease of reading and its carefully but simply explained theological positions. Its only real weakness is a presumption that the reader has an adequate knowledge of both Irish and British geography and early history. This is a powerful, rich book that will be especially appealing to anyone with Celtic ancestry who feels an occasional tug toward a less “ordered” sense of God and creation as well as to those who are interested in a better understanding of the complexities of

Continued on page 58
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Continued from page 55.

to early Christian development. It is a strong six on my scale of seven.

Wisdom of the Celtic Saints


Dr. Edward Sellner is associate professor of pastoral theology and spirituality at the College of Saint Catherine in Saint Paul, Minnesota. This work offers a presentation of the lives and legends of twenty of the most famous Celtic saints, including Patrick, David (of Wales), Brigit Moedoc, Finbarr, and Aidan. Each is presented in a modified form of the familiar “lives of the saints” format, enlivened by a fresh writing style and ample quotations from the writings of or texts about the saint where possible. Sellner has done a fine job of capturing the “feel” of the lives and teachings of these men and women who were so important in shaping not only the Christian life of the British Isles, but also in Europe and, eventually, in the Americas.

Wisdom of the Celtic Saints is much easier to understand once one has read Listening for the Heartbeat of God, but the latter work takes on greater meaning when the ideas it examines are exemplified in the lives of these marvelous saints. The two works make an excellent pairing. Wisdom of the Celtic Saints also rates a six on my seven-star scale.

Threshold of Light (The Celtic Tradition)


In the same Celtic spirit I want to recommend Threshold of Light, one of the series of books with the general title “Enfolded in Love” and edited by Robert Llewelyn. Each one of these small (4”x6”) books costs less than five dollars and reprints selections from one of the great spiritual writers in a easy-to-use format. Excerpted authors include Julian of Norwich, Thomas Traherne, the desert fathers, John of the Cross, Thérèse of Lisieux, Teresa of Avila, Margery Kempe, Martin Luther, John Wesley, Brother Lawrence, and Francis de Sales. Books in this series must be ordered from the publisher, but similar series drawing on the writings of the saints and mystics are available in the United States, such as the “A Retreat with ...” series reviewed in the December-January issue of Pastoral Music. By comparison, though, this is an outstanding series. While some of the books are more personally appealing than others, I award the series a five and Threshold of Light a six.

The Bible and the End of the World: Should We Be Afraid?

Margaret Nutting Ralph. $11.95. 166 pages. Paulist Press.

Margaret Ralph, Secretary for Educational Ministries for the Roman Catholic Diocese of Lexington, Kentucky, has written a powerful and valuable text for today’s Church. Her major point is that there is a great deal of confusion about God and God’s people as the millen-
nium draws closer, confusion that is often caused by people who misuse the Bible. What does the Bible really say, she asks, and how do we know whether or not to believe it? She examines these questions and other issues with the focus and style of someone who has lived in a section of the country strongly influenced by “fundamentalist” teaching and as someone who has worked with people at the local or parochial level.

The first chapter is the best of the five chapters that make up this work. It covers such questions as where the Bible comes from, what inspiration is, how oral tradition develops and is then edited, woman issues, canonicity; and it has one of the best written explanations of the difference between “fundamentalist” and “contextualist” understandings of Scripture I have yet seen.

The final four chapters explore from a Catholic perspective some of the major fundamentalist themes: Is God angry? Does God love us? How does one interpret the Book of Revelation? And has Christ delayed the Second Coming? These four chapters are well-written but not easy going. Ralph is dealing with substantive issues in a way that can be used to explain why Catholic understanding of these issues is sometimes so different from a fundamentalist understanding. She does this well, but it takes some work on the part of the reader to follow the line of her argument.

This is a good book for late high school readers, for college courses, or for adults who have had the experience of receiving and trying to respond to fundamentalist attacks on the Catholic Church and the way we use and interpret the Bible. It rates a five on my scale of seven.

W. Thomas Faucher

Short Takes


Heinz Kuehn, who compiled this wonderful collection of texts and added to it his own reflections, knew Romano Guardini and was a member of his “circle” in Berlin in the years before the Nazis began their march across Europe. He offers a personal introduction to the life, thought, and personality of this man who was one of the key European Catho-

lic writers, teachers, and preachers who helped to create the vision of a renewed Church in dialogue with culture and society that gave birth, in time, to the Second Vatican Council. Most particularly, Kuehn shows us the pastoral concern that drove Guardini’s thought, his desire to “make the truth glow” in his own preaching and in the celebration of the Church’s liturgy.

