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We explore the Jubilee Year preparation theme: The Year of the Father. Our four authors—Rory Cooney, Theresa F. Konkole, James Notebart, and Mary Irving—explore the richest elements connected with the metaphor of divine fatherhood, drawing deeply from our biblical tradition and relating fatherhood to our culture and experience. The issue is rich in contemporary theology and as I found, food for meditation. Approaching the twin images of God and Father trigger some of the deepest reactions of faith as well as the deepest human reactions to the faith we hold. Take time in the leisure of summer to drink in the fresh visions offered in this issue.

In this issue you will also find (pages 4-5) the agenda for the NPM Annual Meeting, which takes place on Monday, July 12. Our members’ meeting takes place in two parts: the meeting in Sections from 4:00 to 5:00 pm and then the General Session from 7:30 to 8:15. Your participation in both parts of the meeting is vital.

During the first part of the meeting, the sectional meetings from 4:00 to 5:00, you’ll have the opportunity to learn what’s been going on for the past two years in your Section of the Association, and you’ll be given an opportunity to influence what will be going on in the next two years. Every member of the Association is encouraged to join a Section and take an active part in the leadership provided by the NPM Standing Committee members for your Section. Here are some of the questions you should be thinking about to prepare for your participation in a Section:

- What type of educational programs would you like to see developed for your Section?
- Who are the clinicians who have really impressed you?
- What are the greatest needs for future work in your area?
- What are the greatest obstacles that you are facing in your work?

You might even want to consider putting your name in nomination to serve on the Standing Committee in your Section or on one of the subcommittees.

Leadership is what makes NPM work!

During the second part of the meeting, the General Session from 7:30 to 8:15, we will be following the agenda of reports, old business, new business. For the reports section, you will receive a written report on the state of the Association and its future. There are four important resolutions that you will be voting on during the business sessions—

1. two under old business and two under new business.

Under old business, the NPM Board of Directors is asking the NPM membership to endorse two resolutions that reaffirm the Association’s primary reasons for existence: certifying, convening, and educating. “Routine,” you might think, or even “boring.” But stop a minute and think about the first resolution on page 5. You are authorizing your Association to be a certifying organization; that is, you are deliberately and consciously giving NPM the authority to certify pastoral musicians. Most certifying organizations, especially in academia, are given this power, quite arbitrarily, by the state. Our voting process is a self-actualizing process: We are binding ourselves to each other . . . exactly what a membership organization is supposed to do.

And that brings us to the second resolution, on convening and educating. We are being asked to accept NPM as a convening and educating organization. By voting this authority to NPM, you are also being asked to participate in the education and the convening—through Conventions, NPM Schools, and, especially at the local level, through NPM Chapters and the gathering of local pastoral ministers. And not only are you asked to participate but even to shape the educational programs (for example, through the sectional meetings that you attend in the afternoon session.) Voting “yes” to this resolution is a vote to encourage members to gather.

And under new business, you will be asked to authorize NPM to begin a fundraising program and to begin plans for our twenty-fifth anniversary celebration in Washington, DC, in 2001. Since NPM is a growing organization, we need funds to continue our growth. Your “yes” to the fundraising resolution means that you believe that NPM should continue to grow and expand as a representative of your concerns and needs in the Church. Your “yes” vote for the twenty-fifth anniversary celebration means that you are aware that 2001 will be a special year for NPM.

While all the details about the planned giving and the twenty-fifth anniversary are not in place at this time, the NPM Board does have a general plan in hand. What the Board wants to ask of the members is: Should we continue to plan? Your “yes” vote will encourage the NPM Board, the NPM Council, and the rest of the NPM leadership to continue these efforts on your behalf.

A memorial service, honoring members who have died since our last National Convention, will be a special conclusion to our brief, forty-five minute meeting.

I encourage every NPM member to attend your annual meeting of members. If you are not able to attend, please send in your proxy (page 4). I look forward to welcoming each and every one of you.

VCF

June-July 1999 • Pastoral Music
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Cover: Center of the eleven-circuit labyrinth at Bons Secours Spiritual Center, Marriottsville, MD. Another photo of this labyrinth, which is based on the design of the thirteenth-century one in Chartres Cathedral, appears on page 38.

Additional illustrations in this issue courtesy of Donovan Marks, Director of Communications/photographer at the Cathedral Church of St. Peter and Paul (Washington National Cathedral); Peter Sonski, Communications Director at the Basilica of the National Shrine of the Immaculate Conception; Ms Julie Vieira, Coordinator for Public Relations at the Washington Theological Union; and Rosemary Luckett.
1999 Biennial NPM

July 12, 1999 • 7:30-8:15 PM • David L. Lawrence Convention Center • Pittsburgh, Pennsylvania

Agenda

1. Reports
   • Secretary’s Report: Minutes of the Previous Meeting
   • Report from the Chair, NPM Board of Directors
   • Report of the President

2. Old Business
   • Resolution #1: Certifying
   • Resolution #2: Convening and Educating

3. New Business
   • Annual Fund
   • Twenty-Fifth Anniversary

4. Memorial Service

Come prepared to vote . . .
or return this proxy form today

Proxy I, the undersigned, do hereby constitute and appoint J. Michael McMahon to vote as proxy standing in my name as an NPM member at the 1999 Members’ Meeting of the National Association of Pastoral Musicians on all business which may properly come before the meeting.

Signature: ____________________________
Name (print): __________________________
Membership Number: __________________

Return by July 1, 1999, to NPM Proxy, 225 Sheridan Street, NW, Washington, DC 20011-1452
All members present during the annual meeting of the membership of the National Association of Pastoral Musicians, July 12, 1999, shall review and vote, yea or nay, on the following resolutions brought forward by the NPM Board of Directors. See “In This Issue,” page 2, for explanation.

The resolutions shall serve as one form through which members may directly affect the life of our Association. Members may submit resolutions for consideration and presentation to the entire membership through the Standing Committee governing their Section to the NPM Council, according to a six-month pre-Convention schedule.

Old Business: Resolutions

1. Certifying
   WHEREAS
   NPM presently serves as a certifying agency for tour agencies, DMMD members,
   NPM-AGO Service Playing Certificate,
   WHEREAS
   a standard measure within all aspects of pastoral music is needed,
   WHEREAS
   the membership can bind itself to be certified by its organization,
   BE IT RESOLVED
   that we, the members of the National Association of Pastoral Musicians, declare our Association
   a certifying agency for pastoral musicians.

2. Convening and Educating
   WHEREAS
   the history of successful Chapters, Conventions, and Schools has taught us the power of convening
   and education,
   WHEREAS
   convening and education happen for all at local, diocesan, regional, and national levels,
   WHEREAS
   all members are not yet active in convening and continuing education,
   BE IT RESOLVED
   that we, the members of the National Association of Pastoral Musicians, declare the education
   and convening of members a national priority.

New Business: Resolutions

1. Annual Fund
   BE IT RESOLVED
   that we, the members of the National Association of Pastoral Musicians, endorse a program of
   planned giving for NPM.

2. Twenty-Fifth Anniversary
   BE IT RESOLVED
   that we, the members of the National Association of Pastoral Musicians, declare a twenty-fifth
   anniversary to be celebrated during the National Convention in Washington, DC, July 2-6, 2001.
Mike Hay 1953-1999

Michael H. Hay died at the age of forty-five on Wednesday, April 14, in Norwalk, Ohio. He was born in Norwalk on June 23, 1953, and graduated from the local St. Paul High School. He graduated from St. Meinrad College in Indiana, then went on to earn music degrees at Notre Dame and DePaul University in Chicago.

Mike was a teacher, music editor, liturgical advisor, recording artist and producer, composer, and pastoral musician. He taught at the high school from which he graduated and at Niles College and Loyola University in Chicago, at Notre Dame, and at the Oglala Sioux school in Marty, South Dakota. He served as music editor and recording artist for World Library Publications in Chicago, and he served as a liturgical advisor to the Archdiocese of Chicago and to the Diocese of Toledo. At the time of his death he was serving as music minister for the 4:30 PM Mass at his home parish in Norwalk.

NPM members will remember him from his leadership at many Conventions. His voice rang out in leadership, inviting the assembly to sing in full-voiced conviction. As the voice soared, as at the 1981 Detroit Convention, the spirit driving the voice radiated an unmistakable cue for all to join in the singing: “In Christ there is no east or west, in him no south or north, but one great family bound by love throughout the whole wide earth.” NPM in its gatherings has never sung better than when we were being led by Mike Hay.

Mike was there from the beginning, from the very first Conventions, bringing his indomitable spirit and thrilling voice to serve the Association and the Church. Serving as cantor and psalmist, he brought us the gift of performance at the highest level marked by pastoral sensitivity. Asking the hard questions and presenting the difficult requirements of preparation for music ministry, Mike still enchanted students in classes and workshops. In his teaching and his performance he always called forth what was best, what was right for the liturgy, what was appropriate for the worshiping community being led in sung prayer. Mike set a standard for our field.

Those privileged to know Mike knew someone whose faith and determination were immeasurably deep, though tried physically by two devastating car accidents and spiritually by other challenges. No challenge seemed ultimately insurmountable to him. Despite daily pain, he still loved life, hoped for the future, smiled that incredible smile, and laughed aloud. He found renewal in life’s simple miracles—in flowers blooming outside his room, in the delight of “fine dining,” in the beauty of children’s faces as they sang.

Mike’s funeral was celebrated at St. Paul, Norwalk, on April 17-18, and he was remembered in Chicago at a special memorial Mass on Monday, May 10, at Madonna della Strada Chapel at Loyola University.

Mike set people at the center of the work of his heart and mind. Blessed are we to have known him and to have called him brother.

See Mike’s final article on page 15 of this issue.
Convention & Schools

Deadlines Are Here

Advance registration deadlines for most of NPM's summer programs fall in June. The Convention deadline for receiving the members' advance discount or the clergy-musician discount is June 11. Two NPM Schools (Guitar and Gregorian Chant) had registration deadlines at the end of May; four more Schools and Institutes have June deadlines: Cantor Express in Mobile, AL (June 22), and the Pastoral Liturgy Institute (Madison, WI) the Organist/Choir Director School (Washington, DC), and the Choir Director Institute in Beech Grove, IN—all June 25. The remaining four Schools have deadlines in July: the Cantor Express programs in Wichita, KS (July 5) and Portland, OR (July 19); and the Children's Choir Director School (Blackwood, NJ) and Handbell Institute (Cleveland, OH)—both July 5.

Concerning cancellations: Cancellations of Convention registration received before June 11 are subject to a $35 processing fee. After June 11, there will be no refunds. Cancellations of School or Institute registrations received prior to one week before the start of the School/Institute are subject to a $30 processing fee. Within one week of the opening, there will be no refunds.

College Credit Available

Graduate or undergraduate credit as well as continuing education units are available for participation in the full Convention as well as in selected programs. For information on college credit please contact Sr. Teresita Espinosa of Mount St. Mary College in Los Angeles before the Convention at (310) 954-4266 or stop by the Mount St. Mary credit counter during registration.

Chanticleer Program

Here is the program for the two performances of this "orchestra of voices" planned for Heinz Hall on July 14 as part of the NPM Convention:

I
William Byrd (1543-1623), Alleluia! Cognoscenti discipuli
Richard Farrant (c. 1525-1580), Call to Remembrance
Thomas Weelkes (c. 1575-1623), Hosanna to the Son of David

II
José Mauricio Nunes Garcia (1767-1830), Crux fidelis and Felle potus

III
Paul Schoenfield (b. 1947), Four Motets: Haiech Hashem, Sameach nefesh zudecha, B'om izarati enriech, Horeni darkecha

IV
John Tavener (b. 1944), Village Wedding

V
Steven Stucky (b. 1949), Cradle Songs: Rouximol de pico preto (Brazil), Lulajze, fecuniu (Poland), Buy Baby Ribbon (Tobago)

VI
A selection of popular and folk songs

VII
Joseph Jennings, arr., Spiritual Medley. Sometimes I Feel Like a Motherless Child, Poor Pilgrim of Sorrows, Walk in Jerusalem

Chanticleer is the only full-time classical vocal ensemble in the United States. Founded in 1978 by Louis Botti and based in San Francisco, the ensemble has developed a remarkable reputation for its interpretation of vocal literature from Renaissance compositions to jazz and from gospel to venturesome new compositions. Its twelve male members offer a seamless blend of sound from counter-tenor to bass.

About Those Breakout Selections . . .

We ask Convention registrants to list on the advance registration form their preferences for participation in sectional meetings, breakout sessions, and other events. This information helps us anticipate which sessions, especially the breakouts, might be more crowded than others and assign the available spaces appropriately. (Still, some sessions will always exceed our expectations and be overcrowded; it seems to be a rule.) We include a printout of your selections on your registration confirmation as a reminder of your interests, in case you didn't keep a record for yourself. If you decide to change the breakout sessions in which you plan to participate, however, you do not have to notify the National Office of such changes. You are not bound to your advance selection for the breakouts and most of the other events; feel free to attend other sessions.

Please Note: The sole exception to this rule, because of space considerations, is the Chanticleer performances on Wednesday evening. We may have to limit Convention participants to the performance they select (R-1 at 6:30 or R-2 at 8:30) because Heinz Hall, with seating

NPM certifies tour agencies that agree to abide by the NPM Code of Ethics, guidelines established for agencies hosting Catholic choirs traveling to Catholic sacred shrines.

Planning a Choir Tour to Rome?

For a copy of the Code of Ethics and a list of tour agencies certified for 1999, contact NPM:

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E-mail: NPMService@NPM.org
Postal service: 225 Sheridan Street, NW, Washington, DC 20011-1452
for 2,600 people, will only hold about half of the NPM Convention registrants at a time. In order to facilitate admission to Heinz Hall, we may distribute tickets at registration, though each event will be open seating (no assigned seats). If there are too many requests for seating at the first performance, we will give preference for the earlier performance to those who are also registered for the Gateway Clipper Cruise or the Chapter Directors' Banquet.

Check for Changes

Participants in previous NPM Conventions know that there are likely to be last-minute changes and updates in a program as complex as ours, with so many speakers, presenters, choirs, and performers. Registrants for Pittsburgh who have already received their confirmation know that some changes have taken place even before the Convention gets underway: Breakout sessions B-25 (Reconciling Body and Soul, coordinated by Rev. Robert Verheue, sj) and D-25 (Liturgical Dance Workshop with John West and Consuelo Zuniga West) are switching places; Roberta Hudson has been replaced as the presenter for Standards in Repertoire—Advent (D-23) by Dr. Michael Connolly and for Standards in Repertoire—Communion (F-23) by Mark Ignatovich; MusOp session D-34 has been canceled.

Keep in Mind

Dr. Franz A. Stein, longtime editor—since 1980—of Musica Sacra, the journal of the German Cæcilian Society (Allgemein Cæcilienverband für Deutschland), died January 13, 1999. Born on August 15, 1928, he devoted his adult life to the service of church musicians.

Lawrence I. Phelps, organ voicer, tonal finisher, constructor, and consultant, died at the age of seventy-five on February 22, 1999, in Boston. He worked independently and as a staff person for various organ companies, including Aeolian-Skinner, Walter Holtkamp, Casavant Frères, and Allen Organ. Before he began working with Allen he was responsible for the installation and toning of nearly eight hundred pipe organs, including the IV/74 mechanical action instrument in the Cathedral of St. Peter and Paul, Providence, RI. His final post was as curator of organs at the Mother Church (of Christian Science) in Boston.

Madeleine M. Stanmore, the mother of Margaret Brack, died in Catonsville, MD, on April 12, 1999, and her funeral was celebrated on April 14-15. Mrs. Stanmore was an educator who taught at several universities, including Howard and American Universities in the District of Columbia, and she was her daughter’s first piano coach.

We pray: God of mercy and love, grant to these servants of yours a glorious place at your heavenly table, for you made them here on earth faithful ministers of the songs of the saints.

Help Shape the Future

Include NPM in your hopes and dreams for the church’s future with a bequest for our programs in your will. A will describes how you want your possessions used to shape the future, but your intentions will be honored only if you have a properly executed will. For 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: NPMSSING@npm.org.

Meetings & Reports

Second Composers Forum

The second Liturgical Composers Forum, held in St. Louis, MO, February 8-10, was highly successful. Sponsored by the Center for Liturgy at St. Louis University, the event drew nearly sixty composers from around the United States and from England to discuss topics related to liturgical composition, to get to know each other, to hear prepared papers, and to dialogue with the head of the Secretariat for the NCCB Committee on the Liturgy, Fr. James Moroney.

These forums for liturgical composers were begun in 1998 by John B. Foley, sj, a liturgical composer for thirty years and the director of the Center for Liturgy. One of the featured speakers this year was Father Anthony Ruff, osb, who asked: “Is Writing Liturgical Music Impossible or Just Difficult?” Father Ruff, who teaches at St. John University, Collegeville, MN, recently completed his doctoral dissertation on the meaning of the phrase “the treasury of sacred music” as used at Vatican II.

Composers in attendance included all the former members of the “St. Louis Jesuits”: Bob Dufford, Dan Schutte, Roc O’Connor, and John Foley. Paul Inwood and Bill Tamblyn came from England. Among the other participants were David Haas; Tom Tomaszek and Steve Agrisano (who supplied music for the January papal youth rally in St. Louis); Richard Hillert; and Peter Rubalcava and four other composers for liturgy in Hispanic parishes.

Discussion with Father Moroney included give-and-take on matters of concern to the bishops as well as to composers. Among these were the stand taken by the bishops that the ordinary texts of the Mass not be altered when they are set to music and the concern expressed by musicians at the high copyright fees paid to ICEL for the use of texts in compositions. British participants raised the issue of American control of ICEL policy, which forces the Church in other English-speaking countries to abide by American decisions, even if the bishops in those countries decide otherwise. Father Moroney agreed to look into these composers’ concerns, but he also suggested that composers check their lyrics with a competent theologian, since the bishops are concerned that some texts in widely used compositions are not completely true to the doctrine of the Roman Catholic Church.

Many of the composers in attendance at this meeting gave it high praise and suggested that a fourth day be added to the meeting in 2000.
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Catholic Travel Centre — The Most Trusted Name in Religious Group Travel
For Clergy and Musicians: The Simple Gradual

“Singing the Mass,
Not Just Singing at Mass”

BY PAUL F. FORD

Way back in the late ’60s, in the early days of the post-conciliar liturgical renewal, a delightful exchange of views took place in the pages of Notitia, the Vatican journal-of-record for liturgical matters. In the question and answer column, a reader asked if the 1958 rule about singing hymns at Mass (the origin of the “four-hymn sandwich”) applied to the renewed liturgy.

The answer, penned most likely by Msgr. Annibale Bugnini, rings with Italian directness:

That rule has been superseded. What must be sung is the Mass, its Ordinary and Proper, not “something,” no matter how consistent, that is imposed on the Mass. Because the liturgical service is one, it has only one countenance, one motif, one voice, the voice of the Church. To continue to replace the texts of the Mass being celebrated with motets that are reverent and devout, yet out of keeping with the Mass of the day (for example, the Laudae Sion on a saint’s feast) amounts to continuing an unacceptable ambiguity: it is to cheat the people. Liturgical song involves not mere melody, but words, text, thought, and the sentiments that the poetry and music contain. Thus texts must be those of the Mass, not others, and singing means singing the Mass not just singing at Mass.

The Italian of the last sentence deserves to be carved on every music stand: “Cantare la Messa, dunque, e non solo cantare durante la Messa.”

Hearing the Call

Bugnini could take such a firm stand because he had a clear vision in mind. He had heard the call of Vatican Council II (in paragraph 117 of the 1963 Constitution on the Liturgy) for a new, simpler edition of the official book of the Church for Mass, the Roman Gradual, a book designed for use at the eucharist in small parishes with limited musical resources. He and the monks of Solesmes, the guardians of the chant tradition, set about the work of looking over all the thousands of authentic chants in order to choose from them a collection called the Graduale Simplicis (Simple Gradual), used for the first time during the last session of the council (October through December 1965).

The vision of the Simple Gradual is this: The work of sung prayer, like the work of liturgy itself, is best when it is shared, in this case, when the singing is in the call-and-response form. The cantors call, the people respond; the presider calls, the rest of the assembly responds. (The July 4, 1998, issue of America magazine included a great story called “Two Parishes, One Mission,” which described Catholics of European and African heritage in Milwaukee celebrating liturgy with Fr. J. Glenn Murray, s. The author wrote: “This call-and-response between the presider or choir and the [rest of the] assembly enhanced our participation and left us feeling that we were ‘at home’ worshipping together.”) In this view, the liturgy is like a volleyball game in which the teams share the work (and play) of getting the ball over the net; the only difference is that in liturgy we are—we hope—“setting up,” not just “our” side but “theirs,” as well.

The two kinds of music in the Simple Gradual are music for the processions (entrance, gift preparation, and communion) and music for the chants between the readings. Almost all their texts are taken from biblical psalms and canticles, underscoring the principle that the best way to respond to the inspired word is with the inspired word.

