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In This Issue . . .

We name and celebrate priestly ministry. NPM is a membership organization of musicians and clergy. From the very beginning, my vision of the renewal of musical liturgy required the "full, conscious, and active participation" of the clergy in this renewal. That involvement seemed obvious to me. Since a central goal of the liturgical renewal is to sing the liturgy, rather than sing at the liturgy, the role of the clergy as a musical minister is inevitable.

The thousand-year witness of the normal experience of the liturgies of the Eastern Churches reminds us that our liturgy, in its classic form, demands a singing presider. Our first Convention, back in 1978, built on this witness and the history of Western Christianity, using the title given to that Convention by John Gallein, st: "Musical Liturgy Is Normative." As he explained, a liturgy which is sung, even though it was not at that time our common experience in the West, is "the norm," the way it should be, all the time. Presiding clergy—bishops, priests, and deacons—should "normally" sing most of their parts.

As I probed deeper into our liturgical history and into the theoretical basis for singing the liturgy, I came to realize that an initial practical motivation for a musical liturgy, once the Christian Church was allowed to practice its faith openly, was probably the need for amplification in large worship spaces as the assemblies grew in size. And the earliest musical proclamation of the texts was probably some kind of cantillation, that form of vocalization which we might describe as a very simple monotone—at its most elaborate a recitation employing a few notes but following the meter and accent of the text—as a way to broadcast the text in a large assembly.

But the effect of this cantillation was to express another ritual aspect of the liturgy—its universality. When the text is cantillated, the text is experienced by the assembly as "more poetic," and the extension of the sound through singing provides time and opportunity for interior reflection. In short, cantillation slows things down—exactly what is needed in our fast-paced world.

History shows that "musical liturgy," at least in the Roman Rite until the last third of the twentieth century, did not mean singing a lot of melodic songs at the eucharist, as we do today—the very thing which frightens many presiders away from singing at all. And, certainly, musical liturgy did not mean entertaining the assembly with music.

How many clergy, after the introduction of the vernacular, have I heard begin their talks to musicians with the disclaimer, "I'm not a musician"? And how well I remember the requirement, before Vatican II, that every seminarian learn the prayer and preface chants for "High Mass": not some seminarians, not most, but every seminarian. What has changed since then is not ability but expectation, attitude, and language. The community no longer "expects" the presider to chant; presiders have assumed the attitude that their primary role is one of clear communication of the meaning of the text (best done, they think, by amplified speaking) and, to some extent, there has been a failure to use appropriate simple melody to the English texts. We clergy still need to take the time to learn the chants of the liturgy—all of them—and to use them regularly.

After twenty-three years of experience with our Association, it seems even clearer to me now than it was at first that the clergy are essential to the development of a musical liturgy, especially in the typical parish setting. In addition to being a participant in parish music ministry himself, each member of the clergy must support the musicians' ministry by (1) offering financial, professional, and moral support to the emerging role of the Director of Music Ministries; (2) providing financial resources from parish funds to support a vital music ministry; (3) assisting the musicians' role in encouraging assembly song by actions and, if necessary, by words; (4) providing respect for the music ministry within the parish community; (5) establishing contracts which are just for all in ministry.

In traveling through the United States, I have been deeply impressed by the extraordinary talent of the American clergy. Among the clergy, there is a deep dedication to serving the disciples of Jesus and a very high level of training and competence. The public image of the priesthood, unfortunately, often does not reflect this reality. The terrible scandals of pedophilia by a few priests have affected all of us, but no popular image on television or in other media reflects the joy and competence which exists in the priesthood.

In this issue, you will find a theological essay on priesthood (Raush), help for musicians preparing priestly ordinations (Brownstead), some reflections on the power of language to shape our expectations (Hughes), help for musicians at times of pastoral transition (Luty), and a meditation for both clergy and musicians on the priesthood (Commentary).

NPM has a vital Section for Clergy (currently about 2,000 members) and these clergy members receive our publication Clergy Update. If you, as a bishop, priest, or deacon member of NPM, are not now a member of this Section, let us know. And if your pastor is not a member of NPM and not yet aware of the NPM Section for Clergy, show him a copy of this issue and invite him to membership. It remains my firm belief that the renewal of musical liturgy requires the "full, conscious, and active participation" of the clergy. This issue will help the renewal.

VCF

August-September 1999 • Pastoral Music
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More on DeLuca

I feel compelled to respond regarding the letter from Gianfranco DeLuca in the February-March 1999 issue. After reading it, then re-reading it, I was left personally and professionally disturbed. As a guitarist/vocalist with over twenty years experience, I do not consider myself a “lounge act”; instead, I consider what my colleagues and I do to be a viable ministry that has just as much right to “belong” as [that of] an organist. I would like to point out to the obviously learned Mr. DeLuca that I don’t believe the pipe organ was available in the time of our Lord’s brief existence on this earth and that early Christians probably gave forth praise with whatever was available to them at the time.

Now this is meant in no way to dismiss the organ as an instrument. It is a great and powerful instrument that, when played properly, gives forth any range of emotion, but to dismiss the guitar is unacceptable. It, too, when played properly, is capable of ranges beyond that of lounge music or tent revival. Also, comparing the guitar to the organ is comparing apples and oranges: They are two completely different styles of instrument, both of which (in my humble opinion) have their place in modern music ministry.

Unfortunately, I am not qualified to comment on Mr. DeLuca’s concerns regarding the use of Latin in the Mass, but I would like to make one final point with regard to “leaders of song” singing into microphones. Now, I know there has been some debate as to the use of amplification in churches, but I think we are all overlooking one basic tenet: that no microphone can make up for the use of infection, dynamic, and overall passion that is possessed by the human voice. Amplification is a tool that should be used and used wisely.

In conclusion, it is my feeling that both chant and contemporary Christian music have their place in today’s liturgy. Perhaps if there wasn’t such a division between the organists and other music ministers, we could all move on together in harmony (no pun intended) toward improving the overall state of music ministry.

Kevin T. Miller
Bethpage, NY

Taking Issue with Kennedy

I was engaged by Eugene Kennedy’s contribution to the April-May 1999 issue. “A Sacramental Strength” contains insightful material and an honest tone. I appreciate his setup to argue for the ordination of permanent deacons to the presbyterate, but I must say that his final proposal let me as limp as if a glass of water had been tossed in my face.

I would take issue with his suggestion to issue a blanket call for deacons to join the presbyterate. Rather than providing a standard of formation, North American dioceses vary greatly in how they prepare deacons for ministry. Once [deacons are] ordained, expectations of their ministry (even within dioceses) usually depend on a pastor’s whim. With Vatican approval of Kennedy’s proposal (and knowing how institutions work), these new clerics would be pastoring parishes and doing other “priestly” stuff.

What about their old jobs? And, if celibacy is set aside, what about their families? What about the role to which these people were called originally? How can we change the rules in the middle of the game and hope for more than a few better solutions?