Here are excerpts from the great texts, some written as early as the 1920s, that helped others to share Guardini’s vision in the rebuilding years that followed World War II: The Spirit of the Liturgy, The Church and the Catholic, and The Lord. The last work that is quoted—The Church of the Lord—appeared in its German original in 1965, three years before the author’s death.

About Reviewers

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

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

Publishers

Ave Maria Press, Notre Dame, IN 46556. (219) 287-2831.

Darton, Longman & Todd, 1 Spencer Court, 140/142 Wandsworth High Street, London SW18 4JJ. Phone: 0181 875 0134.

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

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

Paulist Press, 997 Macarthur Boulevard, Mahwah, NJ 07430. (201) 825-7300.
Emmaus Newsletter & Website

The Emmaus Center for Music, Prayer and Ministry, located in St. Paul, MN, is a resource center and network nexus for people in music ministry and other ministries (e.g., youth). Its work is particularly associated with David Haas; other resource persons include Derek Campbell, Kate Cuddy, James Bessert, Tom Franzak, Steve Petrunak, Rob Glover, and David Fischer. The Center has begun distributing a newsletter (currently available for free) that will be published two to three times each year. The new website (www.davidhaas.com) contains David Haas’s current concert and workshop schedule, music and ministry resources, and other information. Contact the Emmaus Center at 2048 Juliet Avenue, St. Paul MN 55105. E-mail: emmauscen@aol.com.

Oxford at 75

Oxford University Press is celebrating its seventy-fifth birthday during 1998. Founded in 1923, the company has published and promoted such composers as William Walton, Ralph Vaughan Williams, Constant Lambert, and Benjamin Britten. The opening of a New York Music Department office during the 1950s encouraged the development of an “American list” of music by U.S. composers.

Fintan’s Psalm Settings

Many parishes in the United States are familiar with Fintan O’Carroll’s “Celtic Alleluia,” but they may not know that he wrote settings of psalms for Sundays and Solemnities. They are available (65 sterling plus postage and handling) from two sources: Veritas, Lower Abbey Street, Dublin, Ireland; and Calamus, 30 North Terrace, Mildenhall, Suffolk, IP28 7AB, England.

Mission Music

A Chair of Angels II: Mission Music is a second volume of music composed by Franciscan monks at the twenty-one Spanish missions that were established throughout California in the late 1700s. While much of this music shows the influence of Spanish chant practice and polyphony, some of it also suggests the influence of the culture that indigenous people brought with them to the missions. For additional information, contact: Civic Group Records, PO Box 1504, Topanga, CA 90290. Phone: (800) 392-6435; fax: (310) 455-9422.

Autoscore

Wildcat Canyon Software is distributing Autoscore, a music composition and scoring program that uses a microphone into which someone can sing or play an instrument, while without other special hardware the program will transcribe the music to notation and even onto a multi-track editable music program. Autoscore 2.0 Deluxe for both Macintosh and Windows offers everything that an average consumer would need to use with a home computer to compose music. List price for this program is $119; there is also a professional version available. MacWorld (February 1995) called an earlier version of this software “amazing technology . . . practical and convenient.” Contact: Wildcat Canyon Software, 1563 Solano Avenue, Suite 26A, Berkeley, CA 94707. Phone: (800) 336-0976; web: www.wildcat.com.

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Hotline is a membership service listing members seeking employment, churches seeking staff, and occasionally church music supplies or products for sale. A listing is printed twice (once each, usually, in Pastoral Music and Notebook) for a fee of $15 to members, $25 to nonmembers. Ads are limited to fifty words each; we encourage institutions offering salaried positions to include the salary range in the ad. Other useful information: instruments in use (pipe or electronic organ, piano), size of choirs. Ads will be published in the next available issue, and they will be posted monthly on the NPM web page—www.npm.org. (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

ALABAMA

Director of Music. St. Bede the Venerable Catholic Church, 3870 Atlanta Highway, Montgomery, AL 36109. Full-time position (7/1) at 1,100-family parish with K-8 school. Prefer degree in music, experience with Catholic ritual/liturgy music, directing choir/cantors/organists. Responsible for all parish/school music programs. Competitive salary/benefits. Send résumé/three letters of reference to Mr. Jerry Lopez at above address. HLP-4942.

ARIZONA

Associate Director—Diocesan Office of Worship. 400 East Monroe, Phoenix, AZ 85004. (602) 257-5551. Responsible primarily for liturgical music for diocese; share all aspects of implementing liturgical renewal: education, formation, planning diocesan celebrations. BA or equivalent in music/liturgy/theology. At least five years experience as music minister. Salary negotiable. Send letter/résumé to Sr. Anthony Poerio at above address. HLP-4945.