For instance, in the Holy Family Sunday entrance procession (above), the cantor or choir announces the theme “Joseph is the husband of Mary. Her Son is...”
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Level 2, Basic Volume (WL600069). .......................................................... $12.90
35 compositions by 19 composers, 72 pages, easy two- and three-voice textures.

Modern Keyboard Technique
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Attack and release, repeated notes, easy Hanon, major scales, 40 pages.
Level 2, (WL600085). .......................................................... $12.90
Single finger substitution, attack and release, two voices in one hand, preparatory studies for the trill, selected Czerny, Hanon nos. 1-20, major arpeggios, 68 pages.

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Simplified hymn tunes and other seasonal melodies associated with Lent, Palm Sunday, Holy Week, Easter, Ascension, Pentecost, Trinity, Reformation, Thanksgiving, weddings, funerals, communion, baptism, and patriotic occasions.
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Jesus who is called the Christ" (Matthew 1:16), the assembly repeats it. Then the cantors or choirs begin to sing the “wedding psalm,” Psalm 128, one verse at a time, the assembly repeating the antiphon after each verse. This psalm is best performed by two choirs: Choir one (preferably women) sings verses 1 and 2, choir two (preferably men) sings verses 3, 4, and the first part of verse 5, with both choirs joining to sing, “Peace be upon Israel!” The theme of married family life rolls back and forth between choirs and the assembly, and the four purposes of this song have been met: The celebration is now open, the unity of the gathered people has been intensified, their thoughts have been led to the mystery of the feast of the Holy Family, and the procession of priest and ministers has been accompanied (see the General Instruction of the Roman Missal #25). The presider may even have arranged for the optional “Glory be to the Father...” to be sung so that all may bow together at the end, underscoring the ultimate family mystery, the Trinity. What a way to sing the Mass!

**A New Version**

Despite the spiritual riches that may be produced by such singing, especially of the processional chants, early attempts to introduce a form of the Simple Gradual into English-speaking American parishes generally met with less than overwhelming success. My own experience has convinced me, however, that the English-speaking Church in the United States needs such a resource in order to experience the full richness of “singing the Mass, not merely singing at Mass.” Therefore, after several years of research and editing, I have finally completed and published a new version of the Simple Gradual with English texts: By Flowing Waters: Chant for the Liturgy is being published by The Liturgical Press. The music examples that accompany this article are all from this collection. The book is designed for use at Mass in small parishes with limited musical resources, but it may also be used by cathedral choirs. Successful use of the settings requires the services of just one trained cantor but they may also be enjoyed by psalmists, scholars, and choirs. Instrumental accompaniment is optional, depending on the kind of acoustic your building has and the needs of the assembly with whom you wish to sing it.

There are several special features in this version of the Simple Gradual. One that appears in some of the responsorial psalms (echoing the arrangement of the Latin original) is that the response emerges quickly from within the singing of the psalm itself and is quickly repeated, almost as in a litany, after each verse of the psalm. A good example of this is found in the second responsorial psalm for the First Sunday of Lent (above). Here the psalmist begins, right away, with the first part of verse four of Psalm 41: “As for me I said, O LORD, be gracious to me and heal me.” Immediately—if the assembly has been rehearsed—the assembly sings the last part of verse four, “because I have sinned against you.” Back and forth the psalm goes and, at the end, all are led to the experience that sin ruins everything, our relationship with God, our neighbors, and ourselves.

One kind of responsorial psalm which gets special use in the Simple Gradual is the alleluia psalm, that is, a psalm with “alleluia” as the sung response. If you look at the Sunday and weekday lectionary for the Easter Season, you will observe that using such alleluia psalms is always an option; in the Simple Gradual, it is the preferred option; and at all other times of the year, except in Lent, of course, alleluia psalms are made available. Most of these are simple but some of them generate extra excitement by

**Alleluia Psalm E 2 d**

1 I will give thanks to the LORD with my whole heart; I will tell of all your wondersful deeds.

2 I will be glad and exult in you; I will sing praise to your name, O Most High.
interrupting the verses with single alleluias (Christmas Day and Epiphany, for example), or they alternate between double and triple alleluias (reserved for Easter Sunday, Ascension, Pentecost, and the Assumption).

Look for a moment at the alleluia psalm from the second suite of chants for Ordinary Time (page 12). Here the psalmist begins singing verse one of Psalm 9: “I will give thanks to the Lord with my whole heart; I will tell all your wonderful deeds.” Here, too, the assembly immediately sings the two-fold alleluia—if the assembly has been rehearsed. The work and play of responding to God’s word moves back and forth between the psalmists and the assembly, all singing God’s word.

I used the New Revised Standard Version of the Bible for the psalms and canticles because its lines are long enough to accommodate psalms tones and because this inclusive language version has both worldwide ecumenical acceptance and the Roman Catholic imprimatur. It is important to me that this book find a home in non-Catholic Churches, both the liturgical churches and the free churches, as well as in Catholic Churches, because I learned to appreciate all forms of Protestant worship at Fuller Seminary (Pasadena, California), America’s largest interdenominational seminary, where I was the first Catholic to earn a doctorate in theology. I pray that singing the psalms together will bring the churches together.

I also pray that when Roman Catholics use By Flowing Waters: Chant for the Liturgy, they will experience in their musical bones the wisdom of Archbishop Bugnini: “Cantare la Messa, dunque, e non solo cantare durante la Messa.”

Notes

1. This theme is especially appropriate in Years B and C of the Lectionary: Entrance Antiphon II, “Joseph arose, took the child and his mother, and went to the land of Israel,” is especially useful in Year A.

2. John Ainslie edited a 1969 revised edition of The Simple Gradual for Sundays and Holy Days (London: Geoffrey Chapman) with English texts and contemporary plainchants, some of which were incorporated into the Liturgy of the Hours, but it never replaced what had already become “fixed” in American practice: the use of hymnody and songs to accompany the four processions (entrance, gifts, communion, closing) at Mass. Until recently, only the complete Graduale Romanum and The Gregorian Missal for Sundays (both available from GIA), with traditional chants and Latin texts, have been available to parishes wishing to implement the intent of the compilers of the Simple Gradual.

3. Musical examples in this article are taken from By Flowing Waters (Collegeville, MN: The Liturgical Press, 1999) © 1999 Paul F. Ford. All rights reserved. The texts of the entrance antiphons and the responsorial antiphon are from the English translation of The Simple Gradual © 1968, International Committee on English in the Liturgy, Inc. (ICEL), used with permission. All rights reserved. The Scripture quotations contained herein are from the New Revised Standard Version Bible copyright © 1989 by the Division of Christian Education of the National Council of Churches of Christ in the United States of America and are used with permission. All rights reserved. Imprimatur: Most Rev. Daniel E. Pilarczyk, President, National Conference of Catholic Bishops, September 12, 1991.

Those planning to use a Te Deum on New Year’s Eve 1999-2000 will find several settings of the Latin and English texts in this collection (#652-655).

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A More Gracious Season

BY MIKE HAY

This is, no doubt, a very busy season, as spring turns into summer: first communions, confirmations, graduations, weddings, all added to the regular celebrations of the Easter Season leading to Pentecost. We endure the extra burdens because we know that summer is usually a bit more gracious to us than other seasons. Things tend to slow down; we are in Ordinary Time, a somewhat more “ordered” time in which to gather ourselves together to start over again in the fall. Of course, starting over is hope poured out; we get a chance to clean things up… including ourselves.

I’d like to approach this look at the cantor’s task this way: Instead of examining seasonal psalms for Ordinary Time (as I did for seasonal psalms of the great seasons in previous Cantor Corner columns), I’d like to look at one type of psalm and what its singing can do for a community.

Will I no longer be in God’s good graces because I sing the words that I find in God’s own revelation?

We tend to associate certain qualities with the psalms that we use in the great seasons: waiting in Advent or solemnity and feasting in Christmas, for example. Ordinary Time doesn’t have such an overall quality. So this is a time, I suggest, for us to look at a genre of psalms that we don’t use very much in the liturgy, at least at Mass: the psalms of lament. I want to offer reflections on just two of these psalms in the hope that we can become familiar with them so that they will be ready when we—and those with whom we cry—need a voice for our pain. Perhaps this article will give us a way to be in pain with someone who is in great distress. Exploring these psalms might reassure us that God doesn’t forsake us in such times; we just haven’t looked deeply enough into the psalter to find words of honest anguish. Perhaps some of us have looked at and tried to pray these psalms and found that they hit directly on what we and others are feeling, but we haven’t yet found a way to share those feelings with each other.

Difficult Moments

Have you ever felt like this (Psalms 10:1): “Where are you, Lord, when we need you?” Or like this (Psalms 13:2): “Lord, will you ever remember me, why keep turning away from me?” A divorce, a sickness, the death of a loved one, sometimes just looking into a mirror and really seeing the person who is looking back—all of these are difficult moments; all can make us feel abandoned, forgotten. At such times (and we’ve probably all gone through such times) we may even be uneasy about our relationship with the Almighty. Will God be mad at me because I’ve finally let my frustration and anger take voice? Will I no longer be in God’s good graces because I sing the words that I find in God’s own revelation?

I doubt it. For more than two thousand years the Jewish people have been singing and shouting and whispering these psalms at God, often for just reason. Our situation as cantors in the Christian tradition is no different from theirs. In many places, cantors are the ones who are asked to help somehow in moments of crisis—to be at the hospital with a parishioner when disease, accident, or death tears that person’s (or the community’s) life apart. Cantors are called on to help with wake services, funerals, and interments. In these real moments of pain, the psalms are there to speak everything that we are feeling and to allow the suffering to find a voice for their innermost feelings in the context of faith.

This summer, when things have eased up slightly, I suggest that each of us do a little praying with the psalms of lament, which we seldom use at Sunday Mass or, if they are used, are edited in such a way that we don’t hear their voice clearly. They are of great solace because they are true: They speak the words of suffering and agony which are so much a part of our being human. If an appropriate musical setting is not readily available for one of these laments, sing it using a simple psalm tone.

We need to know for ourselves and to let others know that our God, a God of understanding and love, has given us the words to speak our despair and loneliness. Let us become more aware of these psalms of lament and be brave enough to use them when necessary, knowing that it was God who gave us these emotions as well as a way to pray them.

Psalms of Lament

The psalms of lament constitute the largest part of the psalter. According to John S. Keelner, SS, and Michael L. Barre, SS (“Psalms” in The New Jerome Biblical Commentary), there are more than forty individual laments and at least a dozen communal and national laments. Many of them end with a proclamation of praise and trust in God or with a thanksgiving for deliverance from affliction. Individual laments include Psalms 3, 4, 5, 6, 7, 10, 13, 14, 17, 22, 25, 26, 27:1-12, 28, 31, 38, 39, 40:12-18, 41:5-13, 42:43, 51, 52, 53, 55, 56, 59, 64, 69, 70, 71, 77, 86, 88, 102, 109, 130, 139, 140, 141, 142, and 143. Communal laments may be found in Psalms 12, 44, 60, 74, 79, 80, 94, 126, and 137. Some of the communal laments may also be considered national laments, but the following psalms are specifically national in character: Psalms 83, 85, 89, 90, and 144:1-11.

This article was written by Mike Hay three days before his unexpected death on April 14. It was originally intended for “The Cantor Corner” column in NPM’s Choral Voice. It will appear here in the next issue, but we wanted to share it with all our members as Mike’s final—and very appropriate—lesson for us all.

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Preparing for the Jubilee:

The Year of the Father
“So That We May Turn to You and Find Our Way to One Another”

BY RORY COONEY

Brink of the millennium: Hell in a handbasket. It is Monday of the fourth week of Easter as I write this, and I am in hell. On the Tuesday of Holy Week, my wife’s brother disappeared while fishing on a river near St. Louis. Her family—and I along with them—waited a week before Jimmy’s body was found. The arrogance of death, its randomness, the chaos it left behind, the stupidity and carelessness that invited this tragedy have led us on a difficult path through this season. That path is not unique but that makes it no less difficult.

But those who mourn Jimmy are not alone in hell this Easter. With inexplicable ancient hatred, Serbian forces squeeze Albanian civilians from their homes in Kosovo, raping, looting, burning, and murdering them in the process. The “ethnic cleansing” gains momentum even though, night after night, the Good Guys of NATO rain destruction upon Yugoslavian “targets” (that’s a military euphemism for “places where people live and work”). And then, as if the world could take any more strain upon its conscience, last week two teenagers plotted the destruction of their “enemies.” Borrowing scenarios from The Basketball Diaries, Natural Born Killers, and the computer game Doom, they took the world’s attention away from a war and diverted it to a high school in placid Littleton, Colorado.

By the time this article goes to press and you read it, much will have been said and written about the events that happened in Colorado on the one hundred and tenth anniversary of the birth of Adolph Hitler. The pain and gravity of these events is more real to me than the topic for this issue of Pastoral Music—the coming millennium and the Pope’s writing about it. The panicked rhetoric of the media’s designated reactors, playing day and night against the morally ambiguous bombing of Yugoslavia, is a drone of well-meaning banalities and pious bromides with no bite. No one dares to articulate the irony of a nation decrying a culture of violence while countenancing the stream of million-dollar Tomahawk cruise missiles and laser-guided bombs that we drop on the “enemy.” The National Rifle Association still met in Denver. Milosevic is still able to point at the beam in our eye while we try to bomb the plank from his. We’ll try to get kids to turn each other in for quirky behavior, but we will continue to amass our personal arsenals of assault weapons.

We don’t get it. This is a religious issue. It’s an issue of who belongs to whom, who’s in and who’s out. Because it’s a religious issue, it’s a political issue. To know who we are is to hear a call to act a particular way toward one another in the public arena. But we’ve forgotten who we are. We don’t know how to act, and we’ve been unable to pass on to our children any corporate religious or even civic identity. What we have passed on to them is the recipe for alienation, cliquishness, and elitism. Our children think that insiders and outsiders, allies and enemies are the way of the world. That’s how Littleton happened.

America has sowed a wind of individualism, personal gain, self-righteous retribution, and a triumphalistic sense of manifest destiny that is an archetype and model for the behavior of our young people. We are, in fact, the catechists of their despair, and we have begun to reap the whirlwind of paranoia, intolerance, nationalism, racial hatred, alienation, and isolation. We have failed to hand on to a whole generation a sense of where we come from and to whom we belong. How did we do that while Gallup and Harris were telling us that we were all going back to church in droves?

We did it by being Americans first and disciples second. But we haven’t even done that well at being Americans: We’re not doing too well in ensuring “domestic Tranquility” and promoting “the general Welfare.” Those phrases today apply more to groups of stockholders and investors than to large groups of the American populace.

A Way Out of Despair

Is there any good news? Well, lucky for us, like it or not, an unignorable global event, the dawn of the third millennium of the Common Era and the Great Jubilee of the Year 2000, is upon us. And John Paul II’s apostolic letter about the event, Tertio Millennio Adveniente, has something to say to us. It offers the world a way out of despair. We are in hell because we’ve forgotten who we are, and we like it here. Like our ancestors in the faith, we feel it’s better to have our stomachs full as slaves than to risk the hunger of the journey to freedom. Or as the old

Rory Cooney, composer and liturgist, is the director of liturgy and music at St. Anne Catholic Community in Barrington, IL. He also works with institutes of the North American Forum on the Catechumenate.

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comedian says, “Everybody wants to go to heaven, but nobody wants to die.” It’s not going to be easy. The journey demands that we drop our gums.

Paragraphs 49 through 54 of Tertio Millennio Adveniente outline the third year of the Church’s Jubilee preparation, the “Year of the Father.” To summarize, during the year 1999 Christians are invited to have their horizons broadened so as to see things in the perspective of Christ, and to see that “the whole of Christian life is like a great pilgrimage to the house of the Father” (par. 49). The journey of humanity is a journey of conversion, of turning away from evil and doing good. Love of God and neighbor sums up the life of believers (par. 50). Like Christ, Christians will “have to raise their voices on behalf of all the poor of the world” as a result of this conversion, for the mission of Jesus was to announce the gospel to the poor. It is a year of jubilee (par. 51). The challenge of evangelizing the secularized world that is indifferent to the gospel (par. 52) and of engaging the other great religions of the world in dialogue at the highest levels (par. 53) are embraced as goals of this preparatory year. And the Mother of Jesus, the “highly favored daughter” of the Holy One, is a model for believers both in her proclamation of God’s greatness and her willingness to be God’s servant, bearing Christ to the world and urging us to follow his instructions.

An Origin and a Family

For the time being, I need to set aside the challenges surrounding the Church’s objectification of the term “Father” and concentrate on the main qualities of God that are suggested by scriptural use of the term. It is the “perspective of Christ” by which we are encouraged to see, and the name “Father” for God is part of the legacy of the Jesus of the gospels. Following a clear (if secondary) tradition from both wisdom and prophetic literature, the Jesus of the gospels uses the word “Father” to describe the Holy One. This use suggests a number of truths about God. First, “Father” suggests that the relationship is only made possible by the generosity and love of Another. Second, it suggests that the relationship is generative, that the child has its origin in the Father. Third, by virtue of the solidarity of Jesus’ relationships to all kinds of persons, including “losers and rejects” in his culture, the filial relationship is extended equally to all people.

God is Father of a people. “Say to Pharaoh: “Thus says the Lord: Israel is my firstborn son”” (Exod. 4:22). “When Israel was a child, I loved him, and out of Egypt I called my son . . . It was I who taught Ephraim to walk, I took them up in my arms” (Hos. 11:1, 3). It will help us when thinking about this “Father-Son” relationship, which is so problematic for some people today as it has been a challenge throughout Christian history, to remember that it has always described in the tradition a relationship between God and God’s people, not that between God and an individual. Even the “suffering servant,” another prophetic metaphor that became identified with the person of Jesus, was, in its origins, the description of the faithful remnant of Israel, the people of God. When Jesus calls God “Father,” then, he’s taking us along with him: “Our Father,” Jesus teaches the disciples to pray. In his ministry of table-fellowship, Jesus is showing us how to act as authentic children of this one Father by our openness, solidarity, and communion. Later, Paul refers to the filial relationship as one of “adoption,” perhaps in deference to the uniqueness of Jesus’ status. But Paul is also aware that it was Israel that was God’s firstborn, and the Gentile Christians to whom Paul writes are not of Israel,

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and therefore might be perceived as “adoptive” sons and daughters.

“Jesus Christ is the image of the invisible God” (Col. 1:15). “Whoever has seen me has seen the Father... Do you not believe that I am in the Father and Father is in me?” (Jn. 14:9-10). No one has ever seen God. But there are witnesses to who Jesus was and to what he meant for people. Part of that witness is that Jesus and the One who sent him are so close that they are intimate, even one. What does that mean to us? Who was Jesus? A regent? A general? A moral scorekeeper? We answer no, of course not. Jesus was and is none of those things. We answer, instead, with the words of the poet Huub Oosterhuis:

He was the way we all would like to be:
A man of God, a friend, a light, a shepherd.
One who did not live to look out for himself
And did not go to death in vain and fruitless.

This one “who knows what goes on in people” is the eikon (Col. 1:15, usually translated as “image”) of the invisible God, that is, he is both a representation of the reality of the Holy One and a touchstone for encounter with that reality, an image that carries within itself the presence of what it represents. To come to know this Jesus in the Scripture, in the breaking of the bread, or in the suffering of humanity is to come to know the invisible God. “The Father and I are one... [The] Father is in me and I am in the Father” (Jn. 10:30, 38). Jesus Christ, we would say today, is the sacrament of the invisible God, and the church at its best is the sacrament of the risen and ascended Christ.

The gospels describe the ministry of Jesus not as the beginning of a new cult with a new God but as a reform within Judaism, an attempt by Jesus to bring his disciples to the heart of the Torah and to an awareness of the nearness of God’s reign. The immanence of the Father’s presence calls for a change of heart, which for Jesus is not merely a matter of interior attitude but of behavior, of a “righteousness” that surpasses that of the prevailing religious leadership. The reign of God, this one whom Jesus calls “my Father” and whose covenant love forged the Exodus of Israel, now in Jesus is revealed as an exodus from the power of sickness, demonic rule, and the narrow human constructs of cultic purity and worthiness, in short, of all counterfeit religion. Jesus’ revelation of the Holy One as “our Father” demonstrates the primacy in his consciousness of God’s initiative and trustworthiness in the covenant with Israel. The covenant is for all the people, not for a narrowly defined group of the righteous, because only God makes righteous, only God chooses, only God adopts. The loving act (e.g., of the

When Jesus calls God “Father,” then, he’s taking us along with him: “Our Father.”

The Year of the Father

From Pope John Paul II, apostolic letter Tertio Millennio Adveniente, paragraphs 49-54.

1999, the third and final year of preparation [for the Jubilee of the Year 2000], will be aimed at broadening the horizons of believers so that they will see things in the perspective of Christ: in the perspective of the “Father who is in heaven” (cf. Mt. 5:45), from whom the Lord was sent and to whom he has returned (cf. Jn. 16:28).