Let’s be blunt and truthful: The institution has clearly made a choice between a sacramental church and an authority-driven one. I’m not convinced that “modest proposals” will dent a paradigm that needs a major shift. To the contrary, a persistent and tenacious call to reform the Church’s presbyterate is needed. If new proposals honor tradition, build on our sacramentality, but lie outside of “Vatican-acceptable” theology, so be it. Even granite can be worn away by a gentle trickle, and I’m sure that none of us have any illusions that the needed changes will take place within our life spans.

Let’s not give up on this or any modest proposal, though. If a stopgap solution can help us retain our sense of sacrament for a few years, wonderful. But let’s not blind ourselves to what’s really at stake. Because the issues of gender, celibacy, power, and authority are at the core of everyone’s understanding of orders, they cannot be swept under the carpet of a “cease-fire.” If the hierarchy is unwilling to engage the dialogue and the Holy Spirit, let the discussion take place without them. No doubt, we will find our way with more difficulty without everyone on board. But if we believe that reform is part of the Spirit’s call, we must forge ahead.

Todd Flowerday
Waterloo, IA

Responses Welcome

Address your response to Editor, Pastoral Music, at one of the following addresses. By postal service: 225 Sheridan Street, NW, Washington, DC 20011-1452. By fax: (202) 723-2282. By e-mail: NPMUSIC@npm.org. However you send your comments, please be sure to include the city and state/province/territory from which you are writing.
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Association News

Members Update

1999 Convention and Schools

The 1999 National Convention of the National Association of Pastoral Musicians (Pittsburgh, July 12-16) is history. Look for a full report and printed versions of the plenum addresses in the next issue of Pastoral Music.

The final set of Schools and Institutes for this year will wrap up by late August. They are the Children’s Choir Director School (Blackwood, NJ, August 5-7), the NFM Handbell Institute (Cleveland, OH, August 5-7); and the final two Cantor Express Schools (Wichita, KS, August 6-8, and Portland, OR, August 20-22). If you want information about attending any of these Schools, please contact the National Office. Phone (202) 723-5800; fax: (202) 723-2262; e-mail: NPMSING@npm.org.

Keep in Mind

Cardinal George Basil Hume, oss, the ninth Archbishop of Westminster since the restoration of the Catholic hierarchy in England and Wales in 1850, died in London on June 17. He was diagnosed with inoperable cancer in mid-April, and the rapid spread of the disease caused him to cancel a planned appearance at the Washington Theological Union on June 25, at which he was to deliver the first Catholic Common Ground Initiative Lecture, “One in Christ: Unity and Diversity in the Church Today.” Instead, his prepared paper was read by Archbishop Oscar Lipscomb. A monk of Ampleforth Abbey, Cardinal Hume was installed as archbishop in 1976, and he had served as president of the Bishops’ Conference of England and Wales since 1979. Among his appointments to Roman congregations and councils, Cardinal Hume served on the Congregation for the Sacraments and Divine Worship and on the Pontifical Council for the Promotion of Christian Unity. His funeral was celebrated at Westminster Cathedral on June 24-25.

We pray: O God, to whom mercy and forgiveness belong, hear our prayers on behalf of your servant Basil, whom you have called out of this world; and because he put his hope and trust in you, command that he be carried safely home to heaven and come to enjoy your eternal reward.

Meetings & Reports

Catholics and Lutherans Finalize Joint Declaration

During a press conference in Geneva, June 11, Cardinal Edward Cassidy, President of the Pontifical Council for the Promotion of Christian Unity, and Rev. Ishmael Noko, Secretary General of the Lutheran World Federation, presented a common statement announcing a consensus of their respective communions on fundamental truths regarding the doctrine of justification, clearing up lingering questions from last year’s “Joint Declaration on the Doctrine of Justification,” which had not achieved final approval on the Catholic side.

This agreement allows for the removal of historic condemnations with which the two Christian confessions have mutually sanctioned one another for five hundred years. In virtue of the new consensus, the churches declare jointly, “the teaching of the Lutheran churches presented in this Declaration does not fall under the condemnations of the Council of Trent.” Simultaneously, it states, “the condemnations in the Lutheran Confessions do not apply to the teachings of the Roman Catholic Church presented in this Declaration.”

Nonetheless, there remains a need for a “continued and deepened study of the biblical foundations of the doctrine of justification,” because this aspect did “not seem to have been given sufficient attention in the Joint Declaration,” Cardinal Cassidy stated. In order to reach full communion between the two Churches on this matter, some aspects of the Declaration would have to be clarified, as well as other topics which have yet to be studied on the matter. “We do not claim agreement on all issues related to the doctrine of justifica-
tion," Rev. Noko said. "Nevertheless, we have reached consensus on the principal points."

The common statement will be signed on October 30-31 in Augsburg, Germany. This recalls the date on which Martin Luther nailed his ninety-five theses to the door of the Castle Church in Wittenberg in 1517, traditionally the beginning of the Protestant Reformation. The document to be signed includes an additional text, an annex clarifying the Catholic Church's understanding of the terms used in the Joint Declaration prepared last year by the mixed commission for dialogue between Catholics and Lutherans. Cardinal Cassidy explained that the common statement and its annex have been approved by the Pontifical Council for the Promotion of Christian Unity and by the Vatican Congregation for the Doctrine of the Faith, whose prefect is Cardinal Joseph Ratzinger. Late in May, Pope John Paul II approved the signing of the Declaration, to be carried out jointly with the Lutheran World Federation.

NPM is planning a future issue of Pastoral Music that will reflect on the meaning of this joint declaration and examine its impact on such things as our approach to liturgy and our examination of hymn texts.

Search for Text and Tune

As a way to celebrate the beginning of the third millennium of Christian history, The Hymn Society in the United States and Canada has announced a search for a new hymn text and a consecutive search for a tune to be coupled with the winning text. The text would take a broad look at the history and future of Christianity, giving thanks for important persons and/or events of the past, while outlining the mission and challenges that call the church into the future. The deadline for the text search is November 1, 1999. The winning text will be published in the January 2000 issue of The Hymn. The tune search, which commences with the publication of the text, will end on May 1, 2000. The winning text and tune will be sung at the Society's annual conference in Boston in July 2000. For additional information, contact The Hymn Society, Boston University School of Theology, 745 Commonwealth Avenue, Boston, MA 02215-1401. Phone: (800) 843-4966; fax: (617) 353-7322; email: hymnsoc@bu.edu.