Liturgy/Music Director. The Cathedral Parish—Diocese of Phoenix, 6351 North 27th Avenue, Phoenix, AZ 85017. Fax: (602) 249-3768. Full-time position in 2,800-family parish requires Vatican II vision of Catholic liturgy, proficiency in organ/keyboard/vocal skills, ability to direct/adult and children’s choirs/cantors, oversee liturgical ministries, weddings/funerals. Send résumé to Fr. Michael O’Grady at above address. HLP-4927.

Director of Music/Liturgy. St. John Vianney Catholic Church, PO Box 3909, Sedona, AZ 86340. Full-time position in young vibrant parish requires experience with Catholic liturgy/ritual, familiarity with Vatican II directives, strong vocal skills, ability to direct adult, teen, children’s choirs, and volunteer cantor program. Degree in music preferred. Competitive salary/benefits. Send résumé/audition tape to Search Committee at above address. HLP-4933.

CALIFORNIA


Director of Music/Liturgy. Cathedral of the Blessed Sacrament, 1017 Eleventh Street, Sacramento, CA 95814. Phone: (916) 444-3070; fax: (916) 443-2749. Full-time position (9/1/98) requires BA in music; knowledge and experience in Catholic liturgy; choral/instrumental directing; and communication skills. Salary commensurate with experience/education. References required. Send résumé to Search Committee at above address. HLP-4955.

Director of Music. St. Joseph Church/Mission San José, 43148 Mission Boulevard, PO Box 3376, Fremont, CA 94539. (510) 656-2364. Full-time position at 3,000+ family suburban parish responsible for choral conducting, cantor training, volunteer management. Prefer music degree, experience with Catholic worship, proficiency in organ/piano/voice. Weddings/funerals extra. Full benefits, competitive salary. Send résumé to Fr. Jayson Landeza at above address. HLP-4940.

CONNECTICUT


FLORIDA

Music Director. Large east coast Florida parish seeks full-time Director of Music and Liturgy beginning summer 1998. BA degree in music required as well as excellent skills and a good knowledge of liturgy of the Catholic Church. Salary commensurate with experience and education. Send résumé to Office of Liturgy, Diocese of Orlando, PO Box 1800, Orlando, FL 32802-1800. HLP-4947.

Director of Music. St. Lucie Catholic Church, 446 SW Irving Street, Port Lucie, FL 34983-1994. Full- or part-time position for active parish of 5,000 families.
requires knowledge of Catholic liturgy, proficiency in organ/piano/keyboards and vocal skills. Train adult/contemporary/children's choirs. Available for weddings, funerals, parish events. Salary negotiable. Send résumé and references to Search Committee at above address. HLP-4944.

GEORGIA

Director of Liturgy/Music. Sacred Heart Parish, PO Box 5052, Warner Robins, GA 31099. (912) 923-0124. Full-time position for 1,600-family parish responsible for preparation of music and liturgies. Growing parish needs individual experienced and knowledgeable in Catholic liturgy/music with strong keyboard/conducting skills. Salary negotiable beginning in mid-20s, commensurate with qualifications/experience. Contact Rev. Fred Nijem at above address. HLP-4953.

NPM/AGO Service Playing Certificate

Since October 1, 1997, a revised American Guild of Organists service playing exam has allowed NPM members who are also AGO members to choose specific examples typical of the musical demands in Roman Catholic parishes for the AGO Service Playing Test. The candidate's exam is graded by both NPM and AGO representatives.

Information on this revised exam will be available at the NPM Booth at the Regional Conventions.

Or contact:
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E-Mail: info@agohq.org
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ILLINOIS

Elementary Principal. St. Mary Parish, 302 Fisk Avenue, DeKalb IL 60115. Phone: (815) 758-5432; fax: (815) 758-2487. K-8 Catholic school, 380 enrollment, strong parish support. Must be practicing Catholic with MA in education, teaching/administrative experience. Strong, academic leader with collaborative style and public relations skills preferred. Send résumé to Search Committee at above address. HLP-4952.

Director of Worship/Campus Minister. Newman Catholic Student Center, 512 Normal Road, DeKalb, IL 60115. Full-time position (6/1) at university parish (Northern Illinois University). Requires knowledge of Catholic worship, strong keyboard and vocal skills, and an ability to relate well with college students and parishioners. Salary commensurate with experience. Send résumé to Liturgical Search Committee at above address. HLP-4937.

Minister of Music/Worship/Drama. Christ Community Church, 2500 Dowie Memorial Drive, Zion, IL 60099. Position at a growing conservative evangelical church of 550+ families with outstanding facilities, instrument resources, rich heritage of music ministry. Prefer music or seminary degree, drama experience, and 5-10 years experience administering a varied music program. Send resume to church at above address. HLP-4949.