“This is eternal life, that they know you as the only true God, and Jesus Christ whom you have sent” (Jn. 17:3). The whole of the Christian life is like a great pilgrimage to the house of the Father, whose unconditional love for every human creature, and in particular for the “prodigal son” (cf. Lk. 15:11-32), we discover anew each day. This pilgrimage takes place in the heart of each person, extends to the believing community, and then reaches to the whole of humanity.

The jubilee, centered on the person of Christ, thus becomes a great act of praise to the Father: “Blessed be the God and Father of our Lord Jesus Christ, who has blessed us in Christ with every spiritual blessing in the heavenly places, even as he chose us in him before the foundation of the world, so that we should be holy and blameless before him” (Eph. 1:3-4).

In this third year the sense of being on a “journey to the Father” should encourage everyone to undertake, by holding fast to Christ the redeemer of man, a journey of authentic conversion. This includes both a “negative” aspect, that of liberation from sin, and a “positive” aspect, that of choosing good, accepting the ethical values expressed in the natural law, which is confirmed and deepened by the Gospel. This is the proper context for a renewed appreciation and more intense celebration of the sacrament of penance in its most profound meaning. The call to conversion as the indispensable condition of Christian love is particularly important in contemporary society, where the very foundations of an ethically correct vision of human existence often seem to have been lost.

It will therefore be necessary, especially during this year, to emphasize the theological virtue of charity, recalling the significant and lapidary words of the First Letter of John: “God is love” (4:8; 16). Charity, in its twofold reality as love of God and neighbor, is the summing up of the moral life of the believer. It has in God its source and its goal.

From this point of view, if we recall that Jesus came to “preach the good news to the poor” (Mt. 11:5; Lk. 7:22), how can we fail to lay greater emphasis on the church’s preferential option for the poor and the outcast? Indeed, it has to be said that a commitment to justice and peace in a world like ours, marked by so many conflicts and intolerable social and economic
woman at the house of Simon the Pharisee), the righteous deed (e.g., the justice of the hospitable Zaccheaus), the public expression of true faith (e.g., that of the Syro-Phoenician woman)—these are what catch the attention of Jesus. Just deeds reveal true religion, as Jesus points out about the widow’s offering at the Temple. Since the Father is the one who sees in secret, not as human persons see, these outsiders are justified by genuine faith. God has worked in them, they have responded, and no human religion can keep them from the divine heart.

Jesus’ confrontational practice of dining freely without regard to the status of his hosts and guests leads irrevocably to his death. And the Father offers in that moment the greatest exodus of all: exodus from the grasp of death. At the empty tomb, the church is challenged to accept the open table of Jesus, and not its own law, as the path of righteousness. Tertio Millennio Adveniente, on the eve of the third millennium of Christian history, takes a formal if timid step at acknowledging that reality when it offers dialogue with the great world religions as part of our celebration of the Year of the Father.

Show Us the Father

“Lord, show us the Father, and that will be enough for us.” So who is the Father? If Christ is eikon, if to see Christ is to see the Father, then who is the Holy One? I cannot know. But I suspect, as a disciple, as one who walks with and learns from Christ, that Abba is something like “I-am-for-you,” “Life-given-away.” Abba is “Power-of-solidarity,” “Freedom-to-flourish,” and “No-one-outside.”

These “names” are some attributes of Christ by which I can understand the Father. You see, I’ve met this God. I’ve read about this God in the Scripture, heard about this God since I was a child, and there is no mistaking this God’s appearance. There are people whom I know “bear the brand-marks” of this God in their body. God cannot hide, would not hide in humanity—the deeds of God in human incarnation glow with holy presence. I heard about “I-am-for-you” in the Exodus, in Jesus-Emmanuel, in Mary his mother, so I have been able to see that presence in my family, in my teachers, in my heroes. I

inequalities, is a necessary condition for the preparation and celebration of the jubilee. Thus, in the spirit of the Book of Leviticus (25.8-12), Christians will have to raise their voice on behalf of all the poor of the world, proposing the jubilee as an appropriate time to give thought, among other things, to reducing substantially, if not canceling outright, the international debt which seriously threatens the future of many nations. The jubilee can also offer an opportunity for reflecting on other challenges of our time, such as the difficulties of dialogue between different cultures and the problems connected with respect for women’s rights and the promotion of family and marriage.

Recalling that “Christ ... by the revelation of the mystery of the Father and his love fully reveals man to man himself and makes his supreme calling clear” [Gaudium et Spes, 22], two commitments should characterize in a special way the third preparatory year: meeting the challenge of secularism and dialogue with the great religions.

With regard to the former, it will be fitting to broach the vast subject of the crisis of civilization, which has become apparent especially in the West, which is highly developed from the standpoint of technology but is interiorly impoverished by its tendency to forget God or to keep him at a distance. This crisis of civilization must be countered by the civilization of love, founded on the universal values of peace, solidarity, justice, and liberty, which find their full attainment in Christ.

On the other hand, as far as the field of religious awareness is concerned, the eve of the year 2000 will provide a great opportunity, especially in view of the events of recent decades, for interreligious dialogue, in accordance with the specific guidelines set down by the Second Vatican Council in its declaration Nostra Aetate on the relationship of the church to non-Christian religions.

In this dialogue the Jews and the Muslims ought to have a pre-eminent place. God grant that as a confirmation of these intentions it may also be possible to hold joint meetings in places of significance for the great monotheistic religions.

In this regard attention is being given to finding ways of arranging historic meetings in places of exceptional symbolic importance like Bethlehem, Jerusalem, and Mount Sinai as a means of furthering dialogue with Jews and the followers of Islam, and to arranging similar meetings elsewhere with the leaders of the great world religions. However, care will always have to be taken not to cause harmful misunderstandings, avoiding the risk of syncretism and of a facile and deceptive irenicism.

In this broad perspective of commitments, Mary, most holy, the highly favored daughter of the Father, will appear before the eyes of believers as the perfect model of love toward both God and neighbor. As she herself says in the canticle of the “Magnificat,” great things were done for her by the Almighty, whose name is holy (cf. Lk. 1:49). The Father chose her for a unique mission in the history of salvation: that of being the mother of the long-awaited savior. The Virgin Mary responded to God’s call with complete openness: “Behold, I am the handmaid of the Lord” (Lk. 1:38). Her motherhood, which began in Nazareth and was lived most intensely in Jerusalem at the foot of the cross, will be felt during this year as a loving and urgent invitation addressed to all the children of God so that they will return to the house of the Father when they hear her maternal voice: “Do whatever Christ tells you” (cf. Jn. 2:5).
recognized "Life-given-away" from the story of creation and in the story of Jesus, so I have been able to discern that presence in Martin Luther King, Mohandas Gandhi, and Joseph Bernardin. I've known "Power-in-solidarity" from the Acts of the Apostles and Trito-Isaiah and the Maccabees, so I've welcomed that presence in the Berrigan brothers, in Jesse Jackson and Nelson Mandela and Lech Walesa. "Freedom-to-flourish" opened the Red Sea, made a way through the desert, opened the heart of Cyrus, made healing and power flow through the hands of Jesus. I have seen "Freedom-to-flourish" myself in Oscar Romero, Stephen Biko, Nelson Mandela, Desmond Tutu, and the many martyrs of Latin America. "No-one-outside" gathered the losers and rejects at the table of the Messiah, made Sarah and Elizabeth mothers, fed the widow of Zarephath and cured Naaman the Syrian; and I have seen him in my lifetime in Mother Teresa, John XXIII, Jean Vanier, the advocates for minority populations in Guatemala and Mexico, in the ecumenical movement, and in all the great movements of the last thirty years that have carried us away from bigotry, apartheid, and segregation.

Not-Forgetting through the Liturgy

"In memory of me." Thus far, my task has been to make some attempt to help us see with the eyes of heaven, to catch a glimpse of the divine perspective insofar as we are able to glean it from the perspective of Christ, the eikon of the invisible God. We imagine a God who is presence, self-gift, solidarity, freedom, inclusion. From the perspective of Christ, we come to know a God-as-Father who is the origin of the universe and therefore of the human family, the One who is the destiny of that family and its once-and-future home.

Faith has told us through revelation that Jesus is the sacrament of the invisible God, and faith also tells us that the church, the community of the baptized, is the sacrament of Christ. The church is the visible eikon in time of the timeless Christ who has passed into the ever-present but invisible glory of the Holy One. The church's liturgy is its channel for passing on the "genetic material" of God's family, the womb in which Christians are formed, the table at which we are fed. We would expect this dynamic of origin-and-belonging to be evidenced in the liturgy as we have it today, and we should be able to identify the qualities of God-in-Christ as we have identified them above. After all, if the world must be able to recognize the invisible God in the visible Jesus, then the world in this and every age must be able to recognize the invisible Christ by the visible church in its liturgy par excellence.

If the world must be able to recognize the invisible God in the visible Jesus, then the world must be able to recognize the invisible Christ by the visible church in its liturgy par excellence.

There isn't opportunity here for more than the briefest survey of ways by which the liturgy appeals to the perspective of Christ and keeps us true to Christ's vision of Abba's will for the world. After this brief survey, I will reflect briefly on some obstacles we face that are built into the liturgy and point out the difference that all of this makes for pastoral musicians.

To begin, then, some important ways that the liturgy does not allow us to forget who the God is whom we worship:

☐ All liturgy, rooted in Scripture, keeps the story alive
and grounded. The story of Scripture will never allow us to forget whose idea all this is or what that idea is. The movement from chaos/bondage/death to creation/freedom/life is the movement of the Father’s action, through God’s own lifebreath, the Holy Spirit, in the world. The church will not be able to reinvent the wheel of Life as long as the One Story is publicly told and witnessed to by the assembly of the elect.

- All liturgy leads to or flows from eucharist, whose authentic worship is rooted in the table-ministry of the Messiah, which we have already seen is worship of the God of all people. The other initiation sacraments and the clusters of rites that surround them form us as Christ so that our lives might themselves become open tables so that we might celebrate the eucharist authentically. Penance restores the relationship with the table that can be weakened or broken by the power of sin. Marriage and orders sanctify two ways in which Christians publicly offer a life of service to the world. The anointing of the sick focuses the healing presence of Christ on those who might otherwise be driven away from the family by the power of disease, disorientation, or intimidation by the clearly relentless approach of death. The liturgy of the hours, throughout the day from East to West, continually praises God for who God is (origin and destiny) and repents of the world’s sin (alienation in the family).

- The eucharistic liturgy, particularly, takes its tone from the speech of Jesus and is addressed in all its orations to Abba. Only in its most intimate moments, as though the dominion of God were approaching with particular urgency, does it address Christ—namely, when it tells the truth about our condition before God (the Kyrie eleison), when the gospel is proclaimed, and during the communion rite (before the sign of peace, at the Agnus Dei, and in the priest’s [silent] prayer before communion). At all other times, the church with-and-as Christ prays to Abba.

- The heart of the liturgy, anamnesis or the eucharistic prayer, is replete with the language of reconciliation and hope for unity. The prayers dare to imagine a world in process, God’s world, a world of restored integrity and newly-created unity, in which the living and the dead, united by Christ in the Holy Spirit, offer eternal praise to God. In the meantime, we pray that the reconciling life and death of Christ may make the Church “one body, one spirit in Christ” and “advance the peace and salvation of all the world,” asking the Father to “unite all your children wherever they may be.” (I’m sure that Teilhard de Chardin, along with George Lucas and Chris Carter, would approve of the range of cosmography implied in the phrase “wherever they may be”!

- The cosmic, non-specific text of the orations means more to me now than when I was younger and unable to discern their relevance. The theme of the eucharist is grander than the needs of the day or of the one. This is not to say that the needs of the day are to be ignored; they have their place in the homily and in the general intercessions. But the ritual orations of the eucharist keep us centered on unchanging realities: the desire for freedom, the need to change our hearts, and the quest of the Father’s heart for the unity and reconciliation of the world.

Obstacles to Christ’s Vision

“On earth as it is in heaven.” Are there any obstacles in the liturgy as we celebrate it that keep us from seeing with the perspective of Christ? While the “correct” answer to that question is, “Of course not, that would be a contradiction in terms,” let me venture a couple of observations. First, while Tertio Millennio Adveniente offers a vision of Christian life and jubilee activity that is firmly grounded in justice-doing and peacemaking in this world, a vision thoroughly supported both by the Hebrew Scriptures and by the kingdom-preaching of Jesus, the liturgy is sometimes ambivalent on the subject and seems occasionally to opt out of the task of transforming this world in favor of the hope for a better world to come. This is nowhere more in evidence than in Eucharistic Prayer I, the Roman Canon, which is more interiorly focused on the unity of the church (as distinct from the unity of the world), its place in the communion of saints, and, finally, the salvation of the assembly. The other current eucharistic prayers of the Roman Rite are, to a greater or lesser extent, more outwardly-oriented, acknowledging the presence of a wider plan to “lead all men [sic] to the joyful vision of your light.”

Without denying the truth of a world beyond this one, it seems safe to say that, based on what we know of the preaching of Jesus, we ought to be able to expect that the greatest prayers of the church, made in Jesus’ name, would proclaim that the “reign of God is close at hand.”
has conspired against Jerry Falwell, Mother Angelica, or most American bishops, or, for that matter, against pastoral musicians and liturgists! The same cannot be said, I think, of the way Oscar Romero, Martin Luther King, Jr., Raymond Hunthausen, and even John Paul II have been treated. It ought to be clear to us what kind of religious leader Jesus was, what world he was concerned about, and—the concern in this essay—what God he represented in his person.

What is, perhaps, in this context the most problematic obstacle to Christ’s vision that most people would identify in current liturgical practice is the concept of “closed” communion. One can summarize the roots of the problem in two views of communion. On the one hand, the church looks at the eucharist as the table of apostles and martyrs, the place where the community of the fully initiated gathers to be reaffirmed in and to reaffirm their identity as the elect of God and to be sent to continue the mission of Christ. But there is another view of the table accepted in much of the Christian world and, indeed, among many Catholics which understands the eucharist as a memorial and sacrament of the table of Jesus, concluding, therefore, that access to this table should be unrestricted so that it may continue to stand as a place where inquirers and apostles eat together as equals, though perhaps with graduated levels of benefit and understanding.

At whichever point along the continuum between these two views one might stand, the rigidity of the Roman Church’s position on intercommunion and on an open table is certainly bemusing. One can certainly make the theological argument that the eucharist is not the table of Jesus, that the work of the church is to open its table outside the walls of the assembly so that many will make the journey to the table inside its walls. But in the world of symbol, the gospel image of the table of Jesus is so strongly imprinted on the consciousness of even the most casual reader of Scripture that the very concept of a “closed” communion table is an oxymoron and the reality of it a scandalous irony.

Implications for Pastoral Musicians

Most of us aren’t biblical scholars and liturgists. We’ve picked up from those disciplines what we had to know to get along; if we’ve been lucky, we’ve been apprenticed to or mentored by those who are experts—we’ve read their work, sung their music, imitated their prayer and poetry. I am convinced, particularly in the face of rising calls for a return to “orthodoxy,” that there’s nothing that will keep us more on track in worshiping the One who is revealed in a Person and in the Word than the practices
of being in relationship with a community, studying Scripture and the liturgical traditions of the Church and the churches, and coming to know Christ through engagement with and service of other people. To come to know Christ in the poor (in its wealth of meanings); in prayer, especially in liturgy; in the give and take, thesis and antithesis of community life; and in intelligent study of the revealed Word is to come to know the Father, for Christ is the sacrament (eikon) of the invisible God.

Here are some other strategies that we should practice:

- Sing what’s important. Work toward singing the eucharistic prayer. Sing worthy settings of the psalm every week. Let’s imagine a sung rite in which all the important exchanges and texts are sung by everyone, by heart, and work toward making that a reality.

- Inclusive language, pace the interim lectionary, is not a choice but a demand of the reign of God, where everything is inclusive. But the path toward such language is a matter for community arbitration.

- Don’t try to fix what isn’t broken. Leave the prayers alone. Don’t edit them for relevance.

- Look for texts that have the broadest vision and that share the scriptural tradition of a world in which all creation reveals God, texts that speak of God in words reminiscent of our vision of Jesus, the eikon of the invisible God, who proclaims that “the Father and I are one.”

- Being a servant church that serves the Father of Jesus and proclaims the freedom and equality of all God’s children means paying attention to the wider reality of the world while we worship in our neighborhood assemblies. In practice, I suggest this means that in suburban white churches it might be important to sing some gospel music; in mixed black and white neighborhoods, it might be important to sing a song in Spanish, even if next to no one speaks it as a first language. There is a sense in which intelligibility must take a back seat to symbolic efforts at incarnating with hospitality the vision of Christ. “Unity of style” is an elitist red herring, unless the “style” is the diverse unity of all cultures under one God and Father of all.

Conversion or metanoia is a “change of heart” which is more than simply a change of mind. It risks a new set of behaviors in the hope of discovering a new world.

horizon needs to be expanded, that we ought to try to begin to see with the perspective of Christ, to see the world “through heaven’s eyes,” as the song from The Prince of Egypt suggests. If we seek authentically to celebrate the millennium and the preparatory Year of the Father, we will receive this blessing: We will remember our origin, and we will come to understand that we belong to each other.

Presence. Self-gift. Solidarity. Freedom. Inclusion. These characteristics of the Father are the gift of God in the Spirit to the church. They are the word that we have to remember and learn to speak again when we are confronted by hell. We have, all of us, our origin in one whom Jesus called Abba, and every public and private action of ours has to be measured against the implications of that Name. If Christians in Serbia, and Kosovo, and Colorado, and Barrington, and every other corner of the earth could live in that full knowledge for this year, and begin to teach our children to live on the journey to the Father’s house as well, we would really have a millennium to celebrate. We would then be able to pray with a new integrity and authenticity the words of our eucharistic prayer:

Father . . . in the midst of conflict and division, we know it is you who turn our minds to thoughts of peace.
Your spirit changes our hearts: enemies begin to speak to one another, . . .
Hatred is quenched by mercy, and vengeance gives way to forgiveness . . .
[Through your son you have brought us back. You gave him up to death so that we might turn to you, and find our way to one another.

Notes

2. “Thus the Church’s mission is not an addition to that of Christ and the Holy Spirit, but is its sacrament . . .” Catechism of the Catholic Church #736. See also Vatican II, Lumen Gentium, Dogmatic Constitution on the Church, #1.

A Way Out of Hell

In the movie Gandhi, a repentant Muslim confesses to the Mahatma that he has slaughtered a Hindu child. “I am in hell,” the man weeps. The weak, fasting Mahatma gazes at him from his bed and finally replies, “I know a way out of hell. You must adopt a child, and the child must be a Hindu.” In other words, to break out of the hellish cycle of violence or poverty or revenge requires of us both a prophetic imagination and a bold new course of prophetic action. Conversion or metanoia is a “change of heart” which is more than simply a change of mind. Like the act of remembering, it only begins as an interior mental act. It risks a new praxis, a new set of behaviors, in the hope of discovering a new world.

Tertio Millennio Adveniente is a call to conversion, and conversion offers us a way out of hell. In his apostolic letter, John Paul II suggests to us that during this year our
To the Father, through the Son, in the Spirit

To Whom Do We Pray?

BY THERESA F. KOERNKE, IHM

It was Scholastic theology with its associated catechesis that shaped in our imagination the notion of "God in se," that is, "God-in-God's-Self." Using the images that the Scholastics provided, we learned to speak of the one God as the "Unmoved Mover" of Neoplatonic Aristotelian philosophy; of God as untouched by the changing world, as distant from human history, and only occasionally involved at distinct moments. And when it came to finding appropriate ways to image the triune God claimed by Christian revelation, Scholastic theologians found themselves limited—even crippled—by having to rely on the categories borrowed from Greek philosophy. So Scholastic theology spoke of the "generation" of the Son from the Father and of the "spiration" of the Holy Spirit as the Love between the Father and the Son, thus bypassing the data of the life of Jesus. The Trinity that emerges from such categories is not the triune God to whom we pray.

By contrast with the starting point of these medieval theologians, biblically based Trinitarian theology begins by reflecting on the historical Jesus who lived his life and gave himself to God unto death by the power of the Spirit. In this view, the triune God is revealed precisely where it would appear that God is not: in human flesh and in death and for the sake of revealing that no form of death can separate us from God. Such was the preaching of Paul: By the power of the Spirit, we have been knit to the Christ precisely in his total self-offering to the Father (Romans 6-8).

World-Shattering Words

In keeping with a biblically based Trinitarian theology, the words "Christ is always present in the Church" (Constitution on the Sacred Liturgy #7) are the most world-shattering in all the documents of Vatican II. Taking this statement seriously implies a revaluation of all the relationships in the Body of Christ, the Church, and their expression in our liturgical practice. What are the liturgical implications—in theory and practice—of our belief that we pray "to the Father, through Christ, in the Spirit"? Are the implications of the statement "Christ is always present in the Church" so unsettling that we are afraid to ask: Are we avoiding the radically ethical significance of eating and drinking in the context of the celebration of the eucharist?