Society for Catholic Liturgy to Meet In DC

The fifth annual general conference of the Society for Catholic Liturgy, on the topic "A Century of the Liturgical Movement," is scheduled for September 23-26 in Washington, DC. Sessions will take place at St. Matthew Cathedral. The keynote speaker is Most Rev. Marcel Rooney, OSB, abbot primate of the Benedictine Federation. Other speakers include Rev. Robert Taft, s, Catherine Pickstock, and Rev. Michael Baxter, CSC. The Society is a multidisciplinary association of Catholic scholars, teachers, pastors, and ecclesiastical professionals in the English-speaking world. Founded in 1995, the Society is committed to promoting the scholarly study and practical renewal of the Church's liturgy. For additional information, contact The Society for Catholic Liturgy, 351 East South Temple Street, Salt Lake City, UT 84111. Phone: (801) 328-8941; fax: (801) 364-6504; web: www.catholicliturgy.com/cathedral/scl.
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"O Sing unto the Lord a New Song": Congregational Psalm Singing in Christian Worship, Part 1

BY VINCENT A. LENTI

The Book of Psalms has served as a song book for the people of God for three thousand years. Unlike any other song book, however, the psalter is not simply a repertoire for worship but part of the revealed word of God. As such, its use has a very special place in worship and a very particular history.

That history is a very ancient one, and both the Hebrew Bible and the New Testament have a number of references to the singing of psalms and spiritual songs. Although specifics are unknown, it is clear that the psalms were sung by the people of Israel and, probably, with some form of accompaniment. The New Testament likewise offers evidence of singing from the psalter. We read in Matthew, for example, that Jesus and his disciples sang "the hymn" at the end of the Last Supper, a clear reference to the Hallel (Psalms 113-118). There are references to the singing of psalms in First Corinthians, Ephesians, and Colossians although we cannot know for certain if these are references to the biblical psalter or to newly composed Christian psalms and hymns. Nonetheless, we can be reasonably certain that Jesus and his disciples, as well as the earliest Christians, were very familiar with the psalter and used it for devotion and worship. There are, in fact, more than four dozen citations of the psalms in the New Testament as well as many references to the psalms in the writings of the early church fathers.

Psalms in Evolving Liturgical Forms

When liturgical forms developed, the psalter was prominent in the material used for worship. The early western liturgical tradition showed a strong bias for the use of biblical psalmody rather than the newly composed hymnody. This was particularly true in the sacramental celebration of the eucharist or Mass. Because of a growing concern that false teaching might be conveyed through hymn texts, liturgical texts were drawn from biblical sources of which the psalter was the most prominent.

The singing of the psalms became a function of the clergy and not of the people.

The use of psalms in the Mass occurred in two different contexts. First, there was psalmody which was associated with the biblical readings of the liturgy. Second, there was psalmody used to accompany specific liturgical actions, such as at the beginning of the liturgy for the entrance of the clergy, at the offertory for the bringing forth of the gifts, and during the distribution of communion.

The psalter was also prominent in the cycle of daily prayer. Psalms are to be found as a component in practically every tradition of morning and evening prayer, and they became the most important aspect of monastic prayer in which the entire psalter was recited each week in a carefully determined cycle.

What is significant about the evolving liturgical use of psalmody in the Christian church is the fact that the singing of the psalms became a function of the clergy and not of the people. There were many determining factors in this development, including a growing complexity of melodic forms for which trained singers were required. Therefore, although the use of the psalter figured prominently in the development of western liturgical forms, the people came to be excluded from the singing of these psalm texts during worship.

Luther, Calvin, and the Reformation

This situation remained essentially unchanged until the European Reformation. Congregational psalm singing initially had its origins with Martin Luther (1483-1546), who decided to translate biblical prose psalms into strophic rhymed versions which had regular stanzas and a repeating metrical structure. Singing the Latin prose translations of the biblical psalter, as had been done in the Catholic Church for centuries, required using various psalm tones which could accommodate the lack of meter and the varying number of syllables in each line. Creating a metrical psalm translation, by comparison, allowed the text to be sung to a regular melody which did not need to be modified to accommodate the words.

Martin Luther and his colleagues produced a number of metrical psalm set-
tings in German, and these began to appear in a succession of hymn book publications. Despite such Lutheran beginnings, however, metrical psalmody is more clearly associated with the Calvinist Reformation. John Calvin (1509-1564) was twenty-six years younger than Martin Luther, and his name will always be associated with the growth of metrical psalmody. Born in Noyon, France, Calvin was educated in Paris and was gradually converted to the doctrines of the Reformation. In about 1528 he openly declared his support for the Reformation, for which he was ultimately banished from Paris. He took refuge in Basel, Switzerland, where he published his famous Institutes of the Christian Religion. In 1536 Calvin joined the reformer William Farel (1489-1565) in Geneva, but he was forced to leave in May 1538, following a disagreement with the magistrates of the city. Calvin then went to Strasbourg to serve as professor and pastor until he was recalled to Geneva in 1541, where he remained until his death twenty-three years later.

The organ, which had become such an integral part of Lutheran worship, had no comparable role in Calvinist worship.

While they were together in Geneva during the years 1536-1538, Calvin and Farel attempted to develop a plan for congregational singing, but they were forced to leave Geneva before it could be completed. During his time in Strasbourg, however, Calvin was exposed to congregational singing in the Lutheran churches, and he was greatly impressed by what he saw and heard. Thus inspired, he prepared and published in 1539 a small volume consisting of seventeen metrical psalms, of which twelve were by the French court poet Clément Marot and five by Calvin himself. This modest sixteen-page publication, Alcuns Pseaumes et Cantiques, nus en chant (Strasbourg, 1539), represented the rather humble beginnings of the Genevan Psalter.

Soon after Calvin returned to Geneva in 1541, he published his Genevan liturgy, which included an expanded version of the Strasbourg Psalter with additional psalm versifications by Marot. In formulating his ideas concerning Christian worship, Calvin—like Luther—saw the need to provide the common people with a type of music which they could easily understand, learn, and sing. Unlike Luther, however, he concluded that the only appropriate texts for worship should be biblical. Therefore, he came to restrict the subject matter mainly to the psalter. Moreover, while he greatly admired music, Calvin dictated that congregational song should be unaccompanied. Therefore, the organ, which had become such an integral part of Lutheran worship, had no comparable role in Calvinist worship.

Clément Marot: Catholic Poet of the Geneva Psalter

It is fortunate that Calvin was familiar with the work of Clément Marot, whose psalm translations were crafted with such great skill. This French poet was one of the more talented and fascinating characters in the unfolding drama of the Reformation. He was born in Cahors in the year 1496, the son of Jean Marot, who was a court poet to Anne of Brittany, the Queen of France and wife of Louis XII. Young Clément turned toward writing poetry himself when he was in his late teens. By 1519 he had become a valet de chambre to Marguerite d’Alençon, the sister of King Francis I, thus entering the service of the French court at a time corresponding to the very beginnings of the Protestant Reformation.

Within the French court at this time there was considerable sympathy for a reform of the church, and Marot firmly adopted these sentiments. His first difficulties with the Catholic Church occurred in 1526, when he was imprisoned for some deviation from orthodoxy, perhaps something as minor as having broken the Lenten fast. In these times, however, any such infraction tended to be viewed as a sign of Lutheranism.