Director of Music/Liturgy. Sacred Heart Catholic Church, 2224 Avenue J, Sterling, IL 61081. Phone: (815) 625-1134; fax: (815) 625-1138. Full-time newly created position in 400-family parish to develop/coordinate musicians/cantors for three weekend Masses, schedule/formation of liturgical ministers/develop choir. Requires vocal skills and ability to relate to people. Salary negotiable, full benefits. Send résumé to Fr. Paul C. White at above address. HLP-4948.

Director of Music. St. Anthony de Padua, 2114 E. Jefferson Boulevard, South Bend, IN 46617. Full-time position in 1,800-family parish responsible for choir direction/development, cantor training, planning weekend and school liturgies, weddings, funerals. Member of pastoral team. Requires solid liturgical knowledge, degree in liturgical studies, keyboard skills preferred. Competitive salary. Send letter of introduction, resume, three references to Fr. Barry England, Pastor, at above address. HLP-4935.

Director of Music. Our Lady of Fatima, 2519 Johnston Street, Lafayette, LA 70503. Phone: (318) 232-8945; fax: (318) 232-0323. Full-time position responsible for building music program for weekend/
weekend liturgies, formation/scheduling music ministers, organist for weddings/funerals/other liturgical events. Requires BA music, vocal/directing/keyboards/computer skills. Salary $22,000 (negotiable) with full benefits. Send résumé to Msgr. Glen Provost, Pastor, at above address. HLP-4926.

MARYLAND


MASSACHUSETTS


Organist/Music Director. Our Lady of the Lake, 1400 Main Street, Leominster, MA 01458. Part-time position to lead music ministry. Responsibilities include accompanying congregational singing in three weekend Masses, accompanying/directing choir at one weekend Mass, and weekly choir rehearsal. Bachelor's degree in organ performance or equivalent. Proven ability to accompany congregational singing/experience in Catholic liturgical planning preferred. Salary begins at $12,000. Call church at (978) 342-2978. HLP-4936.

MICHIGAN

Organist/Choir Director. St. Barbara Parish, Dearborn, MI. Phone: (313) 582-1581; fax: (313) 582-8383; e-mail: zoya@provide.net. Come be part of the renaissance of our 800-family parish as we prepare to celebrate our 75th anniversary as a faith community! Polish language helpful but not necessary. Music is very important to our liturgy/worship. Call/fax/e-mail résumé to Fr. Zbigniew Grankowski. HLP-4966.

MINNESOTA

Director of Liturgy/Music. Holy Name Parish, 155 County Road 24, Wayzata, MN 55391. Full-time position (7/1) for 2,600-family parish. Prefer BA in liturgy/music with excellent keyboard (organ and piano)/directing skills, experience in Catholic worship. Requires 4 weekend Masses, choral conducting, cantor/liturgical minister training, plan/implement all parish liturgies. Comprehensive salary and benefits. Send résumé to Administrator at above address. HLP-4938.

Director of Liturgy/Music. St. Alphonsus Parish, 7025 Halifax Avenue North, Brooklyn Center, MN 55429. Full-time position (7/1) for 3,000-family urban/suburban parish, requires experience and knowledge in Catholic liturgy/music, directing choirs, cantors, handbells, proficiency in organ/piano/voice. Allen organ, grand piano. Competitive salary and full package. Send résumé to Search Committee at above address. HLP-4939.

MINNESOTA

Minister of Worship/Director of Music. Large MidWest Episcopal parish seeking individual to coordinate worship services; serve as principal organist and choir director; oversee annual music budget. Minimum five years experience in liturgically-based church; degree in music; active personal faith in Jesus Christ. Fax résumé to Jim Grieser at (626) 795-0995. HLP-4941.

MISSOURI

Music Director. Saints Joachim and Ann Church, 4112 McClay Road, St. Charles, MO 63304-7918. Phone: (314) 441-7503; fax: (314) 441-6574. A parish of 3,000 families in St. Louis suburb looking for a person to help further develop what we feel is a good worshiping community. Principal musician and overall coordinator. Start this summer. Much support already in place. Contact/call/fax parish at above address. HLP-4946.

Director of Liturgy/Music. St. James Catholic Church, 309 S. Stewart Road, Liberty, MO 64068. E-mail: rwill@juno.com. Position available 1/1/99 for 1,200-household parish with grade school. Responsible for vocal/bell choir direction-development; weekend, school, wedding, and funeral liturgies. Requires competency on keyboard, solid liturgical knowledge, music degree. Salary commensurate with education/experience. Send letter of introduction, résumé, three references to Liturgy Search Committee at above address. HLP-4968.