For centuries Catholics referred to the "real presence" of Christ in the sacrament with such intensity that we found it difficult to acknowledge the real presence of Christ in the assembly, in the proclamation of the Scriptures, or anywhere else except, perhaps, in the ordained minister to whom we referred as an "alter Christus" (another Christ). From the ninth century on, eucharistic theology occupied itself solely with how the ordained minister, at the saying of the words of institution, had the power to bring Christ in heaven down upon our altars. Is it any wonder that such preoccupation with Christ's real presence in the eucharistic elements would have led to the popular practice of "praying to Jesus in the sacra-

ent"? And is it any surprise that such a re-direction of the traditional focus of Christian prayer strips our liturgical prayer of its radically social Trinitarian force?

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For Vatican II to have asserted that Christ is always present in the Church—and to have called us to reflect on the sign value of the entire celebration of the eucharist—was to shed new light on the meaning of doing the celebration of the eucharist by those who have been inserted into the self-offering of Christ by the power of the Spirit to the glory of the Father. Indeed, in the light of this statement and of a recovered Trinitarian theology, the question—How can Christ alone become present alone on our altars?—is unworthy of us. The question that is worthy of us is this: What is the Trinitarian meaning of the liturgy of the word, of the eucharistic prayer, and of eating and drinking in that context?

The Influence of Greek Philosophy on Ecclesial Thought and Prayer

In its quest to develop a structured understanding of revelation, the church rather uncritically absorbed Helle-
nistic Greek thought patterns that made it difficult to imagine that the risen body of Jesus is always knit to those who are baptized by the power of the Spirit to the glory of God. The risen body of Jesus, as interpreted in this "scientific" theology, was localized "in heaven" in the spiritual realm, only accessible when he "became present" upon our altars. This localizing of Christ in heaven in a rather physicalist sense left theology with the centuries-long problem of answering a very crippled (and crippling) question: Since he is the incarnation of the second Person of the Trinity, how is it that Christ alone becomes present alone under the forms of bread and wine? And the attempts to answer that question led Catholic piety to become fixed on speaking in prayer to Jesus "in the sacrament."

The Challenge Today

Once we can see how a given philosophical system has shaped Scholastic theology with its associated pastoral practice, spirituality, and catechesis; once we can see that the view of reality at the root of that system cripples our ability genuinely to acknowledge that Christ is always

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Singing to the Father

This partial list of hymns and songs addressed to God the Father under several titles has been compiled by members of the NPM National Staff, in part, on lists prepared by Dr. J. Michael McMahon and posted among the annual "Planning Ideas" on the NPM web page—www.npm.org.

For the most part, this list includes references to hymns and songs addressed directly to God that appear in major hymnals currently in use in U.S. and Canadian Catholic churches. (Many other hymns speak of God under various titles or invite people to pray to God; the songs listed here address God directly in prayer.) While the list does include some hymns based on the psalms, it does not include references to settings of all the psalms that address God by that generic title or as Father, Creator, or Lord.

"Father"

These are some of the hymns and songs that speak to God as Father or as the first Person of the Trinity.

Abba, Father GP 696
Bring Many Names WC 320
Eternal Father, Strong to Save CBW 492/CH 601/WC 492
Father Eternal, We Pray for Your Blessing PMB 733
Father, I Stretch My Hands to Thee LMGM 223
Father, Lord of All Creation CH 466/RS 839
Father of Heaven, Whose Love Profound CH 483
Father of Mercy CH 409
Father of Peace JS 607
Father, We Praise You RS 860/WOR 4
Father, We Thank Thee CBW 362/CH 374/GC 568/PMB 121/RS 705/WC 377/WOR 558
Great Is Thy Faithfulness LMGM 242
I Will Sing Praises LMGM 192
O God, You Are the Father CH 549
O Father, Listen to Our Prayer CBW 665
Our Daily Bread CBW 600/JS 481
Our Father by Whose Name CH 621/RS 961/WOR 570
Our Father, We Have Wandered CH 401/RS 955/WC 412/WOR 755
Remember Me LMGM 209
Renew Your People RS 786

"Creator"

These are some of the hymns and songs that address God as the creator, a task normally assigned in Trinitarian theology to the first Person of the Trinity.

Blest Are You G2 412/GC 588/RS 702
Creating God G2 404/GC 580/RS 711

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The Trinity by Anton Rublev, from a copy of the icon in the permanent collection of the Washington Theological Union. Because the persons of the Trinity have no human form, iconographers often presented the three persons as the "visitors" that Abraham and Sarah made welcome (Gen. 18:1-33). Rublev represented the unity of the persons by giving them identical faces and their distinction by different clothing.
present by the power of the Spirit to the glory of God; then
we are free to ask questions that reach beyond the images
and language provided by that system, questions that are
even far more demanding than those posed within the
limits of Greek philosophy and Scholastic theology.

So we might well ask: If Christ is always present in the
Church, what is the relationship of the presider to the rest
of the assembly at liturgy? Whom do we acclaim in the
Scriptures proclaimed in our midst? Through whom and
for what purpose is the eucharistic prayer prayed in the
hearing of the assembly? To whom do we say “Amen” in
eating the bread of heaven? To what do we give ourselves
in drinking of the cup of eternal salvation? Is preoccupation
with the question of the presence of Christ to the
sacrament an escape from the radically ethical meaning
of being inserted into the total self-offering of Christ to
the glory of God of which we make memorial in the celebration
of the eucharist? And those questions receive answers such
as the ones given here.

On the relationship of the presider to the rest of the assembly:
Ordained ministry is crucial to the life of the people of
God. The ordained minister is not the sole source of the
presence of Christ, but one who convenes the Church,
who calls the Church to its heart, to consciousness of its
relationship to Christ crucified and risen, so that it might
do in this world the ethics of God into which it has been
baptized. The ordained minister does not act in the
person of Christ as an actor playing a role of Christ who is
up in heaven and who can command the Christ to come
down. Rather, the bishops and presbyters of this Church
act in the person of Christ the one head of the Church,
always present and active by the power of the Spirit to the
glory of God. It is an awe-filled thing to convene the
Church, to address the Church in the name and
voice of the ancestors, and to bid the
assembly to “Lift up your hearts” in the
midst of this world and in this Church.

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It is an awe-filled thing to convene the
Church, to address the Church in the name and
voice of the ancestors, and to bid the
assembly to “Lift up your hearts” in the
midst of this world and in this Church.

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A Season of Light WC 703
A Song of Praise JS 368
Be Thou My Vision CH 531
Be with Me, O God JS 667
Blessed Be God G2 334/GC 477
Blessed Be God, Who Chose You
in Christ CBW 4A, 4B/RS 905
Bwana Awabariki/May God Grant You a Blessing
G2 411/ GC 587/ LMGM 155/ RS 720/ WC 441
Glory and Praise to Our God G2 380/ GC 522/ GP
671/ JS 569/ RS 696/ WC 983
God, beyond All Names G2 339/GC 491/GP
671/ JS 395/ RS 634
God, Full of Mercy WC 419
God of Abraham G2 286/GC 391/JS 552
God of Adam, God of Joseph GC 893/ RS 960
God of All People CBW 314/G2 255/GC 331
God of Day and God of Darkness CBW 477/G2
551/GC 761/RS 826/ WC 309
God of Eve and God of Mary G2 646/GC 892/ RS
959
God of Mercy JS 596

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through, with, and in Christ by the power of the Spirit, precisely because we are knit to Christ in his saving activity, always and everywhere.

In common-union (communion), not in holding hands in praying the Lord’s Prayer, we express our inseparable bond to each other in Christ. We say “Amen” to the Body of Christ, to all our ancestors in the faith, to those who inspire us, and to those in this holy and sinful Church who annoy us. In his sermons (227 and 272), Augustine cautioned us to be sure that we know to whom we are saying Amen, so that our Amen may be true. Be sure, he said, that you are as careful not to drop the sacrament as you are careful not to drop each other. Dare we now say that in our act of common-union we consume the Church, and in doing so, admit that we belong to God with each other in Christ by the power of the Spirit? No less challenging is the image of the Blood, the image of the one eternal self-offering of Jesus Christ on the cross. To put the cup of eternal salvation to our lips is a consolation and a judgment: a consolation, because we belong to each other and to the Christ in his self-offering; a judgment, because we often resist the Spirit that knits us to that saving activity with others. To drink of the Blood of Christ is to give oneself to God’s ethics, to drink of the salvation of God at the cost of our lives.

A Simple Realization

Retrieving the Tradition beyond the categories of Scholastic theology and its reduction of eucharistic attention to the presence of Christ in (or to) the sacrament, as we are becoming able to do in our time, leads us to a simple realization: We live and move and have our being in the embrace of the Christ by the power of the Spirit to the glory of the Father. We are not related to a pretty Jesus, but to one whose entire life was rewarded by an attempt to silence the truth about us before God, and about the real presence of God in Christ by the power of the Spirit. The fact that we allowed Scholastic theology to aid us in domesticating this reality, taming it by privatizing liturgical practices in the context of the eucharist, is an act and a truth that are not worthy of the embrace of the triune God in whom we live for the salvation of all the world.
Longing for Mystery

BY JAMES NOTEBAAART

The Constitution on the Sacred Liturgy will be thirty-six years old in December 1999. The decades since its promulgation have seen revisions in the structure and character of Sunday eucharist and in the complexion of our Catholic community. During the past ten years we have begun an examination of the effectiveness of our reformed rites. While many observers feel that the liturgy is in a healthy state, others offer a frequent criticism that our liturgy lacks a sense of the sacred; there is an absence, they say, of awe or transcendence. How might we begin to examine the accuracy of such criticisms?

There are three areas of experience that people usually identify with experiences of the sacred. They say, first, that it is an internal experience which is not always solitary but is sometimes communal. Second, there are certain places in which people find the sacred. Finally, many people experience the sacred within ritual.

The method that we should use to examine these three areas also has three aspects. First, we have to look at people’s narratives of their experience, which are comprehensive though imprecise. Anthropologists call these narratives full descriptions not guided by pre-arranged criteria. Second, we need to be aware of the elements which are practical and technical qualifiers rather than theological ones. Third, we need to compare the goals set forth in the Constitution on the Sacred Liturgy and the implementation which resulted. Although this article can’t explore each of these aspects in depth, it can give a general direction for the wider examination of our rites’ effectiveness.

The Personal Perspective

When someone starts to develop a personal narrative of ritual experience, several questions come to mind: Do I find the sense of the sacred missing in my life? Can I isolate the occasions when I have had an experience of the sacred? When I look back at a lifetime of ceremonies, which ones have led me to God and why? Can I identify anything in the ceremony which evoked this experience? Questions like these should frame our understanding of such narratives.

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What do people mean when they talk about the sacred or the sense of awe and transcendence? When they try to explain by recounting their experiences, people will often talk about a familiar place, perhaps filled with morning light filtering through stained-glass windows. Some may mention the lingering odor of incense remaining from a previous ceremony. The air, they will say, was electric with holiness and an awesome stillness. There were objects that they could not touch—the chalice or the consecrated host. People may also note the slow movements of the priest, measured and refined, that seemed to pull them into a sense of the permanent and unchanging. Others may mention the excitement of the assembly, the sense of an energy broader than any one individual, which created power and lifted people to another plane.

When we talk to young people, many say that they find the sacred most often when they are alone and outside, but they don’t find it on Sunday at church. I asked a young Ojibwa Indian, whose father was a medicine man, where he finds the sacred. “I find it within my drum,” he responded, “the heartbeat of my people. I find it in my ojibwaan [pipe]. I find it in my name, ‘Sounding Earth Man.’ It is sacred for me when I offer a feast or pray in the morning, when I do something to acknowledge the creator.” Translated into the appropriate cultures, such moments represent the framework in which many young people experience the sacred—moments that give a sense of balance with creation. Yet young people will also admit that there are moments in their experience when there is electricity in a crowd, when they have an experience of exaltation, a transformation of the ordinary. One only needs to remember the faces of the young people during John Paul II’s visit to St. Louis, Missouri, in January 1999 to confirm this truth.

Each of the narratives that we hear focuses on a sense of transcendence, that is, a sense of something that leads beyond, elevates one to a greater truth, or deepens one’s sense of a greater reality that lies below the surface of ordinary existence. The experience moves the individual from routine and ordinary ways of seeing. As they
recount the narratives of their experiences, many people will identify transcendence with a single experience of God which they could feel. This isn’t some vague truth or sense of well-being alone; it is an authentic experience of God. God, for a moment, became tangible.

Identifying God with the sacred is a strength of western religions. This sense of God reflects the Trinitarian belief that the divine is not some distant, self-contained “monad,” but a unity of persons: Father, Son, and Spirit. Since fatherhood and sonship are, by definition, relational, the very ground of divine being as understood in Christian theology is relational. The essence of God is “being-in-communion.” At the same time, Christians claim that the experience of transcendence transforms an individual’s sense of self and opens one to true personal identity as a creature made in the image of God. So we too find ourselves in relationship: beings-in-communion.

When we look at these narratives and ask people to find the primary causes for their experience of the sacred, many people can’t isolate the particular cause. Maybe they will name the music, or the atmosphere of the church, or faith expressed in the abiding presence of Christ, or the energy of the people. No matter how many elements they recount, the primary causes that produce a sense of the sacred remain elusive.

One way of developing a better grasp of these primary causes is to look at the notion of inner readiness. While we recognize, of course, that God can act with no preparation on our part, generally our own readiness or longing for mystery allows us to recognize the sacred. (Exploration of this inner readiness also moves us into the arena of “spirituality.”) Catherine DeHueck Doherty describes the fundamental requirement for an experience of God as kenosis, emptying, becoming silent. She writes:

The role of the seeker (Foustinic) is to allow oneself to quite literally “shut up,” to become silent. This means giving up your words. Folding the wings of your intellect means giving up the birthplace, the origin, the source of your own words. What for? It’s in order that the Word might take over your words.

Here is where we need to start—with our own openness and readiness, that emptiness which needs to be filled. Our openness to religious experience from whatever its source is often the door to the sacred. It is our preparation for God to act.

Ready for God

How can we tell when the individual is ready to enter the sacred? It is the point at which personal emptiness is broken by an awakened consciousness. We turn to the world around us, and each of us responds to different stimuli, to those triggers which appeal to our consciousness. These “triggers” are personal pathways which help us to integrate our experiences. We have a readiness for them because we know they touch us; they work. The advertising industry appeals to these very triggers when it exploits our need for material things as well as for acceptance, security, creature comforts, power, and superiority. It uses well-known personalities to promote its products because it knows we will trust them. It uses assuring words, convincing arguments, and attractive visual images. In other words, these advertisements use the triggers that get people’s attention.

Each of us has a threshold of awareness, but this threshold differs from person to person. Applying the concept to triggers or pathways to religious experience, we can acknowledge that there is a variety of avenues which prepare us for the sacred. Taken as a whole, a community’s act of worship provides the fullest context for the triggers that open the various thresholds of awareness. That same act of worship reaches to the limits of the assembly’s imagination because it contains every individual’s potential.

In his book The Wisdom Community, Edward Braxton lists several triggers or “patterns” that cause us to be more alert and ready for an encounter with the sacred. The first three patterns—biological, psychological, and mystical—are expressive of individuals in their worlds. The next four patterns—social, aesthetic, dramatic, and intellectual—bring individuals into engagement with the larger world around them. Braxton defines several functions for each pattern. As we explore these functions briefly, I will note connections with our worship practices.

The individual is ready to enter the sacred when personal emptiness is broken by an awakened consciousness.

So, for example, the biological pattern, the first of the individual patterns, relates to our own rhythm of alertness and self-awareness. Some people are ready for the world early in the morning; others begin their day at dusk. The way our bodies feel, our level of alertness, our focus—all of these determine our readiness to “see God” as we enter worship. The psychological pattern is the realm of inner feelings, the world of images, symbols, fantasies, and visions that are part of our subconscious and conscious world. This is the world of insight and understanding; here we find all the gestures and symbols of our worship, its rhythms and balances that call for our attention. The third individual pattern is the mystical. In classical theology this is the personal openness to an all-absorbing encounter with the supernatural, our very openness to transcendence. Here is the point at which we unlock the door and are ready for God to enter. It is also frequently described as our ability to be focused. Ritual patterns in worship are meant to focus us, to unveil through symbol the deeper realities of God.

The first of the four patterns that engage us with the

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larger world is the social pattern, the balance between our sense of self, our individualism, and the world of friends and associates—our context. Here we go beyond ourselves and come to believe in others. Our trust in other people allows us to trust their experiences as validating our own, so we yield our independence to be shaped by others. In many parishes, if we believe that the “word” we hear is trustworthy and if we believe that we can rely on the integrity of the speaker, then those ritual experiences may open us to the sacred and lead us to see God.

The aesthetic pattern appeals to what is beautiful because we believe that the beautiful holds truth. We say that seeing is believing, but the truth is that we need to believe first, and then we will see. We have to place faith in what is beyond ourselves in order to see it fully. The aesthetic pattern leads us through beauty to realize how each object, gesture, melody, and touch reveals God. To experience beauty, in other words, is to see God.

The dramatic pattern is similar to the social pattern. It relies on the narrative, the personal telling which we believe because we trust the speaker. In worship this pattern relates to the tradition of “valid” words, spoken with conviction for centuries: “Christ has risen, truly he has risen . . . Laudate Dominum, omnes gentes . . . Repent and believe . . . Dona nobis pacem . . . Remember, you are dust . . . Jesus, Son of God, mercy . . . In paradisum deducant te angeli . . . Jesus, remember me when you come into your kingdom . . . Kyrie, eleison . . . May my prayer rise like incense, my hands like an evening sacrifice.” These are not just words but fragments of a greater truth whose very voice we can trust. These oral traditions, often encased in music, are necessary for keeping the sacred ways vital; they are often the keys to individual and liturgical spiritualities.

The intellectual pattern, finally, calls us to openness and attentiveness. It is reasonable and critical. Braxton says: “The intellectual pattern nudges the reflective person from the world of common sense into the world of theory.”

Each of these patterns is like a threshold across which we step, awakened and prepared to accept our experience as sacred. It is clear that we place a different value on each pattern. Ask yourself: When am I quiet enough to allow an experience of the sacred? What triggers catch my attention? Where do I find them in the liturgy? Then ask: How can I be more sensitive to these patterns? Within liturgy, do I allow such matters as technical flaws or issues of style to become practical roadblocks to the sacred? What is missing, and how can it be restored?

Sacred Places

The stone-and-mortar of our ancestors served to identify and even create places which have been—and still are—considered sacred. These places touch the human spirit and have outlasted their builders. The list summons images of place and proportion: the Temple of the Oracle at Delphi, the Parthenon in Athens, the Buddhist caves at Arundobad, the Temple of Osiris at Abu Simbel in Egypt, Hagia Sophia in Istanbul, Notre Dame in Paris, Stonehenge and Avebury in Britain, the Temple of the Great Jaguar in Tikal, the Perfumed Pagoda in Hanoi, Manidooapi in Canada, Bear Butte in South Dakota, Croagh Patrick near Clew Bay in County Mayo, Ireland.

Like the examination of our personal narratives, the examination of these sacred places begins with our experiences. Unlike our narratives, however, our experiences of these places aren’t isolated from what other people believe about them. Each place is intensely part of its cultural landscape, which is framed by a system of beliefs which gives the place identity without totally creating its meaning. One makes pilgrimage to the Perfumed Pagoda, for example, because of a belief that prayers will be heard there. The worn steps up the mountain and the smoking mouth of the cave are witnesses to the many generations of people who believed this but who believed first of all that the place is sacred. The same is true for Croagh Patrick, the penitential mountain in Ireland. On a cold day in May, as the mist hung heavy in the air and fog crept with long fingers to embrace the gray schist mountain, I saw pilgrims wend their way to the summit, some of them barefoot, others kneeling in prayer. Why do they do this? Because they know that God hears prayers for mercy in this place. The tradition of belief gives the place credibility.

Yet there is another truth about these places: Beyond the belief systems which support a sense of the sacred lies
the sites’ innate ability to convey sacredness. It is their “natural” identity. There is something revelatory about these places; their orientation, height, depth, approach, and the like all become part of the mediacy of these sites. Such places often combine elements of ancient cosmology, integrating air, earth, fire, and water. It is the convergence of elements that makes us pay attention. Croagh Patrick, for example, was a place of pilgrimage before the Christian faith took hold in Ireland; when the Christians absorbed the site, they did so not merely to suppress earlier religious beliefs but also to acknowledge something innately present. The place was sacred. Many of the ancient sites have this innate ability to reveal deeper realities; all we need to do is to be open.

Today, however, most of our religious experiences of place are limited to rather recent structures which are as effective as their architecture and the purposes they serve. The majority of our religious buildings are functional; they work but they don’t necessarily carry the human spirit in the same way that some ancient sites do. We rely not so much on the innate sacredness of these places as on the architectural vernacular to define how the spaces are sacred: the sense of light, proportion, volume, form, entry, focal points, and so on. These help frame our experience, although they don’t necessarily guarantee that a space is sacred. Pope Paul VI relied on this architectural vernacular and on a classical framework when he described the quality of sacred space: “The two greatest and most characteristic values are: beauty, perceptible beauty (id quod visum placet), a beauty grasped in the integrity, proportion and purity of the work. The second is that indefinable but vibrant value: the artistic spirit, the lyrical experience of the artist which is reflected in the work.” ¹⁴

Our experience of space should draw us to contemplation, to looking within. This contemplation should not privatize us, however, but help us find the universal truths which art serves. Contemplation reminds us that the gifts of creation and redemption are not of our own making; all objects and persons flow ultimately from God. So there is a real sense that, when we have experienced the sacred in a space, we find ourselves drawn to one another as well as to God.