Marot’s imprisonment was relatively brief, however, and he returned to the
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court as valet de chambre to the king himself. He became the court poet, and a number of his poems and translations began to be published, including his first psalm translation. In his influential position, Marot increasingly became a proponent of religious reform although he always hastened to add that he was not a Lutheran, or a follower of Zwingli, or an Anabaptist.

In 1534, however, Francis I, who had previously shown a favorable attitude toward religious reform, turned against the reformers. Many who were suspected of heresy died in the resulting campaign, and Marot wisely chose to leave Paris. The following year, in Italy, he entered the service of the Duchess of Ferrara, and then he went for a while to Venice. Finally, in 1536, he was allowed to return to France under a royal amnesty, but he had to undergo an abjuration ceremony which involved enduring public flagellation while kneeling at the doors of the cathedral in Lyons. Once this ordeal was concluded, Marot returned to Paris and to his career as a court poet, enjoying much success during the next few years.

Once again, however, he came under suspicion of harboring heretical religious ideas and was forced to flee Paris. He arrived in Geneva at the end of 1542, where he was welcomed by John Calvin. By the time of his arrival in Geneva, Marot had completed a total of thirty psalm translations. Once in Geneva, he set out to revise these while also adding twenty new translations to the total.

The finest tunes of all these are certainly those by Bourgeois.

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Despite his welcome to Geneva, Marot was unhappy. For all his problems with the Roman Catholic Church, he did not fully embrace the Reformation, and he found Geneva to be stifling and stingy. Without adequate financial remuneration and with relatively little sympathy for the local Calvinists, Marot soon left Geneva and went to Turin, where he died in September 1544. However, he left behind in Geneva his completed psalm versifications, which became an important part of the Geneva Psalter. It is interesting to note that these translations continued for some time to enjoy wide popularity in the Roman Catholic French court, but they soon became unacceptable in Catholic circles when they were widely used by Calvinists. It is one of the ironies of history that the Geneva Psalter, a symbol of the Calvinist Reformation, had its origins in the work of a French poet who could never completely abandon his Catholicism to embrace the Reformed faith.

Théodore DeBèze and the Completion of the Geneva Psalter

With the death of Clément Marot, the Protestants were left with an incomplete psalter, so they turned to Théodore DeBèze (1519-1605) to provide translations of the remaining psalms. DeBèze was born in Vezelay, Burgundy, in the year 1519. Unlike Marot, who could not bring himself officially to embrace the Reformed faith, DeBèze repudiated his Roman Catholicism following a serious illness and became a fervent Protestant. He left Paris, where he had been a prominent member of the literary world, in 1548 and went to Geneva to enter the printing business with an old friend, Jean Crespin. This plan was quickly abandoned when DeBèze was appointed professor of Greek at Lausanne; it was there that he responded to Calvin’s invitation to complete the translation of the psalter. In 1551, DeBèze published a separate collection of thirty-four psalm translations, which were re-published the following year in a combined edition with forty-nine of the Marot translations. Eleven years later, in 1562, DeBèze completed the process of translating the remaining sixty-seven psalms, which gave the French-speaking Protestants metric versions of all 150 psalms. Two years later, Calvin died, and DeBèze assumed the leadership of the Reformed Church.

An Explosion of Psalters

Following the completion of the Geneva Psalter, there was an absolute explosion of psalter publications. Twenty-six different editions appeared in the year 1562 alone. Fourteen editions were printed in 1563, ten more in 1564, and a further thirteen in 1565. Translated psalters appeared not only in Geneva but also in Paris and Lyons. The singing of metrical psalms became a universal practice among French Protestants.

The completed Geneva Psalter was distinguished not only by the literary quality of its French texts but also by the excellence of the music composed for those texts. The melodies that had been attached to Marot’s texts in the earlier Strassburg Psalter were probably of German origin; the completed Geneva Psalter of 1562 retained eleven of these, mostly in a modified form, but added seventy-four melodies by Louis Bourgeois (c. 1510-c. 1561). An additional forty tunes in the Geneva Psalter are of unknown or disputed origin.

The finest tunes of all these are certainly those by Bourgeois. He was a Parisian by birth, born sometime during the first decade of the sixteenth century. He moved to Geneva, where he was in charge of music for the Geneva Psalter from 1542 until 1557, when he returned to Paris, apparently disenchanted with life in Geneva. His musical contribution to the Psalter, however, was very significant.

To be continued.

Notes

1. 1 Cor 14:26: “When you come together, each one has a hymn, a lesson, a revelation, a tongue, or an interpretation.” Eph 5:19: “... as you sing psalms and spiritual songs among yourselves....” Col 3:16: “Let the word of Christ dwell in you richly; teach and admonish one another in all wisdom; and with gratitude in your hearts sing psalms, hymns, and spiritual songs to God.”

2. Forme des prières et chants ecclesiastique (Geneva, 1542).

3. In 1533, Marot’s translation of Psalm 6 was appended to a work of the Duchess of Alençon, Miroir de très chrétienne princesse Marguerite de France.

4. DeBèze spelled his name as DeBesze, but he later latinized it to Beza.
Naming and Celebrating Priestly Ministry
Language, Priestly Identity, and Ordination

BY THOMAS P. RAUSCH, SJ

Language both names the world of our experience and affects the way we perceive or imagine it. In the years since Vatican II, the Catholic community has developed a new language for speaking about its central act of worship. Prior to the council, Catholics spoke of the “holy sacrifice of the Mass,” of “hearing” Mass or “fulfilling one’s Sunday obligation.” There was considerable emphasis on the “miracle of transsubstantiation.” Today, Catholics speak more often of the “liturgy” or “eucharist.” Their worship language is less passive, more communal and participative. They “join” in the liturgy, “take part” in its “celebration.” The word of God is “proclaimed” by several “lectors.” Homilies have replaced the sermon.

Beneath this change in language lies a whole new understanding of the nature of liturgy and the role of those who take part in it. The church is recovering the theology of the liturgical assembly.

A Similar Change for Priests

A similar change has taken place in regard to the liturgical role of those whom the Catholic tradition calls “presbyters” or, more popularly, “priests.” In the past, the priest was said to “consecrate” the eucharist or to “say” Mass (in German-speaking countries, he “read” the Mass). With a greater appreciation of the communal nature of liturgy, it has become customary to refer to the priest at Mass as the “celebrant” and, finally, as the “presider.”

“Presider” (from the Greek proistēmi, “to set before,” “to be at the head of”) is an ancient term. It has been used at least since the time of Paul to designate those who preside over the life of the community (cf. 1 Thes 5:12; Rom 12:8; 1 Tim 5:17). In Justin Martyr (c. 150) there is clear evidence that presiding over the community means presiding at its liturgy (1 Apol. 65). Today, however, presider is used in liturgical contexts that are not necessarily eucharistic. We speak of a presider at a communion service or at the liturgy of the hours. Some of these presiders are lay rather than ordained.