NEW JERSEY

Director of Music Ministry/Organist. Cathedral Basilica of the Sacred Heart, 89 Ridge Street, Newark, NJ (732) 484-4600. Full-time position (fall '98) responsible for development of musical repertoire and resources for liturgy; direction of choirs, cantors, instrumentalists; coordination of schedules; ability to administer Concert Series; organist for weddings, funerals, other events. Two organs: 4 manual 100 rank Schantz gallery, 3 manual 50 rank Schantz chamber. Requires strong commitment to Vatican II vision of liturgy, graduate music degree, ability to work with multi-cultural/multi-lingual demands. Strong administrative, organizational, and public relations skills essential. Competitive salary with benefits. Send résumé to Msgr. Richard Groncki, Rector, at above address. HLP-4961.

Parish Music Director. St. Mary's Church, PO Box H, Colts Neck, NJ (732) 780-2666. Full or part-time position to provide leadership for music program in 1,400-family parish near Jersey shore. Provide accompaniment for 3 weekend liturgies, direct traditional choir, accompany 2 other choirs. Will schedule/evaluate all musicians. Competitive salary. Weddings/funerals extra. Send résumé to Search Committee at above address. Full job description available. HLP-4920.

NEW YORK

Director of Cathedral Liturgical Music. St. Patrick's Cathedral, 460 Madison Avenue, New York, NY 10022. (212) 753-2261. Full-time position (fall '98) responsible for musical direction of Cathedral choirs, cantors, instrumentalists; planning repertoire; coordination of schedules; development of musical re-
sources for all liturgies. Staff includes two full-time organists, assistant director, office assistant, 117 rank Kilgen organ in gallery, 30 rank Kilgen in chancel. Requires suitable graduate music degree, sound knowledge of Roman Catholic liturgy, ability to deal with multicultural/multi-lingual demands of a metropolitan archdiocese. Strong administrative, organizational, and public relations skills essential. Competitive salary with full benefits. Send résumé to The Rev. Msgr. Anthony J. Dalla Villa, Rector, at the above address. HLP-4921.

**Archdiocesan Director of Music.** Archdiocese of New York, Liturgy Office, Rm. 1679B, 1011 First Avenue, New York, NY 10022. Roman Catholic musician to fill the full-time position. Responsibilities include: Resource services to pastors, school principals, and DREs as well as to parish musicians; development of educational programs for parish musicians especially in areas of musical repertoire for parish liturgical celebrations and for liturgies for children and adolescents; assistant to pastors in purchasing or rebuilding organs, selection of parish musicians, copyright laws and policies, and hymnal and missalette selection; coordination of assistance to different cultural groups to enable them to develop appropriate repertoire and musical skills; cooperation with Archdiocesan Liturgy Office in preparation of major diocesan liturgical celebrations; maintaining a clearinghouse for pastors seeking musicians and musicians seeking employment; coordination of the activities of the Archdiocesan Music Commission. The ideal candidate will have appropriate degrees in music and/or music education; knowledge of liturgical theology and liturgical norms for music at Mass, the other sacraments, the feasts and seasons of the liturgical year and the liturgy of the hours; as well as proven parish experience with the broad spectrum of liturgical rites including those of the RCIA. Documented musical experience will include choral direction, vocal (cantor) training and related skills, familiarity with a variety of musical instruments and their appropriate place in liturgy as well as with a variety of musical styles and their appropriate use in liturgy. Sensitivity to and respect for the broad spectrum of cultures found in the Archdiocese is another significant qualification. Full salary and benefits; references required. Applications must be received no later than **Friday, June 19**, 1998. Send to Search Committee at the above address. HLP-4951.

**Ohio**

**Director of Liturgical Music.** St. Gabriel, 9925 Johnnycake Ridge Road, Concord Township, OH 44060. (440) 352-8282. Position available July 1st to coordinate all liturgical planning/music for church/school. Full competence required in organ, choir direction, cantor training, volunteer management skills, thorough understanding of liturgical documents/use of music in the liturgy. Send résumé to Fr. Frederick Pausche, Pastor, at above address. HLP-4964.

**Music Director.** St. Saviour Parish, 4136 Myrtle Avenue, Cincinnati, OH 45236. Full-time position in 1,200-family parish with 3-manual Rodgers, Kawai Electric Grand Piano, Ensoniq SQ-1. Qualifications: knowledge of Catholic liturgy; keyboard/vocal skills; ability/desire to lead a program of quality congregational singing, cantors, vocal ensembles, children’s liturgies, and parish theatricals. Send résumé to Search Committee at above address. HLP-4849.