Are Our Spaces Sacred?

Now we can ask: Do our spaces yield a sense of the sacred for us? When function outweighs beauty, then we are only left with “what works,” and that is not enough. Any ritual space must bear the weight of mystery, awe, reverence, and wonder; if it doesn’t, then it can rightly be criticized. There is also the issue of taste to be considered: Some people like formal structures, some prefer certain historical styles, while others like contemporary materials and design. Is there any road through the mix of personal preferences? If we agree that not everyone’s taste is or ever will be the same, can we find a way to talk about sacred space?

Basically, if we are to find common ground on this issue, we have to step back into those universal characteristics of such spaces and apply them to any kind of architecture: the characteristics of quality, appropriateness, universality, and simplicity come to mind. ¹⁵ If any work is “of quality,” then we can find in it a sense of honesty, of craftsmanship, and of a harmonious whole that is consistent throughout. “Appropriate” means that
is serves the purposes for which it was built but it is also “appropriate” in the sense that it works well. We are drawn by the fittingness of the space; it lifts us up. This is a matter beyond mere function. “Universality” appeals to what is common among us rather than to what is culturally specific. “Simplicity” allows us to participate without being overwhelmed. When viewed from a design perspective, even baroque structures may have such simplicity because all the elements are drawn into a singular experience and focus. Simplicity has to do with directness and clarity rather than austerity and emptiness.

If we apply these characteristics of design to our ritual buildings, we may find that people will agree that a building expresses them well, even if they do not necessarily like the building. Still, examining these characteristics will invite people to look at their own spaces for worship more critically. The very act of conscious looking might allow the spaces for prayer to bear the mystery for which they were built because they are being approached by people with a sharpened sense of visual judgment. If we can stick to issues of form and function, we will be better able to understand and interpret the sacred within our buildings, no matter what our taste.

The Sacredness of Ritual

What is the best way to approach ritual criticism? Often such criticism has to do with practical issues or with technical barriers rather than with the ability of ritual to convey religious reality. When we ask questions about music, for example, we often ask about style, genre, and performance abilities rather than about people’s actual reception of music and its role in shaping religious experience and meaning. An appropriate approach to ritual criticism will enable us to look at whether the elements which constitute the ritual are effective in conveying religious experience and meaning. We also need to ask whether the goals established for Roman Catholic worship in the Constitution on the Sacred Liturgy have been met by the reforms. We need, in other words, to separate the practical from the deeper issues of ritual’s ability to sustain the sacred.

In his book Ritual Criticism, Ronald Grimes has called attention to some “land mines” that may erupt when we undertake ritual criticism. He warns:

Ritual criticism is the interpretation of a rite or ritual system with a view to implicating its practice. Because ritual criticism is itself a practice, it implies a politics and an ethic, as well as an aesthetic or poetic. Part of the work of ritual criticism is reflecting on the ways participants and observers decide that one way of doing a rite is more effective or appropriate than some other way. Often critique is embedded in the telling description that calls attention to vested interests, political implications, inherent contradictions, unconscious motives, or dissonant values. Much that passes as description or analysis is actually disguised or unwitting criticism.

And in The Idea of the Holy Rudolf Otto synthesizes the root challenge of all ritual. Ritual, Otto says, represents at one and the same time the mysterium tremendum et fascinans. On one side, our encounter with the mystery is awe-filled, overpowering, and of unquenchable energy, which convinces us that the holy is beyond ourselves. It is of ultimate concern, and we do not belong in its presence. Think of Moses before the burning bush. On the other side, our encounter with mystery invites us to come closer. It draws us to want more, to be immersed in its power, to encounter the mystery itself. Think of Egeria’s description of the reverencing of the cross in Jerusalem in the year 350. People stood in prayer, singing psalms and listening to readings, as they queued to Golgotha and the linen covered table containing the chest with the relic, which they reverenced with a kiss. This relic was the final vestige of the earthly Christ; it drew people from throughout the world simply to be in its presence.

In Western Christian theological thought God is present both as tremendum and fascinans but also precisely as Father, Son, and Spirit. This is not an abstract, unapproachable God that is wholly Other, therefore, but a God who lives in relationship and is in relationship with us. Because we are made in this divine likeness, we are always drawn to communion, always drawn close to this God. One can’t separate tremendum from fascinans; both are part and parcel of how God is present and how we relate to God.

Otto’s description of the mysterium tremendum et fascinans applies to our whole world of symbols and to the very process of ritual itself. Ritual’s symbolic elements haven’t changed for thousands of years: fire, water, food, oil, the human touch, the gathering of people, spatial relationships, word and song, gestures and action. Each element contains aspects that are at one and the same time inviting us and creating a distance. If these symbols function well, they open before us the mystery of God; they open unseen worlds; they act as transformers of our worldview. Yet, Otto’s distinction between the awesome-unapproachable yet inviting mystery articulates a fundamental tension in religious experience. It raises two questions: Can we come so close to the mystery that we eviscerate its power, or can we be so removed that the sacred is remote and impersonal?

Two examples from our ritual tradition will help to illustrate these questions: the rite of sacramental benediction and the fraction rite within the eucharist. Traditionally, benediction has been enacted with such sacrality that not even the priest touches the monstrance once the

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host has been placed in it; his hands are covered with the humeral veil for the blessing itself. The entire ceremony is centered on words, songs, and gestures directed to the presence of Christ. They create an impression that we are before the God who is beheld, not eaten. If you weigh the impact of the ritual, it certainly falls on the side of transcendence. But does this mean that this ritual is remote and impersonal, that it is necessarily privatist? I don’t think so. The fraction rite, when done with dignity, represents the truth of the Lukan account of Jesus’ appearance at Emmaus (Luke 24:13ff). Like benediction, it is an experience of the risen Lord. It is an experience of transcendence but also of community. The consecrated bread is presented as the Christ to be eaten. Does this fact make this ritual more hospitable? Not necessarily.

Using these two examples, we can ask: When the symbols are presented in a multivalent way, can we sustain all the images, e.g., the bread-to-be-beheld and the bread-to-be-eaten? What happens if we can’t sustain them? Does the entire symbol degrade? Further, does presenting the symbol from diverse perspectives create a conflict in how the symbol is presented in its most frequent setting, in this case, as eucharist? How do we preserve the values of the mysterium tremendum God who is also eaten as bread and drunk as wine? Or to put it another way: What balance is to be maintained between the God who is immanent, perceived in human form, and the God who “lives in unapproachable light” (Eucharistic Prayer IV)? Answering these questions should begin to address the tension between tremendum and fascinans in a way that neither brings us so close to the mystery that we rob it of its power nor is so removed that the mystery becomes abstract and impersonal. Both poles of the tension have qualities which are at once awesome and attractive.

There is a subsidiary issue which applies to both examples. What happens when both rites present the polar opposites of what they intend, for example, when the fraction rite is done casually, with a focus on efficiency rather than meaning, or when benediction becomes so abstract that it blocks participation? The introduction of such contradictions into ritual threatens the underlying theological context. Within the ritual world there must be a consistency in approach to one’s symbol system.

Ourselves as Symbol

Among the strongest symbols of ritual are the people themselves. The convenors of ritual, classically mediated by two groups of people—shamans and priests—create an environment of time and place which integrates the realm of God and the realm of ordinary things: one world. Members of these two groups have traditionally held a variety of roles: convenor, singer, storyteller, spokesperson for the divine, the priest in words and gestures still creates the symbolic framework of our prayer. But the roles once exclusively assigned to priest or shaman have broadened to include others, much in the way ancient rituals were perceived.

The assembly as the Body of Christ is also the convenor of liturgy. This fact has been understood much more clearly in the past thirty years.

I have searched in the darkness, being silent in the great lonely stillness of the dark. So I became a shaman through visions and dreams and encounters with flying spirits. The ancients devoted their lives to maintaining the balance of the universe, to great things, immense mysterious things.

The shaman’s role is still represented in Catholic ritual, especially in the prayers at the time of death. In these the minister stands in both worlds, sending the dying person across and standing with the saints inviting welcome. The normal role of priests—as distinct from that of shamans—is traditionally to invoke the holy, to “call it down.”

We need to look into these roles and see how they are expressed today and whether they continue to reveal the sacred. The sense of the priest’s role has shifted emphasis from invoker of the sacred and intermediary between God and creation to the role of convenor of the assembly. This convening role still makes the priest the one to articulate the identity of the assembly. The priest speaks the assembly’s pain and struggles and interprets them in light of the Paschal Mystery. The priest affirms that we are a community, not of choice but of vocation. This is a profound role which touches our own vulnerability.

The assembly as the Body of Christ is also the convenor of liturgy. This fact has been understood much more clearly in the past thirty years.
engaged in ritual is *mysterium tremendum et fascinans*. We must achieve a balance between individual and community, between allowing ourselves to be transparent to the divine while at the same time remaining ourselves. In our liturgical history we have identified *roles* rather than *individuals*: the priest and the cantor rather than Fr. Jason and Janessa. Like all the symbols in the liturgy, we ourselves are to be transparent to the rite. This transparency and the power we invest in those leading ritual, rather than their technique or style, have to be the grounds of our evaluation. Of course, technical issues of style, presence, clarity of performance, dignity, and the like may also be addressed and remedied.

**Ritual Process**

Beyond the symbolic elements of the liturgy are the ritual processes which connect them and make the symbols explicit. There are two patterns to these processes: a wider life-pattern and a more discrete pattern which directs a single rite. The wider pattern is represented in Catholic ritual in our rites of initiation and penance. Arnold Van Gennep and Victor Turner describe this wider structure as exclusion, liminality, re-aggregation-communitas. While these elements aren’t found in the weekly Sunday eucharist, they become visible when the Sunday eucharist is examined as part of an annual cycle. Then we can see the pattern clearly in the movement from Ash Wednesday and its penitential exclusion, through the liminal period of Lent, to reconciliation and the celebration of the Triduum and the Fifty Days. A parallel pattern may be found in the rites of initiation during the same timeframe.

To examine the effectiveness of our rituals to express this broader pattern, we need to ask whether the seasons create a proper trajectory to help us experience the Paschal Mystery as incarnate—as vested in the individual and communal movement from death to life. Examining the prayers, readings, and ritual additions celebrated across the three-year cycle will give us indicators of how well the rites have performed in this larger structural pattern.

Most often, however, ritual criticism is directed to the structure of a single rite. When we examine, for example, the individual parts of the Order of Mass as celebrated on Sunday, we find the well-known grid of introductory rite, liturgy of the word and eucharist, and concluding rite. Each of these is broken into sub-elements. The broader critical questions of content are suggested by the *Constitution on the Sacred Liturgy* (SC) and subsequent documents. They lead us to ask questions like these: Do the rites lead us to offer ourselves and Christ in thanksgiving? Do they help nourish and instruct us? Do they help draw us close to God? Do they build up and manifest the Church? Are the rites an exercise of the priestly office of Jesus Christ? Are they a foretaste of the heavenly liturgy? Do they call us to faith and conversion? Do they help us live our faith? Do the elements of the rites enable full, conscious, and active participation? Do the texts and rites express more clearly the holy things which they signify?

Looking at the intent of the reformed rites as expressed in the foundational documents of the reform is a beginning point for evaluation. Generally we find the strongest negative criticism applied to those elements that have changed most frequently—the transitional rites that include the introductory rites, preparation of the gifts, and communion. Using the introductory rites as an example, we find that the *General Instruction of the Roman Missal* tells us that they function to create community and to prepare us to listen; they act as a beginning and an introduction. Do the ritual elements in fact accomplish these goals? Some critics say that they are too elaborate and unfocused because of the use of vestigial texts like the Lord Have Mercy and the Glory to God. A proper examination of their effectiveness would bring us to the intent of these rituals: What prepares us to be community? What focuses our listening? How do we begin to pray?

With such a form-and-function approach we can examine other ritual elements that compose Sunday eucharist. Such an approach is central, but the quality of performance, appropriateness of music and its effectiveness, and similar issues are necessary practical areas of evaluation.

**Spiritualities, Trinity, and the Sacred**

The final area of consideration is actually perceived by many people to be plural: spiritualities. Often there is an unspoken assumption that the quest for a sense of transcendence belongs to an individual spirituality, while the quest for the domestic and hospitable belongs to a communal spirituality. An article by Richard R. Gaillardetz sounds any such antithesis to rest by pointing out that the Christian quest for transcendence is rooted in our affirmation that God is Trinity. Therefore, he says, “A proper understanding of our vocation to Trinitarian life of communion dissolves any opposition between community and transcendence.”

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**Is the change in us, then? Have we failed to realize that meeting God is always entering into mystery?**

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This article also suggests that the experience of the sacred is to be found in both arenas—individual and communal spiritualities. The first part of any experience begins in ourselves. We take this personal/individual experience into the public forum where it is enriched by the experience of other people. Rather than diminishing our individual experience, the wider public forum completes it. Personal religious experience and corporate
spiritualities, then, are part and parcel of a single reality. Should we therefore apply the same criteria to individual spirituality and prayer that we apply to the community's prayer? Why not?

Some critics of current liturgical practice maintain that a shift in spiritualities from individual to communal has "domesticated" God. Surely such domestication does not appear in any of the ritual texts or in the manner in which rituals are to be carried out. In other words, any such domestication will not be found in the symbolic framework. Is the change in us, then? Have we failed to realize that meeting God is always entering into mystery? Have we created too much of a focus on ourselves? Has this focus "brought God down"?

If a community has in fact attended to what our current rituals tell us and has properly filtered its identity through the Paschal Mystery, then it has come face to face

Longing for mystery is searching for a sense of balance with all creation and the creator, for oneness with God.

Notes

1. See Margaret Mary Kelleher, "Hermeneutics in the Study of Liturgical Performance," Worship 67:4 (July 1993), 292. Kelleher describes the shifting bases on which ethnographic data has been recorded. See also Edward M. Brunner, "Ethnography as Narrative" in the Anthropology of Experience.

2. See Kelleher, "Hermeneutics," 292ff.; also Margaret Mary Kelleher, "Liturgical Theology: A Task and a Method," Worship
3. A more comprehensive study examining the issues of sacredness, awe, and transcendence especially in ritual should include a discussion of the rite's intent, its meaning and performance, the ritual process itself, narratives of experiences of the rite, personal and ecclesial meaning, and the culture within which the rite is performed. Each of these would have their own criteria of evaluation.

For cultural material, see (among others) Robert Bellah, ed., *Habits of the Heart: Individualism and Commitment in American Life* (Berkeley, CA: University of California Press, 1985). Margaret Mary Kelleher observes, in "Hermeneutics," that "liturgical performance is gradually being recognized as a significant source of data in the field of liturgical studies, but the challenge of attending to this source provokes many methodological questions" (p. 292). She continues: "Pay close attention to the diverse elements in the ritual performance, to the complexity of the ritual field, to the ambiguity of participant observation, to the social and religious history of the assembly, to the tradition within which it stands, to your field notes, to additional sources of data, to other interpretations, to those who disagree with you, and to yourself operating throughout the interpretation process" (p. 318).


5. The contribution that Buddhists or American Indians make to an understanding of the sacred lies in describing the experience of the sacred as an experience of absolute oneness with creation, a universal sense of having a place in the cosmos. Among Buddhists, this is not described as an experience of God but of cosmic order. For an exposure to Buddhist thought, especially to Tibetan Buddhism, which is ritual based (Tantric), see Venerable Gyatral Rinpoche, *Ancient Wisdom* (Ithaca, NY: Snow Lion Publications, 1993); Dilgo Khyentse, *The Heart Treasure of the Enlightened Ones* (Boston, MA: Shambhala Press, 1992); B. Allan Wallace, *Tibetan Buddhism* (Boston, MA: Wisdom Publications, 1993).


7. Ibid., 412.


9. Kelleher ("Liturgical Theology") draws the situation this way: "Every person has a horizon ... the limit or boundary of the world within which the person lives ... There are two poles to one's horizon and they condition each other. The collective pole is the actual person involved in the drama of living, and the subjective pole refers to the limit of the world of meaning which is possible for that particular subject. It is clear that much of one's horizon is a social product. It is received from others . . . . The assembly engaged in the performance of liturgy acts as the collective subject and in its ritual praxis symbolically mediates a public horizon (p. 7)."


12. Braxton, 63.


16. In *Ritual Criticism* (University of South Carolina Press, 1990), Ronald Grimes lists a series of "don't work" elements which Catholics have mentioned as a criticism of ritual's effectiveness. They include: too little understanding of roles; liturgies that are too long, too noisy, with too many things happening; too little creativity or vibrancy, too staid and formal; too much diversity or too many factions, not enough unity; improper attitude—not warm, vibrant, receptive, joyful; lack of a spiritual dimension; late arrivals; too little rehearsing; bad sound systems; too little lay participation, passivity; insufficiently attuned to seasons and environment; insufficiently attuned to ethnic and/or gender priorities. Grimes observes (p. 33): "No one doubts that any of these can constitute a problem but what kinds of problems are they? For the most part they are either technical, practical or aesthetic. Seldom do parishioners address the questions in theological terms. Very few of the criticisms are specific to the Roman Rite. A possible conclusion is that much ritual knowledge, and thus much ritual criticism, is tacit: it exists in the doing and is not explicitly articulated."


18. See Grimes, 35. See also Edward Foley, "Musical Forms, Referential Meaning and Belief," *Worship* 69:4 (July 1985), 314ff. Foley's basic contention in this essay is that the very shape and form of our worship symbols are intimately wed to the way in which God's self-communication is mediated and to the nature of faith called forth in worship.


adequately to contemporary ways of perceiving and being, and do they allow for hope in the future when we are threatened with awesome destruction? See also Symbol described, p. 61.


29. Kelleher points out (“Liturgical Theology,” p. 6) that “as the action of Christian assemblies liturgy can be understood as a form of ecclesial ritual praxis in which the Church is continually mediating itself with particular local contexts. In its liturgical ritual action an assembly performs its corporate meaning and contributes to the ongoing creation of itself as a collective subject and community.”

30. This is the place to locate the entire discussion of the relationship of priest to assembly: role and function, in persona Christi and in persona ecclesiae et totus Christus. See Welch, “Priestly Identity Reconsidered.”


34. See Vatican Council II, Constitution on the Sacred Liturgy, December 4, 1963 (hereafter SC), #10, 106, and 107. See also Introduction to the Rite of Christian Initiation of Adults, #4-5 (DOL #2351-2332).

35. On the combination of the normally separated liturgies of word and eucharist, see SC #85.

36. See SC #48; also Sacred Congregation for Divine Worship, General Instruction of the Roman Missal, second edition typica (1975), hereafter GIRM, #1 (DOL #1391).

37. One of the issues today is the determination of which hermeneutic we should use to understand the Constitution on the Sacred Liturgy: the theology of liturgy represented in documents that precede the Constitution, specifically the works of Pope Pius XII, or the postconciliar implementation of the Constitution. Another issue is the organization of the material, because its arrangement can weight the determination of effectiveness. Total objectivity on such matters is very difficult to achieve.

38. GIRM #24 (DOL #1414).

39. See Richard R. Gaillardetz, “North American Culture and the Liturgical Life of the Church: The Separation of the Quests for Transcendence and Community,” Worship 68:5 (September 1994), 403ff; the quotation appears on p. 412. Gaillardetz asks whether transcendence is limited to a privatist spirituality and that which is hospitable to a communal spirituality. He suggests that, if we begin the examination properly, with the Trinity, we will necessarily conclude that God is in relation and that any search on our part is necessarily relational rather than private.

40. Alexander Schmemann writes, in For the Life of the World (Crestwood, NY: St. Vladimir’s Seminary Press, 1973), 15: “The first, the basic definition of man is that he is the priest. He stands in the center of the world and unifies it in his act of blessing God, of both receiving the world from God and offering it to God—and by filling this world with Eucharist, he transforms his life, the one he receives from the world, into life in God, into communion with God. The world was created as the ‘matter,’ the material of one all-embracing Eucharist, and man was created as the priest of this cosmic sacrament.”

June-July 1999 • Pastoral Music
Shouldn't We Sing to . . . Her?

BY MARY IRVING, SSND

In this final year of preparation for the millennium, when the Church has been invited to pay special attention to God the Father, let's take a moment to picture three places in which musical speech to God is taking place in a public communal setting. It is Sunday. The first assembly sings: "Praise the Lord! You heavens adore him; praise him, angels in the height." This congregation sings the entrance hymn, Psalm 148, to an eighteenth-century tune. Everyone is at ease with the familiar tune and the exuberant language. In another congregation, though, the same hymn is being sung not quite so easily. A few singers are uncomfortable; they struggle to change the masculine pronouns to a repetition of "God" or to "You." Few others in this assembly even notice their efforts. Elsewhere, a third congregation sings from a relatively new and controversial gender-inclusive hymnal. Some are uncomfortable, resentful, or angry; others are delighted with text and tune.