The substitution of the word “presider” for “priest” has contributed to a loss of identity for many priests. At the same time, it has sometimes contributed to a confusion of roles in the liturgical assembly. Some have concluded that eucharistic presidency, like other presidential roles, is based simply on a charisma for leadership or that it can be shared or rotated within the group. Others have gone so far as to celebrate eucharistic services without ordained presiders, thus adopting a “low church,” congregational ecclesiology which is contrary to the Catholic tradition.

Understanding the Role

How should we understand the role of the one who presides at the liturgical assembly? In contemporary theology there is a tendency to speak of priesthood as a function rather than as a status. Liturgists such as Gordon Lathrop and John Baldwin argue, correctly, that the language of priesthood for ordained ministers is metaphorical rather than literal. While this is true, such language is certainly traditional. As early as the year 96, the author of 1 Clement compared the order of the Jewish cult, with its high priests, priests, and levites, with the order of the Christian community, with its apostles, bishops, and deacons. As the church became more aware of the sacrificial dimension of the eucharist, it began using

The substitution of the word “presider” for “priest” has contributed to a loss of identity for many priests.

sacerdotal language about those who presided at the eucharist. The Didache (c. 100) recognizes the wandering prophets as eucharistic leaders (10) and calls them “high priests” (13). The prayer of consecration for the ordination of a bishop which comes to us from Hippolytus of Rome (c. 215) refers to the bishop as “high priest” (Apostolic Tradition 3,4). Tertullian (d. 225) and Cyprian (d. 258) also speak of the bishop as sacerdos. Cyprian extended the term to presbyters, but only in conjunction with the bishop, a usage which has been traditional in the church. It is also in Cyprian that we find the first reference to presbyters presiding at the eucharist without the bishop (Letter 5).

But the fact that language of priesthood for priests and

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bishops is metaphorical, based on their role at the eucharist, does not mean that their role is merely a function. The priest does not simply preside. What is crucial is the question of authorization. The Latin word "ordain" means to order or to incorporate into an order. By ordination to the order of presbyters, the one ordained is incorporated into the church’s pastoral office. A new relation now exists between the one ordained and the community; something real has happened. The tradition expressed this by speaking of an ontological change or “character” received in the sacrament of orders. Henceforth in his sacramental ministry, the priest is able to act in the name of the church (in persona ecclesiae) and, thus, in the person of Christ (in persona Christi), the head of the church. According to Vatican II, the priest by ordination is enabled to “act in the person of Christ the Head” (in persona Christi capitis) (Presbyterorum Ordinis, Decree on the Ministry and Life of Priests, 2).

Saying What Is Specific

Neither the metaphorical nature of the ordained priesthood nor the common priesthood of all believers means that the word “priest” should be abandoned, as Hans Küng once suggested. The terms “minister” or “servant leader” are sometimes suggested as alternatives, but these are not able to say what is specific to ordained ministry. The English word “priest” is derived etymologically from the Greek word presbyteros; its roots are in the New Testament. The fact that it also conveys the cultic sense of “sacerdos” has expressed the orientation of the church’s apostolic office to the eucharist and the nature of the church as a eucharistic community. In the Reformation traditions, where ordained ministry was redefined as a preaching office (Predigant) or ministry (Dienst), the centrality of the eucharist in the church’s life too often disappeared.

Both the baptized and ordained ministers share in the one priesthood of Christ, though in different ways. All the faithful are “configured” to Christ through baptism and so have a participation in his priesthood, but ordination incorporates a baptized person into the church’s apostolic office. This office gives the priest a special role, a charism for a particular service, not a higher status. Priests are enabled by ordination to represent the church and to act officially in its name and, thus, in the person of Christ.

The ordained priesthood serves the common priesthood of all the faithful, particularly when the priest presides at the assembly’s celebration of the eucharist. By his communion with the bishop, the priest symbolizes and maintains the communion that exists between the local congregation and the local church and with the worldwide communion of the church. The real meaning of ordination is to be found, not in sacred power, a concept open to misunderstanding, but in sacramental authorization.
Musical Settings of the Eucharistic Prayer

There are currently hundreds of Mass settings that contain music for the congregation's acclamations, petitions, and responses. These elements of the Order of Mass, for the most part, make up the traditional texts found in musical settings of the Roman Rite Mass. Providing a musical setting for the eucharistic prayer, however, is a new challenge presented to composers by the requirement in the Mass of Paul VI that this part of the liturgy be proclaimed publicly.

Initially, apart from the settings to be found in the Sacramentary, there were few settings of this prayer provided in new “Mass” compositions. That lacuna has been corrected in recent years. Here are some of the currently available musical settings of the Order of Mass that include music for the presider during the eucharistic prayer. Most of these set all or part of either Eucharistic Prayer II or III; some set all or part of one or another of the Eucharistic Prayers for Masses with Children, the Eucharistic Prayers for Masses of Reconciliation, or the Eucharistic Prayer for Various Needs and Occasions.

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Preparing Music for Priestly Ordination

BY FRANK BROWNSTEAD

When I began teaching at St. John’s Seminary in Camarillo, California, quite a few years ago, one of the first aspects of community life that I noticed when I arrived for the fall semester was that some of the members of the fourth year class were already discussing the music for ordination. It caught my attention because their ordination would not take place until the following June, but there was already considerable energy being expended around the topic of music for this liturgy. Participants in the discussions were expressing several schools of thought about the music for this rite and about the styles of music which they preferred. I realized that this part of my job—coordinating and leading sung worship at the ordination of these men to priesthood—was not going to be easy.

Chant Class Helped

I soon discovered that one of the most interesting parts of the job, which I had initially undertaken with some trepidation, was the weekly “chant class.” This moniker was not quite accurate since we were actually practicing all kinds of music which were to be incorporated into our daily worship at the seminary. This weekly so-called chant class was a requirement since everyone needed to learn the new music which the community would be singing. One of the things I remember about this class in that first year was that the rector of the seminary at that time, Father Miller, who loves liturgy and music and has actually composed a tune or two himself, attended the weekly rehearsal without fail. That was a terrific morale booster for everyone. It was clear that learning our music was a priority; I decided that it could also be interesting and fun. The sound of all those men singing was thrilling, and we sang better as the year progressed.

Some of the new repertory that we introduced in those classes appealed to the fourth year seminarians and became part of their continuing ordination discussions. A student musician and I assembled all of the input for the seminarians. Input came from all around, but the amazing thing was that all of those adding to the conversation got along pretty well, and before long we had agreed on a plan for musical worship at the ordination. Gradually we worked out all the details needed to begin rehearsing the seminary choir, and we were on our way.