**Music Director.** Our Lady of Perpetual Help, 3710 Broadway, Grove City, OH 43123. Phone: (614) 875-3322; fax: (614) 875-3329. Full-/part-time position in 1,800-family parish requires experience/appreciation of Catholic traditional and contemporary music; proficiency in organ/piano/voice; directing choirs, ensembles, and instrumental ensembles. Salary commensurate with experience. Send résumé to Search Committee at above address. HLP-4967.

**Oregon**

**Director of Music/Liturgy.** St. Philip Neri Parish, 2408 SE 16th Avenue, Portland, OR 97214. Phone: (503) 231-4955; fax: (503) 736-1383; e-mail: PhNeri@aol.com. Full-time position includes choral direction, organ/keyboard proficiency, liturgical planning and coordination of liturgical ministries for an evangelizing, growing urban parish with rich liturgical and outreach traditions. Send résumé to Search Committee at above address. HLP-4954.

**Pennsylvania**

**Director of Liturgical Music.** University of Scranton, Campus Ministry Department, Scranton, PA 18510-4676. Fax: (717) 941-6369. Full-time associate campus ministry position responsible for directing student liturgical music ensembles, accompanying (piano preferred)/training students for parish ministry. Requires MA/equivalent with music/liturgy training/experience. Compensation commensurate with experience/education. Fax/send résumé to Rev. Thomas J. Masterson, S.J., at above address. HLP-4956.

**Director of Music.** St. Anthony Church, 900 Washington Street, Easton, PA 18042.
(610) 253-7188. Part-time position (6/1) in 1,600-family parish responsible for adult and children’s choirs, active cantor program, possibly including position as Coordinator of Liturgy for school. Worship III and Gather hymnals. Weddings/funerals and weekend Masses stipend separately. Contact Msgr. William Handges at above address. HLP-4930.

RHODE ISLAND

Director of Liturgical Music. St. Mary’s Church, PO Box 547, 12 William Street, Newport, RI 02840. Fax: (401) 845-9497. Full-time position for 1,200-family parish with strong emphasis on assembly participation. Responsible for adult choir, cantor training, handbells, establishing youth choir, staff collaboration. Three manual Casavant organ. Salary commensurate with experience/education. Reference required. Send/fax resume to Search Committee at above address. HLP-4943.

TEXAS


VIRGINIA

Liturgy/Music Minister. Good Shepherd Church, 8710 Mt. Vernon Highway, Alexandria, VA 22339. Fax: (703) 360-5385. Full-time position at Vatican II parish of 1,700 families requires practicing Roman Catholic with strong liturgical/musical skills, BA music. 3-5 years experience preferred. Responsible for liturgy planning, cantors, choirs, accompanist at weekend liturgies. Weddings/funerals extra. Send resume to Search Committee at above address. HLP-4958.

WEST VIRGINIA

Director of Liturgical Practices. Diocese of Wheeling-Charleston, 1300 Byron Street, PO Box 230, Wheeling, WV 26003.

Pastoral Music • June-July 1998

Full-time position serves as liturgist to the Bishop, prepares diocesan liturgies, develops liturgical policies and education guidelines relative to worship in the diocese. MA in liturgy, theology, or equivalent. Send résumé to Mr. Michael A. Nau at above address. Phone: (304) 233-0880, ext. 265; fax: (304) 233-0890; e-mail: Mau@DWC.org. HLP-4922.

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Director of Music. Basilica of St. Josaphat, 233 South 6th Street, Milwaukee, WI 53215. Full-time position in historic Franciscan church and active parish. Requires knowledge and sense of Catholic liturgy, organ/piano/vocal skills, responsible for training/conducting cantors/adult/children’s choirs, weddings and funerals. Ability to assist other musicians, orchestras, and choirs who often use the Basilica church. Send résumé/references to Conventual Franciscan Friars at above address. HLP-4965.

Liturgist/Music Director. St. Mary Congregation, 313 East Wall Street, Janesville, WI 53545. Phone: (608) 752-7861; fax: (608) 758-0720. Full-time position (6/98) in active 1,450-family parish requires liturgy background, keyboard/vocal skills. Plan/guides all liturgies, form liturgical ministers, guide directors/members of 3+ choirs. Send résumé/references to Fr. Raymond Kertz at above address. HLP-4928.


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Software. www.wm-software.com is a new resource for church musicians—free music, publisher index, liturgy planning resources, discount music retail (often 20% off octavos and recordings). Finale notation software ($250). Music Minister’s Assistant liturgy planning software includes 13 hymnals ($50). Fax/voice: (616) 827-9986; write Nicholas Palmer, 1458 54th Street, Kentwood, MI 49508; e-mail: wmsmail@iserv.net. HLP-4834.