Why are questions being raised now, after nearly two millennia of virtually unquestioned acceptance of male symbols and language to express the reality of God?

Now suppose an interviewer asks individual members of these three communities about the language used in the hymns they have just sung. Many might not be able to articulate their response. A few might answer in defense of the traditional language in this hymn: "We must sing to God as Father (He) in the liturgy because God has revealed himself as Father in Scripture and the Church has always taught this." An even smaller number might say something about the need to change the language on theological grounds: "We must be open to speaking to and about God as Mother (She) in public worship because not doing so confirms the idolatrous belief that masculinity is the only proper way to speak to and about God." It is understandable that many people do not reflect on the texts we sing; it is not surprising that many people defend traditional language about God. But

God: Incomprehensible and Revealed

Any consideration of speech about the use of images to describe God soon comes up against the Jewish and Christian affirmations of the transcendence and the im-

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Pastoral Music • June-July 1999
manence of God.

Profound revelation in both the Hebrew Bible and the New Testament often occurs in response to an urgent human question. In the Book of Exodus, for example, Moses desperately asks: “When I go to the Israelites and say to them, ‘The God of your ancestors has sent me to you,’ if they ask me, ‘What is his name?’ what am I to tell them? God replied, ‘I am who am.’ Then he added, ‘This is what you shall tell the Israelites: I AM [YHWH] sent me to you’” (Exod. 3:13-14).

The name translated I AM may obscure as much as it reveals: It may also be translated “I am what I am, and only I know what that is.” Yet inextricably linked with this truth of God’s incomprehensibility is another: the teaching on the self-revelation of God. The First Testament unfolds for us in mighty deeds and inspired words a God who passionately desires to be known. Revelation in the New Testament presents the person and work of Jesus Christ as God made fully human who also desires to know and be known, to love and be loved. It is no wonder that language attempting to express this paradoxical affirmation about God hidden and revealed runs into difficulty. We are always attempting to know the infinitely unknowable. YHWH’s answer to Moses presents us explicitly with the paradox of the ringing affirmation of unknowability phrased in the language of knowability.

Scripture witnesses to a profusion of images, metaphors, and names used to describe the Holy One. God is a king, a shepherd, a rock, a tender father, a victorious warrior. God is a mother eagle, a mother giving birth, a nursing mother; God is a still small voice. Biblical tradition affirms the belief that the God who reveals God’s self to humans can never be fully known but needs a rich diversity of images. Even with this plurality of images, God remains the mystery surrounding our lives.

Contemporary theologians have developed a rich appreciation of the image. Some of their insights may help us as we think of the many images of God which Scripture offers and of ourselves as images of God. Images point beyond themselves to deeper levels of reality; at the same time, they open us up to deeper levels of our own being, levels which allow us to move closer to the God who is at the source of our being. When we consider ourselves as made in God’s image, we are saying something profound about ourselves.

The central problem which feminist theologians identify is that the present speech about God (theology) and to God (liturgy) uses only one gender whenever God is addressed with personal images: the male human person as the full image of God. Their question and ours in this article is: Why is this so? One way of responding to this question leads us to the traditional understanding of how and why God created woman. It seems that the images we use to understand God in human language and our understanding of man and woman as created in the image of God are closely linked.

**Why and How Did God Create Woman?**

The Norwegian theologian Kari Børreson has identified and analyzed what other theologians have called the “Old Order” theology of woman. This phrase refers to the results of feminist theological research on the longstanding Christian tradition about God’s creation of humanity. Kari Børreson’s work extensively identified and analyzed Augustine’s influential teaching on this theme. Because his work “fits like a glove” the common human understanding of woman in western human and Christian awareness, Augustine’s thoughts about women are worth knowing.

In his treatment of the first chapter of Genesis, Augustine asks two questions: What is the purpose of woman’s creation? What is the significance of the way in which her
body was formed (Genesis 2)? For him, woman’s purpose in creation is to serve as a needed helper in the work of procreation. As the earth receives the seed, woman’s role is to offer passive assistance to the male seed by nurturing it during gestation and giving birth. Now, Augustine’s view was based on the biology of the time, which understood that the male seed contained the entire embryo, but Augustine adds three personal opinions to this view based on what he understands as common

**Scripture witnesses to a profusion of images, metaphors, and names used to describe the Holy One.**

human experience. He adds these because they suggest that, apart from such necessary biological assistance, it is impossible to find any other reasons for woman’s existence. First, Adam would have been better helped in his work by another man. Second, if he were lonely, another man would have comforted him better. Third, two male friends get along better than a man and a woman. So apart from the need for procreation, God could just as well have created another man rather than a woman. An analysis of this reasoning shows the inadequacy, if not distortion, of his assertions. Faulty biology and biased subjective opinion are shaky grounds on which to answer the question of God’s will in creating woman.

Augustine’s second question asks: What is the significance of the way in which Eve’s body (Augustine understood Eve to represent all women) was formed? His answer: God created woman from Adam’s rib to show her dependence on Adam for her very existence. Augustine makes a major claim in the name of God: God intended to create woman as a defective human being, dependent on the male who is understood as the normative human. We notice that this sweeping assertion is based solely on the biblical image of the rib, although the answer to the first question offers hints of Augustine’s
underlying assumptions in his response to the second question. Augustine’s teaching was based on his search for truth, his best judgment, and the best science available to him. But the overwhelming influence of sexist cultural values he was not aware of makes it clear that his theological view of why and how God created women is gravely inadequate and distorted. Given this understanding of woman, it is not surprising that Augustine is unable to affirm that woman is created in the full image of God. If she is not, then he and those who followed him could certainly never imagine that female images could be used to speak about or to God.

The “New Order” theology of woman, her purpose, and her creation is offered by feminist theologians who reconstruct the teaching on God in a way which transforms these “Old Order” sources of woman’s inadequacy as image of God into a Christian theology of woman which adequately and accurately respects the dignity of her creation. Woman is not derivative from man; she is not defective; she is not, because of her female body, closer to sin; she is a whole human being created in the full image of God (see, e.g., the first creation narrative in Genesis 1: “God created humankind in his image, in the image of God he created them; male and female he created them”).

Speaking of God

With a renewed theological teaching on woman, it follows that there is no theological reason not to use female language for God. In fact, if God’s incomprehensibility, the necessity of multiple images in speaking to God, and woman’s dignity as the full image of God are to be honored, female language and images must be used to speak about and to sing to God. We must ask with Mary Collins: “What if the assemblies where neither presider nor preacher nor congregation are troubled by androcentric address to God are unwitting or willing participants in idolatry?” What is at stake is not replacing God as Father with God as Mother. It is affirming the wholeness and goodness of woman, body as well as soul, as the full image of God. It is insisting that each image, female and male, in its limited way, must be used to express the divine revelation about the incomprehensible One we name God. As the whole church begins to realize why we have been singing only to Him, we will become convinced that we ought also to sing to Her.

Notes


2. The terms “Old Order” and “New Order” theology are used by Margaret Farley in her influential article “New Patterns of Relationship: Beginnings of a Moral Revolution,” Theological Studies 36 (1976), 627-646.


Chant Interpretation and Chironomy under Fr. Lawrence Heiman, crsc (June 24-27). Clinic in Choral Techniques under William Jon Gray (June 28-July 2). Summer Session of undergraduate/graduate music and liturgy (June 28-July 31). Contact Rev. James Challancin. Phone: (219) 866-6352 or (800) 447-8781; fax: (219) 866-6102; e-mail: Jamesc@saintjoe.edu.

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Reviews

Children

Walking By Faith

David Haas and Robert W. Piercy, Jr.

Both this resource and the next warrant attention if you are associated with liturgies in Catholic schools, religious education programs, or “family Masses” celebrated on Sundays. The written components of both publications are well done and noteworthy not only for their content but also for the ways in which they are laid out. School teachers, catechists, and “family Mass” committee members will find these resources easy to use even if these individuals do not have extensive liturgical training.

Walking by Faith contains new music by David Haas in addition to some standard Haas titles that are suitable for liturgies with children. The new music in this series offers some valuable additions to children’s repertoire, including a setting of Psalm 25 based on the tune VENI, EMANUEL, and two gathering pieces for Advent and for general use. There are also settings of the Canticles of Mary (“Holy Is Your Name”) and of Zechariah (“Blest Are You, O God”).

The foreword to the music edition speaks about the tensions that may develop between catechists looking for music that “teaches” and musicians who are striving to preserve liturgical and musical traditions. In creating this collection for use in catechetical and liturgical settings, the authors worked carefully to present music that takes both sides of this struggle into account. They relied on several principles in creating and adapting the music for this collection: There is an effort to maintain balance in the music between “traditional” and “contemporary” (two chant melodies and an American folk tune are represented); the music can be led by non-musicians (using the CD or cassette); the music is planned for use throughout the year so that it will eventually be memorized; the music may be performed with instruments or a cappella; the music reinforces liturgical/ritual forms.

When Children Gather


This set of resources uses previously published music, primarily the music of Jeanne Cotter, John Bell and the Iora Community, Mary Haugen, and David Haas. The beauty of these resources is that they give those who work with children everything in one volume: eucharistic acclamations, other ritual music, psalm settings, and other sacred music.
LIVING LITURGY:
Spirituality, Celebration, and Catechesis for Sundays and Solemnities  Year B 2000
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songs. More than half the music is service music and psalm settings.

The sample liturgies in the accompanying books give suggestions for preparing liturgies for the school year and the liturgical year. The preparation pages offer ideas about helping children to hear the Scriptures, to pray, and to minister at Mass. There is even a checklist to help coordinators remember important details such as providing water for a sprinkling or blessing rite.

The goal of this series, as of the collection by Haas and Piercy, is to provide music that catechists as well as liturgists/musicians will find useful in meeting the spiritual needs of children. These resources help us not only by providing music suggestions but also by including written materials which inform and educate those who prepare liturgies with children.

Michael Wustrow

Choral

Turn Your Heart to Me

Music from Amsterdam by Bernard Huibers and Antoine Oomen with texts by Huub Oosterhuis. Performed by various forces. OCP. Choral Book, #9998GC, $8.95. CD, #10525GC, $15.95. Cassette, #9999GC, $10.95.

This collection contains five works by Huibers and seven by Oomen composed in a wide variety of styles. Oomen’s “You, You Fathom My Heart” is similar to Anglican psalmody, while his “Song to Light” is like a carol, and “Wake My Tenderness” is like a wiegenlied. “Out of the Depths,” by Huibers, is a four-voice canon with ostinato accompaniment. Other works in the collection by Huibers are “A Song about Freedom,” “Our Help Is the Name of the Lord,” “The Song of God among Us,” and, with van der Putt, “We Live Not for Ourselves.” Oomen contributes “I Shall Be Living,” “Light and Voice,” “Turn Your Heart to Me,” and “What Gladly Has Been Written of Your Name.”

Almost all of these works are composed for SATB with either organ or piano accompaniment. Some of them have already been issued as individual works, and the title piece has been reviewed in these pages. The works, all based on scriptural texts, have a wide variety of uses. Congregational editions are provided as well as a commentary on each work.

The most impressive works in the collection are by Antoine Oomen. He is a gifted artist who produces music that is deeply felt not just by the composer himself but by those who perform this music as well as by those who listen to it or sing it. Each of his works is distinctive. While the works by Huibers in this collection may be considered more “ordinary,” both of these composers should be placed near the top of the list of those who are writing contemporary church music. The texts all have a richness of meaning and reference that is seldom found today. All choir directors should know about this collection and plan to use it.

The highlights of the well-performed compact disc and cassette recordings of all the music in this collection are “Wake My Tenderness” and “I Shall Be Living,” both by Oomen. These are wonderfully conceived works performed with a commitment and beauty that will impress listeners even after multiple hearings.

James Callahan

Choral Recitative

Song for Athene (Alleluia. May Flights of Angels Sing Thee to Thy Rest). John Taverner. SATB. Chester Music #CH 60991, $9.75 (free-pack). Using extremely simple materials—a pedal tone, a melody that is manipulated in major and minor modes, doubled in thirds and sixths, and used in contrary motion to arrive at a multi-divisi forte climax—Taverner creates a powerful work. The text is from Shakespeare’s Hamlet and the Orthodox Funeral Service. This work will long be remembered for its performance as the recessional during the funeral of Diana, Princess of Wales.

James Callahan

Organ Recitative

Homage to 1685. Jennifer Bate. Novello, $12.95. From the composer’s preface: “These pieces were composed in 1985 to celebrate the tercentenary of the births of Bach, Scarlatti, and Handel. The first was inspired more by the open textures of the unaccompanied suites than by any theme of Bach. The second and fourth pieces are based on celebrated themes, and the third is mainly over a pizzicato-type bass as used by these composers and their contemporaries.” Each of the four movements is designed to increase facility in various organ techniques: “Moto perpetuo”—manual and pedal dexterity, rapid changes of keyboard; “Gigue on a Theme of Scarlatti”—articulation of hands and feet in counterpoint, double pedalining, pedal glissandhi; “Largo”—controlled expressive legato playing, phrasing both in accompaniment and in the themes used in canon, thumbing on the manual below; “Postlude on a Theme of Handel”—manual virtuosity, crossing hands. Performance of the four movements combined lasts approximately fourteen minutes. Difficult.
Partita on “Christ Is Arisen.” Joel Martinson. Paraclete Press, #PPM09513, $7.50. People who have come to know and admire Mr. Martinson’s work do not need to be convinced of his considerable skill as a composer. This partita on the tune Christ ist erstanden contains four movements: a harmonization of the chorale, a sprightly trio, a neo-Baroque evocation entitled “Dialogue,” and a fugal “Finale.” This is not music to be tossed off lightly on Easter Sunday, for the rhythmic variety and originality alone preclude sight-reading. However, the riches are many and the reward great to those who plumb the depths of this fine work.

Craig Cramer

Recordings

It is the normal policy of Pastoral Music not to review audio recordings unless they are associated with the publication of hymnals or sheet music for compositions intended for use in the liturgy. Instead of reviewing such recordings, we usually mention their availability in the Music Industry News section of the magazine. However, we want to take the opportunity here to make special note of the recent trend to record quality choral sound and to explore and record the “elegant” repertoires of this and previous ages.

One of the recording companies working in this area is Arsis Audio, a division of ECS Publishing (address below). Recent releases have included Francisco Guerrero (CD 113), two Masses and three motets by the Spanish Renaissance master performed by the choir of the Church of the Advent, Boston; and several recordings by the American Repertory Singers, directed by Leo Nestor: Ye Shall Have a Song, music of Randall Thompson (CD 103); two recordings of Frank Ferko’s Hildegarde cycles (CD 101 and 102); two recordings of Christmas music (CD 107 and 108); and a “sacred sampler,” Sounding Joy (CD 105).

Books

Liturgical Spirituality


Pfatteicher begins this comprehensive and engaging work with an acknowledgment of and expression of gratitude for Louis Bouyer’s monumental 1955 book, Liturgical Piety. Then this famous Lutheran scholar recounts how the Second Vatican Council transformed liturgy not only for Roman Catholics but also for all Western Christians. “Piety,” Pfatteicher notes, is a word that is no longer an accurate name for the core value he is studying; it has been replaced by “spirituality,” a much more inclusive notion.

Although well-written, this is not a particularly easy book. The format walks the reader through the liturgy of the Western Churches to bring forth the spirituality they contain. Chapter titles include “Toward a Definition of Spirituality,” “The Source and Summit of Faith,” “Daily Prayer: Hallowing Time,” “The Easter Vigil: Hallowing Memory,” and “The Holy Eucharist: Hallowing Sustenance.” There are also chapters on the Christian year, architecture, hymns, baptism, and the source of renewal. The author has provided excellent notes and a very well done index.

Though Pfatteicher correctly proclaims the book as ecumenical, it is so from a Lutheran foundation. The author, a professor of English at East Stroudsburg University in Pennsylvania, has written often on liturgical subjects; this book originated in work done in the United States and Canada on Lutheran liturgy and spirituality. As a Roman Catholic liturgist, I find the content most worthwhile, rich, and valuable. The author’s insights and connections are challenging. He is a person who obviously understands spirituality and liturgy and explains them very well.

But there are foundational differences between his starting points and Roman Catholic teachings at the level of ecclesiology, the role of the person, and the presence of God’s grace within the community and the person. These, however, are subtle and technical theological differences that should not impede any reader from profiting a great deal from this work.

Liturgical Spirituality is for someone comfortable with college-level reading. It does not require a special theological background, but it does presume a familiarity with foundational liturgical language. It is recommended for those who want to move themselves a few steps farther into the meaning of the sacred mysteries, and it rates a five on my seven-star scale.

Preparing for Liturgy: A Theology and Spirituality


This update of the 1985 book by the same name (published originally by The Pastoral Press) for the most part contains the same material, though in a new format and with one new chapter added. The material is vintage LTP—crisp, well-written, and clear. Its purpose is simple: to provide people new to questions related to the preparation and spirituality of liturgy with a base on which to build. It provides that solid base well.

One of the most creative and best uses of this book has been its presentation to neophytes as they conclude the period of mystagogia. It is also a good resource for liturgical ministers and teachers new to Catholic schools. It just plain explains the basics well and, in typical fashion for LTP, is well designed and well-presented. I give it a five out of seven.

Reconciling Embrace: Foundations for the Future of Sacramental Reconciliation


This book has its origins in the Remembering Church program, which grew out of earlier sessions offered by the North American Forum on the Catechumenate as a way to help the return of inactive and alienated Catholics. As this program developed, it raised many questions, which led in turn to a 1995 interdisciplinary meeting in Chicago called “To Forgive, To Heal, To Liberate: A Symposium on Reconciliation and ReRemembering Church.” The forty-four participants in that meeting listened to seven major presentations; those presentations are reprinted in this book.


June-July 1999 • Pastoral Music
on Reconciliation in the Church”; James Dallen, “History and the Reform of Penance”; and Kathleen Hughes, rsc, “Walking on the Edge of Two Great Abysses.” As with any collection of symposium presentations, you get the feeling reading through this work that you “really had to be there.” The quality of the presentations and their styles are uneven, but the overall content is excellent. These are provocative essays, challenging and well done.

The audience for this book should be all those who deal with returning Catholics as well as all those interested in the sacrament of penance. Unfortunately, LTP dropped the ball on the design and presentation of this collection. Light type, very small print, and crowded pages give the impression that the publisher doesn’t really value the content. This is an unusual departure for LTP, which rarely makes such a mistake. The authors deserve better. The content deserves a six, but the printed presentation rates only a three on my scale.

The Early Christians: In Their Own Words


This edition reprints a 1926 work first translated from the German in 1970. Eberhard Arnold (1883-1935) studied theology, philosophy, and education in Germany, receiving his doctorate in 1909. In 1920, out of a desire to put into practice the demands of the Sermon on the Mount, Eberhard and his wife, Emmy, moved to a rural area where, with other seekers, the founded the communal movement now known as the Bruderhof. Plough Books, the movement’s publishing arm, has reissued Arnold’s interesting and valuable collection of early church writings drawn from Scripture and from extra-biblical sources including the writings of Origen, Tertullian, Polycarp, and other early Christian teachers.

Arnold has edited this collection under a series of topics that include “The Witness of the Early Church”; “Creed, Confession, and Scripture”; and “Meetings, Worship, and Church Practice.” Both in the choice of subjects and in the selection of quotations that exemplify his understanding of early church life, this is clearly a very subjective work. While it is not a comprehensive view of the early church, it is very interesting and extremely educational—a good read and a useful tool. This pleasant and well-presented book earns a five on my scale.

A.D. 1000: A World on the Brink of Apocalypse


This intriguing little book about the end of the last millennium is a particularly interesting study in light of the end of the present millennium. When he started to write a book about the world at the end of the first millennium of Christian history, Erdoes found himself centering in on the figure of a man who, by strange quirks of fate, ended up on the papal throne from 999 to 1003. It was he who celebrated the fateful Mass in the “old” Saint Peter’s Basilica in Rome at midnight 999-1000, when almost everyone present thought that the world would end at any moment.

Living his early life as a French monk named Gerbert, famed for his learning and his openness, the man elected pope in 999 took the name Sylvester II in honor of a famed earlier reformer-pope. His own personal chances for reform were, however, limited by the incredible political upheavals of the time. Still, the message for our generation is that if the Church could survive the turn of that millennium, we have nothing much to fear at the end of this one. This is a good book and an easy read. Another five on any seven-star scale.

W. Thomas Faucher

Decadent Enchantments


What a provocative title! The title is even more provocative when read with the subtitle—The Revival of Gregorian Chant at Solesmes—and both are placed over an evocative photograph of the monastery that is the center of such enchantments.”

This is a necessary period study. It concerns itself with the restoration of the chant with all its complicated historical, musicological, interpretative, and performing problems up to the turn of the nineteenth century and into the beginning of the twentieth.