Enter the Office for Worship

A few years after my first involvement in the process for planning priestly ordination in Los Angeles, the Office for Worship was formed, replacing the Liturgy Commission which had preceded it. It was now to be the responsibility of the Office for Worship to prepare the ordinations, the Chrism Mass, and several other archdiocesan events.

I remember the excitement in the seminary community and in other parts of the archdiocese that we would have an office that would begin the training of liturgical ministers and would also take care of liturgy preparation for such major events in the wider community’s life. I remember how thrilled I was to be asked to be a part of this office. I also remember the trepidation the office staff felt, before we were really up and running, at the announcement that Pope John Paul II would be visiting Los Angeles. Once we calmed down, we realized that preparing for this visit would be a project that would get us going—and without any delay. The experience of preparing the liturgies for the papal visit and rehearsing for them is one I will never forget. It was quite a way to get rolling.

I realized that this part of my job was not going to be easy.

Mr. Frank Brownstead is the Coordinator for Music in the Office for Worship of the Archdiocese of Los Angeles, CA.

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subsequent years, one that would include all of the stakeholders in the ordination preparation. We realized that we had to come up with a plan that everyone would accept and that was clear to us in the Office for Worship, to the seminarians and the seminary administration, and to the Cardinal’s office.

Kathy Lindell, who was the Associate Director of the Office for Worship at that time, did the bulk of the organizing. She solicited input from all the stakeholders and worked out some sample plans, which she shared with all of us who were involved in the preparation. Then, when a good plan had been agreed on, it was proposed to Cardinal Mahony as the plan that would be followed each year. He accepted it and asked us all to implement that plan.

The Process

The process starts with a visit by someone from the Office for Worship to the third year class at the seminary to let them know exactly what the preparation process will be. All of the “givens” are explained, and those of us who represent the Office for Worship have a chance to get to know those who will be ordained. The class is aware at this time, which is quite early, just how the preparation will occur. In their fourth year, we meet with the whole class several times and, after the class has chosen the readings, two of the seminarians are chosen to be part of the working preparation team which includes, besides the two seminarians, liturgy people, artists, and musicians. All of the liturgical decisions are discussed by this team, and quite often there is some “energy” in these meetings. But what a joy it is to hear the perspectives of so many wonderful people in this process!

I remember the first time that I attended one of these initial meetings. The discussion centered around whether those being ordained would all sit together in the front of the cathedral or would scatter throughout the building and answer the call from among the assembly. The discussion was very energetic, and I could tell right away that no one seemed to have all of the “truth” about the best place for the candidates to sit. We needed to keep the dialogue going until we could come up with an arrangement that would work. And we did.

Many of the items for discussion were actually easier than this issue but, as each item came to the group, we all learned that each one of us, no matter what our reason for being chosen for the group, held a part of what we all needed in order to make a good decision.

Some of us who were musicians had worked in places in which we added the music at the end of a planning process. Sometimes, in the thick of ordination planning, we longed to return to such a process, because our new planning system was a lot more time consuming, and it involved musicians with the rest of the group in working through lots of items which were not musical ones. That aspect actually turned out to be the best part of it for me although it took me a while to see it. One other thing that I found good in the new process was that those of us on the committee wound up being really good friends by the
time the ordination came around. Additional benefits included the fact that our sessions always began with Scripture and prayer, and there was always some meaningful environment and some refreshments to engage us and, yes, to assure us that the meetings were of the utmost importance. It was a lot of work, but the preparation process proved to be quite effective.

In a large archdiocese with, to say the least, a lot of diversity, we found ourselves grappling with every aspect of the ordination liturgy. Our final choices came from a truth about our unity in diversity which gradually emerged and spoke to us all. Our leader for the planning was Kathy Lindell, who had originally organized the process, and she proved to be very patient. When we seemed to be in (at least) two opposing camps, she appeared able to let go of the frustrations and to find a way to bring us back together. One thing for sure, we all learned from our participation in this form of preparation. I never thought about the other ministries in the same way after these meetings.

Once the preparation work was done, we assigned the tasks that needed to be implemented with care, and we each took on our own part of the work. The results were stunning.

One More Crucial Factor

There is one more crucial factor about this planning process which is of vital importance. We are fortunate to be in a diocese in which the ordinary not only allows this kind of planning but insists on it. There is input from the Cardinal's office, too, but there is also the possibility for further dialogue with the committee or with the Office for Worship about disputed issues.

By the time we got closer to the ordination, we all have a chance to take a look at the whole script in order to be sure we are all of one accord. It has taken us a while to reach this point, but now we do have a good process for planning the ordination liturgies.
after verse three. We tend to use the same psalm at ordinations for a long time so that the priests learn it. Most people attending a diocesan event may only attend one and then no others, so the priests become the main singers in the assembly at these occasions. The cardinal always carries the participation aid in the procession—and sings from it—and he participates in everything that is sung. This alone has made a terrific difference in sung congregational participation at these events. People sing, led by the priests, and they seem to enjoy it. You can imagine that such strong clerical leadership is important to me, since seminary training of many of these men was part of my job for quite a while.

Gospel Acclamation: “Salisbury Alleluia”
Christopher Walker, OCP
Cantors sang the verses. The refrain was sung in unison the first time, then a descant was added. We tend to use the same refrain for the gospel acclamation, for the same reasons that we keep the responsorial psalm, but we vary the verses a lot, depending on the occasion, the length of the procession with the Gospel Book, and other factors.

RITE OF ORDINATION

Promise of Obedience: Quiet organ music

Litany of the Saints
Chant setting from the Roman Missal
The setting of the litany varies from year to year, but most often we sing the traditional chant with an English text.

Laying on of Hands:
“Come Down, O Love Divine”
Ralph Vaughn Williams, Oxford
Verse one was sung in unison, verses two and three were to be sung in parts. We used two of the three verses, but, even though this is a terrific hymn, I noticed that the people at this particular ordination didn't sing it well—not even the priests.

“Veni, Sancte Spiritus”
Christopher Walker, OCP
This is a piece which we have used for a long time, now, and the response from the priests, the bishops, and the cardinal was astounding. At one point, I glanced over at the clergy, and they were all singing while the priests were laying hands on the heads of the newly ordained. It was really a wonderful moment in this ordination. (The priests and the higher clergy certainly seem to get a big kick out of it when they really know something that we sing!)

Investiture with Stole and Chasuble: “Veni, Creator

Spiritus”
Rabanus Maurus, chant
We sing as many verses as we need to cover the action.

LITURGY OF THE EUCHARIST

Preparation of the Altar and Gifts
Procession: Instrumental processional (flute and organ) accompanied the procession of gifts.
Preparation: “Tanging Yaman”
Manuel V. Francisco
This piece, with a Tagalog text, was sung by the choir. Here is an English translation:

Refrain: You are my sole treasure, the depth of which I cannot completely fathom. The beauty of your creation is but a glimpse of your grandeur.
Verse 1: O, how I search for you, how my heart finds bliss in you. In the beauty of the dawn I long for you.
Verse 2: O, how I search for you. In every person I feel you, in all your creation. It is my hope to see your vision.