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Michael W. Cuneo has written a fascinating but disturbing book—*The Smoke of Satan: Conservative and Traditionalist Dissent in Contemporary American Catholicism* (1997). At one point the author makes the following observation:

There is no denying that Catholic worship in the United States has been dramatically transformed since the council... And though in some ways this has been a positive development, something does in fact appear to have been lost in the process. To even the neutral observer, Catholic worship today seems more often than not a curiously bloodless and unimpassioned affair, as much a testament to middle-class decorum as to the trials and contradictions of faith. Indeed, in the typical suburban parish especially, worship today seems concerned not so much with challenging or inspiring its participants as with enveloping them in a haze of communal goodwill.

After thirty years of "changes" beyond number, the glorious liturgical utopia so confidently predicted in the late 1960s has not exactly arrived everywhere. In fact, the situation that Cuneo describes is not at all unusual; as the author of an article in a distinguished Catholic journal recently observed, the typical liturgy in a parish sometimes feels like a routine meeting of a homeowners' association. It is no longer considered reactionary to admit that "mistakes have been made" in the implementation of liturgical renewal. It is now "mainstream" to say that there are legitimate "concerns" which need attention. The time has certainly come for—What? Perhaps we need a sensible "regrouping and evaluating." Perhaps, as has been suggested by a minority, more drastic measures are required. Whatever the case, there is cause for concern.

Who Is To Blame?

There is cause for concern? Something has been "lost" in the process of liturgical reform? "Mistakes" have been made? Who is to blame for this? Who are the villains? Round up the usual suspects:

- It's all the fault of those wretched conservative bureaucrats in the Vatican. When are they finally going to unleash liturgical renewal and get rid of all the restraints?
- It's all the fault of those wretched liberals. They are trying to corrupt the Church and they are using worship as a tool to achieve their agenda.
- John Paul II is to blame. When he allowed the old Tridentine Mass back into the Church, he completely derailed liturgical renewal.

*Dr. Thomas Day, author of Why Catholics Can't Sing and Where Have You Gone, Michelangelo?, chairs the music department at Salve Regina University, Newport, RI.*

June-July 1998 • Pastoral Music
• It's all the fault of consumerism ... weak faith ... spiritual malaise... the drastic decline in vocations ... a seriously overworked clergy ... the failure to ordain women ... American culture ... pagan, suburban American culture ... and so forth.

The reality is tragic, but our reactions to it are sometimes on target, sometimes comic.

Been Here, Done This

Perhaps history can give us a little comfort. We have, after all, been here before. Over the centuries, there has been a Grand Cycle, a recurring pattern in Catholic worship, and it looks something like this: The Church in the West—existing in a restless, progress-loving, fashion-obsessed western civilization—“gives an inch” and allows some experimentation with liturgical practice, in order to make worship more meaningful to the faithful. Instead of an inch, a mile is taken. There are complaints and concerns. The Church’s answer to the complaints is a restoration, a return to the purity that must have existed before the experimentation, before the corruption—or maybe the “restoration” is really a crackdown. The restoration is thwarted or misunderstood or only partially successful. Congregations mope. The Church, concerned about congregational listlessness, decides to give an “inch.” The process begins again.

Over the centuries, there has been a Grand Cycle, a recurring pattern in Catholic worship.

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Maybe we can blame everything on the Emperor Charlemagne (742-814). As part of his ambitious plans to unite his vast empire, he tried to impose the Roman Rite and Roman chants on all of his subjects. According to one scholarly theory, the faithful did not adjust well to the majestic objectivity of the Roman Rite, the “new Mass” that Charlemagne wanted. They missed the old rites, with their somewhat dramatic texts. Congregations submitted but they wilted. So, to win back the faithful, the Church eventually gave an inch. For example, the Church allowed a little dramatic scene to be inserted into the liturgy from time to time. That might help to perk up the congregation. Pretty soon, the little plays grew into grand operatic productions. There had to be a crackdown (that is, a “restoration”), and the plays were exiled to a place outside the church building.

Those newfangled Roman chants that Charlemagne imported, even with adaptations to local traditions, might have seemed too bare when people heard them. Once again, the Church made a concession and gave an inch. Extra words, called tropes, could be added here and there to provide a little embellishment. Even a whole song (called a “sequence”) could be inserted between the epistle and the Gospel as another helpful embellishment. But soon tropes upon tropes were swarming all over the liturgical texts. The restoration-crackdown on this concession came with the new Roman liturgical books prepared and published after the Council of Trent. Medieval tropes were removed; “purity” was restored.