Its four sections are informative and revealing. The first concerns French political and religious history, the re-emergence of the Benedictine tradition in France, and the rediscovery of chant against difficult problems. At the center of these problems was the question of how to sing the chant after so many years of neglect and decay. The author also presents an emerging conflict that is still present: tradition versus historical research in the emerging science of musicology. This conflict reached a crisis stage between Dom Pothier and his young pupil Dom Mocquereau.

As fascinating as this summary is, it is in the subsequent chapters that Professor Bergeron sheds light on areas about which so little has been written: the dissemination of this music through chant books, including the Graduale Romanum and the Liber Usualis. As she says so beautifully, these books are “an invaluable window onto the ancient song” and “a rapport between sight and sound.”

She continues her study by offering lucid information about the monumental Paléographie Musicale; the use of photography in studying chant manuscripts; and the continuing tension between Solesmes, Rome, and other factions about who had the imprimatur and official Church blessing to publish and interpret the chant. The differences of approach between Pothier and Mocquereau, so divergent in philosophy, also continue to aggravate the situation.

Finally, Professor Bergeron explores in detail Gregorian art and science, the “new” aural revelation of the photograph, the work of scribes, and other fascinating aspects of her subject.
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William Tortolano

Remembering the Women

Compiled by J. Frank Henderson.

This dialogue occurs in George Bernard Shaw’s 1901 play The Devil’s Disciple: “What will history say?” “History, sir, will tell lies as usual.” It is unfortunately true that the church history many of us have learned has been incomplete and therefore inaccurate in its telling, for it has omitted in many instances (and among other details) fair treatment of the significant roles that women have played in the founding and development of the church. Such omissions may have begun with the fact that the “official” church quickly swept under the historical rug the observation that the one consistent witness to the crucifixion and the resurrection, according to all four Gospels, was Mary Magdalene, perhaps with other women as her companions, but definitely not a member of the Twelve.

Slowly, we are beginning to correct our histories, and such corrections are also making their way into our rituals. We all know about the struggle to find a more inclusive way of praying in English, but, because we may not be as familiar with the Scriptures as we should be, it has not occurred to many of us that the selections from the Scriptures chosen for inclusion in the current revised Roman Catholic Lectionary for Mass omit many references to the roles played by women in the Hebrew Bible as in the Christian reinterpretation of the Bible that we call the New Testament. An essay by Ruth Fox, O.S.B., included in this book along with several other very enlightening essays, notes that the 1969 Lectionary omitted from public proclamation of the Scriptures the following stories about women: the midwives Shiphrah and Puah, Miriam the prophet and singer (she is mentioned in a weekday reading, and then only for her envy and its punishment), Deborah the judge and prophet, most of the story of Ruth, Huldah the prophet, most of the stories of Esther and Judith, Phoebe the deacon, and the Christian converts Lois and Eunice. The stories of many other women are assigned to weekday readings or to the commons, which means that they will not be heard by the majority of Catholics.

Some of these omissions have been rectified in the revised readings for Sundays and major festivals now in use, and more will be corrected when the revised weekday lectionary is published, but many of these significant stories will still be omitted or assigned to occasions when only a few believers will be shaped by their hearing. That is why J. Frank Henderson compiled this collection of more than 250 stories of women from the Bible as a “companion to the liturgical year, an anthology setting out the riches of women’s Scriptures that otherwise might go unread because they are not included in the lectionaries.”

He is clear that this resource, though arranged to be read throughout the year
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on Sundays, solemnities, feasts, and memorials, is “not itself a lectionary,” though it is intended in part to “encourage fresh preaching” on these passages. It has been prepared for use “by individuals for personal reflection; by small groups for study, prayer, and discussion; by preachers seeking to draw on women’s biblical experience; by church musicians seeking to compose or find and appreciate liturgical music based on women’s biblical experiences;” and by other groups. Some of the readings contained here do appear in the Roman Catholic Lectionary for Mass or in the Revised Common Lectionary shared by several other churches; a table at the back of the book indicates which texts or portions of texts appear in these lectionaries and which ones are used in neither book.

In addition to the readings, the lectionary-like part of the book contains on some occasions (e.g., the Easter Vigil) “responsories” drawn from the psalms that contain feminine images of God and canticles attributed to women, such as the songs of Miriam, Hannah, Deborah, Judith, and Mary. The book also contains in an appendix several essays about the place of women in various lectionaries and additional psalms in the ICEL Liturgical Psalter translation that include feminine images of God as sheltering mother, midwife, and mother washing her children. The presentation is handsome, with plenty of white space on the pages and a careful layout of the texts. This is a worthy book to read and share; it deserves a wide audience and its message requires a careful hearing.

Gordon E. Truitt

About Reviewers

Dr. James Callahan is professor of music at the University of St. Thomas, St. Paul, MN.

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

Rev. W. Thomas Faucher, a priest of the Diocese of Boise, ID, currently serves as judicial vicar for the Diocese of Baker, OR. He is also the book review editor for Pastoral Music and a columnist for Notebook.

Dr. William Tortolano is professor emeritus of fine arts/music at Saint Michael's College, Colchester, VT.

Dr. Gordon E. Truitt edits Pastoral Music and many of NPM’s other publications.

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Publishers

Aris Audio, 138 Ipswich Street, Boston, MA 02215. (617) 236-1935.

Chester Music—see Shawnee Press.

GIA Publications, Inc., 7404 S. Mason Avenue, Chicago, IL 60638-9927. (800) GIA-1358.

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

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Novello and Company—see Shawnee Press.

Oregon Catholic Press (OCP), 5336 NE Hassalo, Portland, OR 97213. (800) 548-8749.

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Plough Publishing House, Route 381 N., Farmington, PA 15437. (800) 521-8011.

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NPM Chapters

It's never too late! The St. Catherine’s, Ontario, Chapter of NPM was established in Canada in 1986. The founding director was Michael Parrent. The Chapter went into decline over the past few years but, with the blessing of the diocesan liturgy committee, Michael and Mary Ellen Roberts, the executive “caretaker” of the Chapter, have decided to revitalize the St. Catherine’s Chapter once again. They are planning events to celebrate the millennium, including a workshop with Dan Schutte.

The new steering committee discovered that NPM membership had diminished drastically since the Chapter’s heyday a decade ago because members did not have an opportunity to meet regularly at the local level. The committee is optimistic about the future of the Chapter.

Our newest permanent Chapters are in the Dioceses of Rockville Centre, NY, and Lafayette, LA. Sister Sheila Browne, RSM, in the Office of Worship is the director of the Rockville Centre Chapter, and Lisa Roy is the director in Lafayette. Sheila is hoping to get enough Chapter members to charter part of an airplane to attend the National Convention. Lisa reports that the Lafayette Chapter continues to attract newcomers. Last July, members of the Chapter chartered a bus to attend the Dallas Regional Convention. Of the twenty-five people on the bus, only five had previously attended the National Convention!

Although Pittsburgh Chapter members are diligently preparing to host our National Convention in July, they continue to have high quality programs each month.

Perhaps this is the time for your diocese to consider becoming an NPM Chapter or to get your currently inactive Chapter rejuvenated. There will be a session at the National Convention in Pittsburgh on How to Form a Chapter—please stop by!

Arlington, Virginia

Our Choral Festival, held in November 1998 at Fort Myer, was hosted by Bob Schaal and featured Bob Battanini as guest conductor. A choir of 150 singers from Virginia and Washington, DC, participated. The annual Shrove Tuesday luncheon was held this year at Squire Rockwell Restaurant. On March 13, Peter Ghilioni from the NPM National Office gave a presentation at the Cathedral of St. Thomas More on the gathering rite.

Richard Gibala
Chapter Director

Buffalo, New York

On September 29 last year, Rev. Msgr. James Wall, Sr. Judith Marie Kubicki, and Ms Debbie Buttino led “Reflect, Renew, Rejoice” at St. Columban Center. On November 18, Denise McKenzie led a panel discussion between pastoral musicians and religious educators at Our Lady of the Blessed Sacrament Church. More recently, on March 20, the tenth annual diocesan convocation of musicians took place at Christ the King Seminary, with Rev. Richard Fragomeni as the keynote speaker.

Alan Lukas
President

Corpus Christi, Texas

The Corpus Christi Diocese has formed a temporary Chapter. Bishop Gonzalez spoke to the members on September 19, and Greg Labus, from Corpus Christi Cathedral, explained the benefits of having an NPM Chapter. On February 27, Chapter members joined with members of the local AGO Chapter for a children’s choral festival.

Susan Etzler
Chapter Director

Gary, Indiana

Gary’s third annual choral festival, held September 18-19, 1998, at St. Catherine of Siena Church, featured Geraldine Miller as guest conductor. A potluck supper on October 9 at St. Stephen Martyr Church was followed by Taizé Prayer. The November gathering, at Holy Angels Cathedral, included multicultural music for the program and the prayer. The topic for our December meeting was “Youth and Worship: Fastig and Feasting.” That meeting took place at St. Maria Goretti Parish.

Sr. Evelyn Brokish, osr
Chapter Director

Hartford, Connecticut

Stephen Roberts presented a program on handbells on October 5 at St. Peter and Paul Church. In February, a choral reading session on psalmody took place at Most Holy Trinity Church, Wallingford.

John R. Polletta
Chapter Director

Indianapolis, Indiana

Our fall and winter meetings have been busy. On September 11, we held a GIA Reading Session at St. Pius X Church, and our November meeting was B.Y.O.G (Bring Your Own Group) to Holy Spirit Church. At the Catholic Center, on January 22, Charlie Gardner from the Office of Worship led a presentation on “Gathering Faithfully Together: Renewing the Celebration of Sunday Mass.” Dianne Gardner led a program on March 12, at St. Mark Church, on leading children in music ministry.

Tony Veras
Chapter Director

Metuchen, New Jersey

Bishop Breen was the celebrant for the annual Mass for musicians and clergy, held at Our Lady of Lourdes on October 2. We shared a dinner on October 23. Fr. George Farrell, Ms Joan Best Seamon, and Mr. Dan Mahoney led a winter workshop (February 15) on music for the sacraments of first reconciliation.
tion, first eucharist, and confirmation.  

Dan Mahoney  
Chapter Director

Philadelphia, Pennsylvania

The twenty-fourth annual Pastoral Musician Banquet took place on September 25 at Penns Landing; the guest speaker was Rev. Virgil Funk. On November 15, at St. Pius X Church, Joe Brennan illustrated and described applications of computer and electric keyboard technology. The Association of Church Musicians in Philadelphia—the local NPM Chapter—in this year as in past years presented awards to eighth grade and high school graduates for outstanding participation in parish music ministry.

Dianne Martyn  
President

Pittsburgh, Pennsylvania

The NPM Chapter, in conjunction with Duquesne University and the Diocese of Pittsburgh, co-sponsored a workshop with Father Lucien Deiss on October 3. The program conducted by Patricia Morgan on November 9 was titled “Instrumentation and the Liturgical Ensemble in the Real Parish World: A Microcosm of the Church.” This program took place at Holy Sepulcher Church. On January 18, Diane Rudolph presented “Beyond Funerals and Weddings: The Cantor as Vocal Soloist.” And in March, Sister Cynthia Serjak, RSM, led the combined NPM/AGO Chapters in an evening of reflection at St. Stephen Lutheran Church.

Rev. James Chepponis  
Chapter Director

St. Petersburg, Florida

Members met at St. Frances Xavier Cabrini Church on September 26 for a program that featured local composers. An Advenet presentation and table prayer took place at Holy Cross Church on November 20. “Fat Tuesday” (February 16) brought a party for choir members at Holy Redeemer Church. The Chapter is currently engaged in a CD project; every track will feature a different choir from the diocese.

Joanne Johnson  
Chapter Director

Trenton, New Jersey

Music and ritual for the Order of Christian Funerals was the topic for our November 15 meeting at the Church of the Holy Angels. A retreat for pastoral musicians took place on January 24 at Stella Maris, Elberon.

Father Sam Sirrianni  
Chapter Director

Rapid City, South Dakota

The fall meeting, at St. Joseph Church in Faith, SD, included morning prayer, a tour of the new church, reports on the 1998 Regional Convention in Helena, MT, and a showcase on Advent/Christmas in small parishes. The Chapter held a joint meeting with the AGO Chapter on January 16 at First United Methodist Church; Dr. George Mims conducted a workshop on “blended music” in worship.

Eleanor Solon, osb  
Chapter Director

Washington, DC

On October 12, John Balka, director of music at St. Matthew Cathedral, hosted Chapter members for evening prayer and a choral reading session of Advent/Christmas music. At St. Anselm Abbey, on February 27, Sister Cynthia Serjak, RSM, conducted a retreat for pastoral musicians; her title was “I Don’t Have Time for This!”

Tom Stehle  
Chapter Director

June-July 1999 • Pastoral Music
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). The cost is $15 to members, $25 to nonmembers for the first fifty words. The cost is doubled for 51-100 words. 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 on the NPM web page—www.npm.org—monthly. 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. Ask for the Membership Director; if the director is unavailable, leave your name and phone number, and we will return your call. Mail your ad (include payment, please) to: Hotline Ads, 225 Sheridan Street, NW, Washington, DC 20011-1452.

Position Available

ARIZONA

Director of Liturgical Music Education.
All Saints Catholic Newman Center, PO Box 1897, Tempe, AZ 85280-1987. Full-time position. Candidates should have excellent skills in music theory, cantoring, and accomplishment with a love for liturgical prayer. Responsibilities include working with liturgy team in preparation, coordination, and direction of all liturgies and collaborative formation and direction of music ensembles for liturgies. We have a vision of a school of liturgical music, contemporary and classical, which "exports" to the larger church graduates who gained liturgical and musical proficiency while with us. Could directing such a program be your vocation? Send résumé and references to the above address or fax: (602) 967-1741. HLP-5149.

ARKANSAS

Music/Liturgy Director. St. Vincent de Paul Church, 1305 W. Cypress Street, Rogers, AR 72758. Full-time position at a progressive, 1,700-family RC community. Responsible for five weekend Masses (including an English/Spanish bilingual/multicultural service), weddings, funerals, contemporary choir, rock/pop ensemble, cantors, and instrumentalists. Vocal and conducting skills required. Keyboard proficiency, music/liturgy degree, and experience with Catholic worship preferred. Salary with full benefits. Send résumé to Search Committee at the above address. HLP-5138.

CALIFORNIA

Choral Instructor/Director. Mater Dei High School, 1202 W. Edinger Avenue, Santa Ana, CA 92707. Fax: (714) 754-1880. Daily classroom instruction and performance with several choral groups in a high-profile high school program. Both choral directing and high school instruction experience required. Please send fax résumé to the above address. HLP-5178.

CONNECTICUT

Director of Music. St. Raymond, 12348 Paramount Boulevard, Downey, CA 90242. Full-time position for parish of 2,500 families SE of Los Angeles. Responsibilities include: formation and leadership of choirs and cantors; coordination of music for weekend, seasonal, and sacramental liturgies; teaching music in school of 300 children; working in cooperation with pastoral staff and liturgy committee. Degree in music preferred. Comprehensive knowledge of current liturgical guidelines for music in all facets of Catholic worship a must. Past experience in teaching music for grades 1-8 extremely helpful. Organizational and administrative abilities required. Familiarity with Spanish liturgical music and Spanish language skills advantageous. Competitive salary with benefits. Send résumé and 3 references to above address. HLP-5163.

Director of Music. St. Barbara Parish, 2201 Laguna Street, Santa Barbara, CA 93105. Old Mission Santa Barbara. Full-time position. Excellent keyboard and choral directing skills. Responsible for five weekend liturgies; weddings and funerals; music planning/choir/cantors/instrumentalists. Salary plus benefits. Send résumé to Patricia Sandall at the above address. HLP-5129.

Director of Music. St. Stanislaus Church, PO Box 292, Modesto, CA 95353. St. Stanislaus Catholic Community, located in central California, is seeking a full-time director of music responsible for overall music program including a school. Keyboard skills essential. Salary is commensurate with education and experience. Please send résumé to Jeff Persons at the above address. HLP-5120.

Pastoral Music • June-July 1999
One of the world's most famous landmarks, the Torino Cathedral, located in Turin, Italy, has installed a Rodgers 835 organ as part of a historical renovation of the cathedral's Sindone Chapel. Since the 1500's, Sindone Chapel has been the resting and viewing location of the Shroud of Turin. The Rodgers 835 is a comprehensive, MIDI-equipped 2 manual organ of 38 speaking stops and 9 couplers. An additional 22 voices are accessible through Rodgers' exclusive Voice Palette™ technology, while Parallel Digital Imaging (PDI™) technology creates the precise realism of a true winded pipe organ. There's really only one way to appreciate the superiority of a Rodgers—Listen.

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funerals; directing adult choir; cantor training. Successful candidate will participate in selection of new organ. Salary $22,350,000 commensurate with qualifications/experience. Start August 1, 1999. Send letter of application, résumé, and three recommendations to Music Search Committee at the above address. HLP-5145.

Coordinator of Liturgy & Music. St. Matthew Church, PO Box 100, Tolland, CT 06084. Part-time position (25 hours per week) available July 1, 1999, for a growing suburban parish of 1,500+ households. Background in liturgy and music, working knowledge of Catholic worship, skills in directing choirs and reading music necessary. Work closely with pastor and liturgy committee in developing liturgies and formation of liturgical ministers. Salary commensurate with experience; pension available. Send résumé and salary expectations to Pastor at the above address. HLP-5119.

FLORIDA

Music Director. St. Charles Borromeo, 21505 Augusta Avenue, Port Charlotte, FL 33952. Fax: (941) 625-0256. Full-time position for parish of 3,600 units on sunny west coast. Responsibilities: music director, organist, cantor, work with adult and children’s choirs, cantor training, school liturgies, funerals and weddings. Salary combination $40,000 plus benefits. Send/fax to Fr. McLoughlin at the above address. HLP-5114.

Liturgy/ Music Director. St. Francis of Assisi, 834 S. Orange Blossom Trail, Apopka, FL 32703. Parish noted for excellent Roman Catholic liturgies and music program has full-time position. 1,400+ families. Coordinate all liturgical music for five weekend liturgies; prepare cantors, singers, instrumentalists. Work with liturgy planning team. Keyboard and choral directing skills required. A degree in music is preferred. Résumé deadline June 1, 1999, to Search Committee at the above address. HLP-5160.

Director of Music and Liturgy. St. Justin, Martyr Church, 10581 Ridge Road, Largo, FL 33778. Are you people friendly, desire ministry instead of a job, willing to share your love of God with others? 650-household, Vatican II parish seeks qualified individual with a passion for liturgical worship and an eclectic sense of music styles. Responsibilities include four weekend liturgies; one midweek (pending); choirs—two adult, one children’s; funerals; weddings; ongoing development of the assembly’s song and other music groups; coordination and shepherding of the liturgy commission and all liturgical ministries. Keyboard/vocal skills important. Degree in liturgy preferred. Salary and benefits according to diocesan guidelines. Send résumé in confidence to Search Committee at the above address or fax: (727) 392-6653. HLP-5143.

Organist/Music Director. Diocese of St. Petersburg, PO Box 43022, St. Petersburg, FL 33743-3022. The diocese is accepting applications for full- or part-time organist/music directors. The diocese encompasses five counties on the sunny west coast of central Florida. Send résumés to Office of Worship at the above address. HLP-5131.

ILLINOIS


Director of Music. St. Peter Church, 1891 Kaneville Road, Geneva, IL 60134. Full-time position for growing 2,300-family suburban parish. Knowledge of Catholic liturgy, choral conducting, Organ/piano proficiency required. BS or BA in music or equivalent and vocal skills preferred. Responsibilities include: adult/children’s choirs, cantors for five weekend liturgies. Rodgers organ/ Yamaha grand piano. Salary commensurate with education/experience. Excellent benefits. Send résumé to above address. HLP-5173.

Marketing Assistant. GIA Publications, 7404 S. Mason Avenue, Chicago, IL 60638. Convention planning, travel, client relations, catalog, Mac, record keeping, etc. Bachelor’s or experience, passion for product. Take folks to dinner and lift heavy boxes! Fax résumé to: (708) 496-3838. HLP-7172.

Director of Music/Liturgy Director. St. Mary Parish, PO Box 2, Mokena, IL 60448. Full-time position in 3,500-family parish SW of Chicago. Two-manual Allen organ with MIDI synthesizer, piano; sixty-member adult choir; children’s choir; some cantors. Provide formation of liturgical ministries. Should possess excellent people and communication skills, sound understanding of Vatican II liturgy. MA or equivalent experience. Salary $28,000 plus full benefits. Résumé, inquiries to Search Committee at the above address. HLP-5162.

INDIANA

Director of Worship and Music Ministry. Sacred Heart Search Committee for DWMM, 1840 E. 8th Street, Jeffersonville, IN 47130. Southern Indiana parish seeks full-time pastoral musician with extensive liturgical background to serve as Director of Worship and Music Ministry. BA in Catholic liturgy/music or equivalent required. Will serve on pastoral team and coordinate all parish liturgies, teach liturgy formation, train cantors, and direct adult choir. Send résumé to the above address. HLP-5125.