Acclamations of the Eucharistic Prayer
Mass of Creation, Marty Haugen, GIA
On cue, all through the eucharistic prayer, we sang extra hosannas (the last two of the Holy). We do this at archdiocesan events such as ordinations to show people that such additional acclamations are allowed.

Communion Rite

Breaking of the Bread: Agnus Dei, Gabrieli (choir)

Communion Procession: “Come and Eat This Living Bread,” Adoro te devote, arr. Rob Glover, GIA
The choir joined in on the refrain; cantors sang the verses. We added a descant after verse three. The refrain is simple, based on the Adoro te. We managed to come up with Spanish verses for this occasion.

CLOSING RITE

Blessings: “Servant Song”
Donna Marie McGargill, CSM, OCP
As people received the new priests' blessings, we sang verses one and six in unison (including the cantors); verses two through five were sung in harmony by the choir.

Recessional: Fête, Jean Langlais (organ)
By the final recession, everyone is overstimulated and overjoyed. We've learned from experience that no one sings if we schedule a hymn at this point, so we use a big organ or instrumental selection at the end of the ordination.
The Power of Words to Shape Reality

BY KATHLEEN HUGHES, RSCJ

I was never more aware of the power of words to shape reality than in the midst of a meeting called precisely to explore issues of language. The setting was the Vatican. The year was 1985. At the invitation of the Congregation for Divine Worship, representatives of the Bishops’ Committee on the Liturgy (BCL) and the International Commission on English in the Liturgy (ICEL) participated in a conversation on inclusive language with members of the Congregations for Divine Worship and for the Doctrine of the Faith. As a member of the advisory committees of both the BCL and ICEL, I was among the five participants invited to talk with Vatican officials.

Our agenda was straightforward. In 1980 the National Conference of Catholic Bishops had anticipated the full-scale revision of the sacramentary by approving, for provisional use, a small number of changes in the language of the eucharistic prayers. The changes, according to the document the bishops had submitted to Rome, were “designed to eliminate from these liturgical texts anything that had been judged to be exclusive or exclusionary, in particular, anything that may be considered discriminatory to women.” The following year, the Holy Father had confirmed the most significant of these requests, namely, the excision of “men” from the words of the institution narrative. The remaining proposals were equally modest. For example, for “mankind,” “human family” was proposed; “your people,” “us,” and “the human race” variously replaced “man” and “men.” Small emendations, but after five years the U.S. bishops had not yet received the necessary confirmatio from Rome. We hoped that the meeting would move the authorities to take action.

In what was subsequently described as “a frank discussion,” various points of view were exchanged both with regard to language referring to the assembly and language referring to God. It was in this latter context that the power of words to shape reality was felt like an explosion in the midst of the meeting. A representative of the Congregation for the Doctrine of the Faith, who several times in the course of the discussion described the women of the United States as “angry, irritated, and resentful,” concluded his litany of blame with a rhetorical flourish: “The angry, irritated, and resentful women in the United States are systematically attempting to change the gender of God.” His words hung in the air; most of us were astonished. A representative from the highest doctrinal body in the church was suggesting that God had a gender.

How had this conviction formed in him? I submit that it was probably because of the power of words to shape reality. I suspect that language that regularly, consistently, and exclusively referred to the God of our Lord Jesus Christ in masculine terms led this man actually to

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conceive of God as masculine, as gendered. A little shuffling of papers and clearing of throats and the meeting continued, but not before a member of the United States delegation repeated John Wesley’s words sotto voce: “The human heart is a perpetual factory of idols.”

Overview

This article will cover only a few aspects of the inclusive language debate. First, a little history; next, we will look at the state of the question today, followed by reflection on the current reversal in its implementation after more inclusive biblical and liturgical texts seemed imminent; and, finally, the theological import of the issue.

His words hung in the air; most of us were astonished. A representative from the highest doctrinal body in the church was suggesting that God had a gender.

One preliminary qualification will clarify my focus: I use the terms “inclusive language” and “God language” to refer respectively to what others have called “horizontal inclusive language” and “vertical inclusive language.” I prefer the distinction of “inclusive language” and “God language” because language about the community and language about God are fundamentally different speech acts. It is possible, even essential, to achieve “inclusivity” in the ways we speak to or about one another. On the other hand, “inclusivity” is not something we will ever achieve in our speech about God. It is that very mystery that invites us to explore as broad a range of metaphors as possible for the God beyond our imagining.

A Brief History

In 1990, the National Conference of Catholic Bishops’ Joint Committee [Liturgy and Doctrine] on Inclusive Language was charged with developing “Criteria for the Evaluation of Inclusive Language Translations of Scriptural Texts Proposed for Liturgical Use.” A succinct summary of the origin and nature of the problem of inclusive language is found in the preface of this document:

Five historical developments have converged to present the church in the United States today with an important and challenging pastoral concern. First, the introduction of the vernacular into the church’s worship has necessitated English translations of the liturgical books and of sacred scripture for use in the liturgy. Second, some segments of American culture have become increasingly sensitive to “exclusive language,” i.e., language which seems to exclude the equality and dignity of each person regardless of race, gender, creed, age or ability. Third, there has been a noticeable loss of the sense of grammatical gender in American usage of the English language. Fourth, English vocabulary itself has changed so that words which once referred to all human beings are increasingly taken as gender-specific and, consequently, exclusive. Fifth, impromptu efforts at inclusive language, while pleasing to some, have often offended others who expect a degree of theological precision and linguistic or aesthetic refinement in the public discourse of the liturgy.

These same liturgical concerns—the need for vernacular, perceptions of exclusion, changing grammatical gender, gender-specific vocabulary, and the need to provide leadership in face of widespread improvisation—had prompted attention, discussion, and a first resolution some fifteen years earlier. In 1975, the International Commission on English in the Liturgy, the body of scholars charged with the English translation of all liturgical books, had adopted the following policy: “The Advisory Committee recognizes the necessity in all future translations and revisions to avoid words which ignore the place of women in the Christian community altogether or which seem to relegate women to a secondary role.”

Timing was unfortunate. The Commission was putting the finishing touches on the first generation of liturgical books at the very time that the issue of inclusive language was beginning to surface, first in North America and, then, gradually around the English-speaking world. Within a decade of the close of the Council, every major liturgical rite had been revised, promulgated, and translated—just about the time these new linguistic developments were beginning to crystallize. A brand new collection of rituals was already dated—rituals in which men were frequently addressed in the Scriptures, the presidential prayers, and other ritual formulae, but women heard themselves mentioned only infrequently and often were not addressed at all. As a result, the Advisory Committee of ICEL made the decision in 1975 to redress the problem of exclusive language in all subsequent translations.