Our practice of singing in harmony—that, too, was an “inch,” an innovation, that probably goes back to the lands once ruled by Charlemagne. If the chant melody was becoming tiresome and in need of a little zest, why not decorate it by adding a new line of music to be sung at the same time as the chant? (After all, the thinking may have gone, a liturgical drama and tropes can be added. Why not add a new line of notes on top of the old chant?) This decoration—singing two or more different pitches at the same time—was called polyphony. And to what did that concession, that little “inch,” eventually lead? To Beethoven’s Missa Solemnis and the Berlioz Requiem and, by the end of the nineteenth century, to imitation grand opera in church. When Pius X became pope in 1903, most of the music heard in the Sistine Chapel was a second-rate imitation of Verdi; even the chant sounded like Italian opera. Finally, with Pius X, Rome instituted a restoration (crackdown?) that had been developing for decades in parts of Western Europe. Order would be restored by restoring chant and Renaissance polyphony.

Where are we today, post-Vatican II, in this Grand Cycle of liturgical history? We certainly are past the “inch” stage, the little concession. Have we already dashed through the runaway experimentation stage? Are we headed right into the restoration stage—the crackdown? (We do things so fast today.)

Whose Script?

The best response to those questions is to pose two more questions: Restore what? Crackdown on what?

In the past, the theory was that a specific, “tangible” program would bring back the lost ideal of faith, as expressed in liturgy. After the Council of Trent, texts—purified of medieval accretions, improved to conform to rules of classical Latin grammar, recited without alteration—were expected to achieve the desired results. In the nineteenth and early twentieth centuries, chant and Renaissance polyphony would help to restore a lost purity. About thirty years ago, there was talk about restoring a more Byzantine style of worship, the “true liturgy,” uncorrupted by medieval accretions and “art music.” Then there was (and still is) the widespread belief that the Church must restore what is thought to be the charismatic, “upper room” worship of early Christianity. In all of these cases, there was some kind of program (a “script”) which was expected to restore the lost purity.

Today, the hierarchy (the people who, in the end, are responsible for any official restoration/crashdown) do not seem to be promoting the kind of program that was tried in the past—the Latin Mass, chant, purified texts,
rigid rules. In other words, they do not seem intent on restoring "things." Listen to and read their speeches, exhortations, sermons, and other pronouncements on the subject of worship and you will usually encounter a profound and inspiring wisdom about the theology behind worship but you will not receive a single clue about specifics.

Conservative Catholicism at its most unyielding can be found on EWTN, the self-proclaimed Catholic channel on cable television. No bishop will find much deviation from orthodoxy on EWTN. In spite of one recent controversy involving a cardinal, EWTN is about as obediently Roman Catholic as one can get; but its standards are strict. My impression is that, out of all the Catholic colleges and universities in the United States,

This television presentation sends the message that the Mass is the priest alone; everything else is a distraction in the periphery.

only one, possibly two, can pass EWTN's standards of orthodoxy; the rest are ignored and (like a disreputable relative in the family) rarely mentioned by name.

Sometimes I watch a liturgy on EWTN and wonder: Is this what the restoration/crackdown will look like? I have to take a deep breath. It is so sad to watch. The doctrinal certainties are there, but they have to be expressed through cultural forms that seem fragmented, hesitant, and uncertain. I am not looking for choirs singing fifteenth-century motets or High Church perfectionism. I am just thinking about the "neutral observer" (to use Michael Cuneo's words again) trying to make sense out of a "curiously bloodless and unimpassioned affair."

Part of the problem comes from a tacit program or "script" that is a feature of contemporary Catholicism in its liberal and conservative manifestations: the elevation of the bishop or priest to the status of devotional object. On EWTN the camera's focus on the priest (his face, his hands) is almost obsessive. This television presentation sends the message that the Mass is the priest alone; everything else is a distraction in the periphery. Cathedrals and parishes where the enthroned bishop or priest sits, like a monarch, at the gravitational center of the building often send the same message. Anything that might interfere with our total concentration on the priest must be diminished to the point where it is unimpassioned and bloodless.

When the restoration comes, I hope that somebody notices that there are Catholic communities which use the Latin Mass (Novus Ordo) or Latino folk traditions, Black spirituals or Gregorian chant, and they worship in a way that is impassioned and full-blooded—without going to extremes that destroy the whole purpose of worship, without turning liturgy into hero worship of the priest... or of the parish star musician, for that matter. These parishes have a program (a "script") that works; the neutral observer is impressed; souls are saved. Whatever may be the source of strength behind such programs, let us base the coming restoration on it.
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