Director of Music. St. Paul Catholic Church, 1009 W. Kem Road, Marion, IN 46952. St. Paul is a parish of approximately 900 families. Full-time position includes preparation of all music for liturgies as well as teaching music in parish elementary school. Separation of these two components possible. Competitive salary and benefits. Send résumé to Music Search Committee at the above address no later than June 15, 1999. HLP-5121.

IOWA

Music Director/Liturgist. Our Lady of Lourdes Church, 1506 Brown Street, Bettendorf, IA 52722-4915. Full-time for 1,300-family Vatican II parish/school. Responsible for adult, youth, funeral choirs; liaison with music program for school liturgies and contemporary ensemble. Degree preferred; background in liturgy commission, preparation, ministries, training with collaborative skills. Salary commensurate with experience. Send résumé to Music Search Committee at the above address. HLP-5114.

KANSAS

Director of Worship and Music Minis-
tries. St. Joseph Parish, 145 S. Milwood, Wichita, KS 67213. Phone: (316) 262-1877. Full-time director at a 650-family parish. Plan, coordinate, and collaborate on all parish and liturgical music and sacramental celebrations. Direct parish worship program, coordinate liturgical ministries, direct adult and children’s choirs. Requires vocal/choral and keyboard skills as well as organizational, communication, interpersonal, and leadership skills. Position available July 1, 1999. Send résumé and references to Father Dan Anree at the above address. HLP-5140.

MARYLAND

Organist. Holy Redeemer Church, 9705 Summit Avenue, Kensington, MD 20895. Fax: (301) 942-1401; e-mail: Holyredeem@aol.com. Part-time position available June 1, 1999, for a large suburban DC parish. Requires excellent keyboard skills; sight reading a must. Responsibilities include three weekend liturgies, holy days; accompanying traditional, contemporary, and children’s choirs. Must work collaboratively with music director. New grand piano/pipe organ. Salary begins at $17,500. Send résumé, three references, and salary history to Matthew Sprinkle at the above address. HLP-5124.

MICHIGAN

Children’s Choir Director. St. John Vianney Catholic Church, 54045 Schoenherr, Shelby Township, MI 48315. Director needed for three children’s choirs—cherubs (3- & 4-year-olds), children’s (K-3rd grade), and youth (4th-8th grade). One weekly rehearsal, currently on Monday. One (9:30 AM) Sunday liturgy per month plus holidays and some special services. Salary negotiable. Contact Barb Staniszewski or Cynthia Forsgren at (810) 781-6525. HLP-5136.

Organist/Choir Director. Cheboygan Catholic Community, PO Box 40, Cheboygan, MI 49721. Phone: (612) 627-2105. Full-time position in a 1,000-family strong parish. We have a 4 manual Allen MDS digital computer organ—93 ranks equivalent with MIDI. This instrument is five years old. It has a Kurzweil K2000 Synthesizer Bus, playable from the organ console MIDI. We also have a Kawai 6-foot baby grand piano and 3 octaves Schulerich handbells. Most important of all, we have an eager choir and cantors. This position will pay competitive salary with full benefits. We will consider young graduates for this position if they are competent with the above instruments. We will work with them in getting competency in liturgy. Please inquire or apply in writing to Fr. Dennis R. Stilwell at the above address. HLP-5130.

Director of Music/Organist. St. Paul Church, 111 N. Howell Street, Owosso, MI 48867. Phone: (517) 723-4277. Full-time position for 1,200-family parish. Responsible for weekend Masses. Rehearsals with traditional, contemporary, and children’s choirs and cantors; rehearsals with weddings and funerals extra. Requires knowledge of Catholic liturgy; degree in music preferred. Competitive salary and full benefits. Position available immediately. Send résumé to Father Kolenski at the above address. HLP-5117.

Music Ministry Director. St. Louis Church, Clinton Township, MI 48036-3260. Phone: (810) 468-8734; fax: (810) 468-9647. A friendly parish of 1,200 families would like to hire a director of music ministry. This position is open immediately. If interested, please call, write, or fax to the above address numbers. HLP-5118.

MINNESOTA

Director of Music and Liturgy. Church of St. Mary, PO Box 278, Waverly, MN 55390-0278. Full-time position for 660-family parish responsible for adult and children’s choir, cantor, and instrumental ensemble. Plan liturgies and music for weekend liturgy. Degree in music/liturgy preferred. Skilled and experienced in choral and instrumental direction, voice, keyboard, and liturgical music training. Salary to $29,000. Send résumé to Search Committee at the above address. HLP-5161.

Director of Music and Liturgy. Immaculate Conception Church, 4 Second Avenue SW, Faribault, MN 55021. Fax: (507) 334-3895; e-mail: icchurch@meas.net. Full-time position with well-established active music program in place for a 1,300-family parish, 50 miles south of the Twin Cities. Qualifications include: degree in music with organ and keyboard proficiency and some liturgical training (requires experience/understanding of post-Vatican II liturgy). Three to five years experience in church music and liturgical planning. Ability to direct and train over 150 volunteers including instrumentalists. Have pipe organ, piano, synthesizer, handbells, and Orff instruments. Weekend Masses and holy days. Salary commensurate with education and experience; diocesan scale $30-40K plus benefits. June 15, 1999, closing date for applications. Send résumé via mail, fax, or e-mail to the above address. HLP-5154.


Music Director. Sacred Heart Church, 840 E. 6th Street, St. Paul, MN 55106-4584. Full-time, twelve-month position available for a growing, multicultural, bilingual (English/Spanish) community. Responsible for planning, coordination, and implementation of all liturgical music. Must possess a degree in music with thorough knowledge of liturgy in the Catholic tradition. Competitive salary and benefits. Starts July 1, 1999. Send résumé to Attn: Business Administrator at the above address. HLP-5123.

MISSOURI

Music Director. St. Cletus Church, 2705 Zumbehl Road, St. Charles, MO 63301. Full-time position requires excellent keyboard, vocal, cantor skills. Active engagement with children, teens, adults in contemporary musical setting. Experience will be considered but degree in liturgical/pastoral music preferred. Competitive salary. Send résumé and two references to Search Committee at the above address or fax: (314) 946-6466. HLP-5139.

NEW JERSEY

Director of Music/Organist/Cantor. St. James, 36 Lincoln Avenue, Jamesburg, NJ 08831. Phone: (732) 521-0112; fax: (732) 521-8287. Full-time position. Tenor/baritone preferred. Experience with Catholic liturgies. Responsibilities include direction of various choir programs, singing liturgies, organist, conducting; seventeen rank Kaukhoff or-

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**Director of Music.** St. Paul Church, 214 Nassau Street, Princeton, NJ 08542. Full-time Director of Music to be responsible for preparing and presenting music at parish liturgies and serving as a member of the parish liturgy committee. Competitive salary and benefit package. Send résumé to Music Ministry Search Committee at the above address. HLP-5157.

**New York**

**Director of Liturgical Music Ministries.** St. Clare, 110 Nelson Avenue, Staten Island, NY 10308. Parish of 7,000+ families seeks dynamic person to coordinate music for eight weekend Masses, continue adult choir formation, begin contemporary ensemble(s), develop cantors’ skills, and oversee children’s choir. Must be a competent organist or pianist or cantor/choir director as well as a liturgist capable of calling forth other musicians and engaging them in music ministries of the parish; be comfortable working collaboratively; and embrace the goals envisioned by liturgical documents of Vatican II. Responsibilities also include coordination of music for holy days, other sacramental celebrations, monthly school Masses, quarterly workshops to present wedding music options, an annual retreat, and two seasonal evenings of recollection. Salary commensurate with experience/education and full benefits. Right of refusal for approximately 300 weddings and funerals. Interested candidates should send résumé to Msgr. Joseph Murphy at the above address. HLP-5181.

**Organist-Music Director.** St. Mary of the Assumption, 117 Valley Road, Katonah, NY 10536. Phone: (914) 232-3356. Full-time position for medium-sized parish with two church sites (Katonah and South Salem, 12 miles east). Eight weekend liturgies; organ accompaniment required at a minimum of three in Katonah; volunteer organist/small mixed choir at South Salem. Required: Create cohesive Mass settings and core of familiar congregational hymns for both locations; recruit leaders of song for both sites; direct adult and children’s choir; interface with Katonah folk group. Provide input on replacement of current organ (electric Hammond). Salary range $23-26K depending on training and experience. Candidate must have genuine love for and understanding of Roman Catholic liturgy and sacramental celebrations. Right of first refusal for weddings/funerals. Apply to Rev. W. P. Dalton at above address. HLP-5115.

**North Carolina**

**Liturgy/Music Director.** St. Luke the Evangelist Catholic Church, 12333 Bayleaf Church Road, Raleigh, NC 27614. Parish of 400 families seeks a full-time director of liturgy and music responsible for direction of parish liturgy committee; coordination of parish liturgies; oversee training/formation of liturgical ministers; available for weddings, funerals. Proficiency in keyboard; vocal skills; train/direct cantors, adult and children’s choir; supervise volunteers; work collaboratively with staff. Salary mid-30s commensurate with qualifications/experience; diocesan benefits.

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Eileen Smith, Youth Mass Coordinator, St. Pius X, Portland, Oregon

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Choirs have sung our praises for over 15 years.

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e-mail: idunham@aol.com
package. Send résumé, references to Search Committee at above address.
HLP-5104.

NORTH DAKOTA

Director of Music/Coordinator of Liturgy. Holy Spirit Catholic Church, 1420 N. 7th Street, Fargo, ND 58102-2602.
Phone: (701) 232-5900; fax: (701) 232-5902. Full-time position for a 1,400-fam-
ily parish with a grade school. A degree in music/liturgy is preferred. Contact
Father Evans at the above address. HLP-5126.

OHIO

Liturgical Music Director. St. Flusc X, 400 Center Road, Bedford, OH 44146.
Phone: (440) 232-8166; fax: (440) 786-9929. Part-time position. Responsibilities:
planning and coordination of the musical aspects of weekend liturgies,
hoys days, and other parish celebrations in cooperation with the Liturgy Core
Group; providing piano/organ accom-
paniment for one Sunday liturgy, wed-
ings, and directing/rehearsing the adult cho-
ral and cantor programs. Salary nego-
tiable according to qualifications and
More details provided upon request.
Send résumé, references, and tape of
different styles of music (if available)
to Father Bob Wenz at the above address/
phone numbers. HLP-5180.

Liturgy Coordinator. Sisters of the Precious Blood Retirement Community
Motherhouse, 4960 Salem Avenue, Day-
ton, OH 45416-1797. Full-time position.
Seeking practicing Catholic, organ pro-
ficient to help plan/implement liturgy.
$28,000 start and health benefits. Apply
ASAP to Sister Mary Ellen Andrisin at
the above address. For more info call
(937) 278-0871. HLP-5166.

Liturgy/Music Director. St. Joseph Par-
ish, 104 W. Broadway, Maumee, OH
43537. Fax: (419) 891-6968. Full-time staff
position with benefits for large parish in
Toledo Diocese. Must have keyboard/
conducting skills. Duties include: facili-
tation of liturgy committee; planning
five weekend liturgies plus holy days
(help available); adult and children's
choirs; formation of contemporary en-
semble; weddings/funerals; school litu-guries/practices. Salary commensurate
with experience and education. Send/
fax to Fr. Jeff Sikorski at the above ad-
dress. HLP-5159.

Director of Liturgy and Music. Church
of the Assumption BVM, 9183 Broadview
Road, Broadview Heights, OH 44147.
Full-time. Comprehensive music pro-
gram featuring traditional and contem-
porary choirs, cantors; develop funeral
and children's choir. Coordinate five
liturgies per weekend, weddings, funeral-
s, RCIA and religious education cer-
emonies. Requirements: Keyboard/or-
gan skills for backup purposes, Catholic
liturgical skills. MA in liturgy/music
preferred. Salary plus full benefits. Posi-
tion available July 1, 1999. Send résumé,
salary requirements, and tape (if available)
to Music Search Committee at the
above address. HLP-5144.

Director of Music. Church of the Resurrection,
3201 Cannon Road, Solon,
OH 44139. E-mail: cotr@en.com. Full-time
position. Responsibilities include three
weekend Masses and all other liturgical
and catechetical events including
monthly Taizé prayer; volunteer music-
cians (choir and cantors); and develop
children's choir. Strong keyboard and
vocal skills a must. Degree in music,
experience with and knowledge of
Catholic liturgical rites and music re-
quired. Send résumé and three refer-
ences to Pastoral Team at the above ad-
dress. HLP-5128.

Director of Liturgy/Music. St. John the Bat-
ist Church, 5153 Summit Street,
Toledo, OH 43611. Phone: (419) 726-
2034. Full-time position for 2,200-family
faith community. Responsible for prepa-
ration of music/liturgy for all parish/
K-8 school celebrations. Requires strong
pastoral/music skills, work with adult/
children's choir, team of volunteer can-
tors. Choral/vocal/keyboard skills a
must; knowledge of both contemporary/
traditional worship styles. Salary
$22,000-$26,000 plus benefits. Send
résumé/inquiries to Rev. Francis J.
Speier, Pastor, at the above address.
HLP-5122.

OKLAHOMA

Minister of Music. Harvard Avenue
Christian Church, 5502 S. Harvard
Avenue, Tulsa, OK 74135. Fax: (918) 742-
5501. Looking for someone to oversee
the adult, youth, and children's choirs;
handbells; as well as the Contemporary
Service Music Team. For a complete job
description, contact Chris Payne at
chris.payne@thrifty.com or call (918) 669-
2236; or Rev. Stephen Wallace at (918)
742-5509. Send/fax résumé to the above
address. HLP-5181.

PENNSYLVANIA

Director of Music. Cathedral of the
Blessed Sacrament, 1331 13th Avenue,
 Altoona, PA 16604. Phone: (814) 944-
4603. Full-time position in a liturgically
active parish including responsibilities
for diocesan events at the cathedral.
Experience and relevant degree required.
Successful candidate will serve as prin-
cipal organist, director of choirs, and
coordinator of all liturgical music.
Salary eight-eigh-tier Steinmeyer organ
and grand piano. Salary $25-35,000 plus
diocesan benefits. Send résumé with refer-
ces to Rev. Robert Mazur at the above
address. HLP-5175.

Music/Liturgy Coordinator. Our Lady
of Angels Convent, 609 S. Convent Road,
Aston, PA 19014. Part-time position at
motherhouse and retreat center in SE
PA. Bachelor's degree in music, knowl-
edge of Catholic liturgy in the spirit of
Vatican II, understanding of liturgy of
the hours required plus ability to play
organ/piano, direct choir, train cantors,
orchestrate liturgies, collaborate with
committees. Salary negotiable. Send
résumé to Search Committee, c/o Cathy
Schwartz, OSF, at the above address.
HLP-5168.

Director of Music Ministry/Organist.
St. Winifred Parish, 550 Sleepy Hollow
Road, Mt. Lebanon, PA 15228. Full-time
position in 1,200-family parish. Experi-
ence with Catholic worship, music de-
gree preferred. Responsibilities: three
weekend liturgies, weddings, funerals,
hoys days, CCD worship services, occa-
sional devotions. Cantors, adult, chil-
dren, bell ensembles. Casavant three
manual pipe organ, piano, Kurzweil
keyboard. Staff meetings, pastoral coun-
cil, worship committee. Salary: $23-
28,000 plus full benefits. Send résumé
with references to Rev. Jeremiah T.
O'Shea at the above address. HLP-5132.

Associate Director of Music/Organist.
St. Paul Cathedral, Pittsburgh, PA 15222.
Full-time position available summer
1999. Collaborate with the cathedral di-
rector of music/choir director in the
development of the pastoral music min-
istry of the cathedral parish and serve as
principal organist. Responsibilities in-
clude directing cantors and instrumentalists; coordinating schedules; administering concert series; possibly expanding choral program; weekend liturgies, weddings, funerals, and other events. Minimum qualifications: BA in organ or church music, evidence of familiarity with post-Vatican II liturgical norms and practices, ability to communicate effectively. Ninety-seven-rank von Beckerath organ. Competitive salary and benefits. Send résumé to Rev. Jim Chepponis, Diocese of Pittsburgh Music Office, 111 Boulevard of the Allies, Pittsburgh, PA 15222. Phone: (412) 436-3042. HLP-5162.

SOUTH CAROLINA

Director of Liturgy and Music. Catholic Church of St. James, 1071 Academy Drive, Conway, SC 29526. Part-time (25 hrs. per wk) position in parish of 700+ families with growing English/Spanish membership. Possibility of full-time in combination with other responsibilities. Responsible for: formation, direction, and training of liturgy committee, train/direct cantors, adult/children’s choirs. Available for weekend liturgies, weddings, funerals. Work collaboratively as member of parish staff. Requirements: Vocal, keyboard and/or organ skills, working knowledge of Catholic worship; Spanish a plus. Salary commensurate with experience/qualifications; diocesan benefits package. Send résumé and references to Pastor at the above address. HLP-5167.

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Music Director. St. Thomas More Catholic Church, 10205 Ranch Road 620 N., Austin, TX 78726. Fax: (512) 258-8812. Full-time position for highly talented and creative musician in a 3,300+ family parish in North Austin. Requirements: Proficiency in keyboard/vocals, ability to train/direct cantors/choir. Must be knowledgeable in a wide variety of musical styles. Effective communication and people skills, working collaboratively with liturgy team. Competitive salary commensurate with qualifications/experience, full benefits. Deadline 7/30/99. For more info visit www.ataustin.org. Send résumé with references to Music Search at the above address. HLP-5169.

VERMONT

Music Minister/Organist/Concert Society. Our Lady of the Snows, 7 South Street, Woodstock, VT 05091-0397. Phone: (802) 457-2322; fax: (802) 457-5805; e-mail: ourldsnews@aol.com. Our Lady of the Snows is searching for a music minister/organist (tracker). Person will also be coordinator and board member of recently formed Church Concert Society. Performing opportunities available. Benefits and retirement. Contact Rev. William Gallagher at the above address. HLP-5133.

WISCONSIN

Director of Liturgy/Music. St. John Vianney, 1245 Clark Street, Janesville, WI 53545. Phone: (608) 752-8707; fax: (608) 752-1970; e-mail: vianney@icon.net. Full-time position in active 1,300-family parish. Seeking individual who is able to play organ and piano as well as direct choirs. This person should have a working knowledge of Roman Catholic liturgy. Send, fax, or e-mail résumé and references to Fr. Michael Doro at the above address. HLP-5155.

Director of Music. St. Francis of Assisi, 4000 W. Tidewater Lane, Madison, WI 53710. Full-time position available June 1999 in 1,100-family parish. Requires knowledge of Catholic liturgy, organ/keyboard/vocal skills. Responsible for adult/children’s choirs, cantors. Available for weddings, funerals, and parish activities. Salary range $21-25,000. Competitive salaries for more experienced applicants. Send résumé and three references to Search Committee at the above address. HLP-5150.

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Liturgist/Musician seeks full-time position. Thirty years in Roman Catholic, Lutheran, and Episcopal parochial settings (with and without schools). Seeks place that wants to celebrate the whole liturgical year, not just weekends; that wants liturgy of the hours as well as eucharist for their prayer life. Excellent cantor, choral director; adequate keyboard skills; published author, composer; strong homiletic and public speaking skills; excellent teacher and catechist; recording artist. Master’s degree in church music. July 1 availability. Prefer Midwest or DC areas. Contact (202) 722-5800 ext.19 for details. HLP-5147.

Miscellaneous

For Sale: Hymnals. Worship third edition, 350 hardcover pew editions without Sunday Readings @ $2.00 per book. 1 Guitar Accompaniment @ $10.00. 1 Vocal Descants @ $8.30. Blue hardcover Glory & Praise FREE! Direct inquiries to: Joyce Kister, 12507 Quiverbrook Court, Bowie, MD 20720-4311. Phone: (301) 805-0626; e-mail: PEK35@aol.com. HLP-5142.

For Sale: Glory & Praise. This edition contains songs 1-275 with the supplemental Christmas hymns. Approximately 275 books available at a cost of $3.00 each, including shipping. Contact Father John or Anna Mae at the Aquinas House Catholic Student Center. Phone: (603) 643-2154; fax: (603) 643-9411. HLP-5137.

For Sale: Gather 2. Gather 2 choir edition (hardcover) hymnals in excellent condition, perfect for a choir seeking to replace outdated hymnals inexpensively. 40 hymnals available at $11.00 each. Direct inquiry to: Alice Caldwell, Director of Liturgy, St. Bernard Parish, 2015 Parmenter Street, Middlesex, WI 53562. Phone: (608) 831-6562. HLP-5135.

For Sale: Peoples Mass Book. 1984 hardcover pew edition of PMB. All are excellent or very good condition. Have been in storage for seven years. Replace your damaged copies inexpensively! Approximately 165 available. Bargain priced at just $2.00 each, you pay the shipping. Please call Jim Butler at (937) 640-2321; e-mail: Butler425@aol.com. HLP-5127.

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