A Dawning Realization

It took a few years, of course, for the issue of inclusive language to mature and for the extent of the problem to be realized both in society and in the church. And not all, by any means, were convinced of the problem. When words like “man” and “men” had been perfectly adequate generic terms for the human community for centuries, why were they no longer appropriate to name and include both men and women? Was this a sign of instability? Was this a frivolous kind of nit-picking? Was this a radical feminist plot? Not at all. Having used a “dead” language for centuries in our liturgy, we were simply caught off guard by the normal fluctuations and transmutations of a “living” language.
Any living language is constantly subject to evolution and development, prompted by a variety of catalysts: cultural progression, changing social structure, economic realities, political developments, and technological advances. Contemporary usage will reflect linguistic developments whether of grammar, syntax, vocabulary, usage, or style. Change in language is not a sign of instability but a natural response to changing social and cultural realities. Words, for example, are born of new experiences. One needs only to consider how the advent of the computer age has augmented our vocabulary: DOS, bytes, RAM, ROM, surfing the Net, World Wide Web, Windows, macros—just a few of the technical terms that have become part of our everyday conversation. Evolution in linguistic patterns is a sure sign of a developing culture.

A Cultural Phenomenon

Inclusive language, then, is a reflection of changing social structures that in turn have been the result of a gradual cultural evolution. Words predispose us to see in certain ways, to “edit in” and to “edit out” various facets of reality. Language gives symbolic expression to reality and helps to shape a worldview. Language is basically a symbol system that we interpose between ourselves and reality: We take reality, embody it in symbols, and thus design the world through our use of language. We devise names for people and things and, in so doing, claim a kind of dominion or power. We cannot help it: In using words, we orchestrate reality.

In a time of linguistic evolution, word spoken, word intended, and word heard are no longer identical, not because the word has changed but because the word no longer adequately embodies the reality it is meant to symbolize. That is why generic masculine language began to be challenged by some women. Their reality had changed; their self-understanding demanded correlative recognition in speech. Terms such as man, men, sons, brothers, brethren, fraternity, brotherhood, mankind, forefathers, family of man and most uses of he, his, and him were no longer adequate when both men and women were meant to be included. Since such terms often, in fact, referred only to males, their use had become ambiguous. Such language was increasingly perceived to exclude women or to ignore their place in the assembly of believers.

That was the situation—a linguistic evolution that in turn created a growing dissatisfaction with the liturgical and biblical texts—to which the bishops hoped to respond with their criteria for evaluation of liturgical language in 1990. Their criteria were meant to test translations of sacred Scripture for liturgical use. Just as all the liturgical rites were undergoing a revision, so, too, was the lectionary being revised, in part because of the need for a more inclusive translation and the hope to head off the numerous attempts in local situations to tinker with the texts and alter a word or a phrase here or there. The bishops clearly were attempting to exercise leadership in a situation becoming, because of the urgency of pastoral need, a bit chaotic.

In 1992, the New Revised Standard Version of the Bible had been confirmed by the Congregation for Divine Worship for liturgical use. Meanwhile, a revision of the New American Bible, the preferred translation in the United States, was completed and sent to Rome for confirmation. At last, it appeared, there would be clear direction and pastoral assistance for more inclusive celebrations.

A Negative Climate

In 1994, in a stunning repudiation of the judgment of the National Conference of Catholic Bishops, the Congregation for the Doctrine of the Faith rejected an inclusive English-language translation of the Catechism of the Catholic Church, the preparation of which had been supervised by Cardinal Bernard Law of Boston and ratified by the whole conference. In its place, a translation innocent of the socio-linguistic evolution of gender-specific language was confirmed by Rome. The first article of the Catechism, under the rubric “The life of man—to know and love God,” suggests the tone of the whole:

God, infinitely perfect and blessed in himself, in a plan of sheer goodness freely created man to make him share in his own blessed life. For this reason, at every time and in every place, God draws close to man. He calls man to seek him, to know him, to love him with all his strength. He calls together all men, scattered and divided by sin, into the unity of his family, the church. To accomplish this, when the fullness of time had come, God sent his Son as Redeemer and Savior. In his son and through him, he invites men to become, in the Holy Spirit, his adopted children and thus heirs of his blessed life.

By some fluke, the Catechism of the Catholic Church, in its citations of Scripture, had employed the New Revised Standard Version (NRSV) of the Bible. This proved to be an acute embarrassment when, later in the same year of the release of the Catechism (1994), the Congregation for the Doctrine of the Faith withdrew the confirmation for liturgical use of the NRSV that had been granted in 1992 by the Congregation for Divine Worship. In rescinding “the nondefinitive confirmation” (a newly minted canonical category) of the NRSV, now judged unacceptable because of its use of inclusive language, an unidentified Vatican official, according to the Catholic News Service,
had this comment:

If you say “men and women” [instead of “man”], you are immediately dividing men into two, which may not be the point. You may want to stress the unity. On the other hand, substituting “humanity” for “man” tends to make the text abstract.

This bit of obfuscation won few converts to the merits of the text.

Adoption of the “manly” catechism proved just the impetus for those who opposed the sanctioning of inclusive liturgical language. In an interesting twist of the ancient adage, lex orandi, lex credendi—the law of prayer is the law of belief—those who did not favor inclusive language pointed out that the Catechism of the Catholic Church, what they called the new “law of belief,” both in substance and in style should now be the norm against which the revisions of the sacramentary and the lectionary should be measured. It would be pastorally confusing, they claimed, to adopt a different linguistic style at prayer than had been established in the catechism. So, lex credendi, lex orandi.

Why has the climate so radically changed? How was it possible, at the end of our convocation on inclusive language in 1985, for one of the members of the Congregation for Worship to say to us, somewhat puzzled: “Is that all you are asking?” and later to sum up: “We do not see that there are any difficulties.” And yet, less than a decade later, a national conference of bishops is told in so many words that it does not have the authority to determine how its native language is to be proclaimed, prayed, or used in catechesis.

Bishop Donald Trautman, [former] chair of the Bishops’ Committee on the Liturgy, has stated recently: “Inclusive language is a necessity in our American idiom and culture today. It is necessary in Scripture, in the liturgy, and in catechesis.” Inclusive language has become so much a part of our culture that it is required by nearly all publishers; it is used by virtually all television news anchors, commentators, and politicians; and it is required in faculty handbooks and in employee manuals across a spectrum of professions. It has come to be taken for granted, even expected.

“Is that all you are asking?”... “We do not see that there are any difficulties.”

Yet a concerted and well-financed campaign to undermine the authority of the vast majority of the bishops—those who favor inclusive language—and the credibility of the International Commission on English in the Liturgy is being waged on the pages of The Wanderer and Crisis, over the airwaves of the Eternal Word Television Network, through assemblies of Women for Faith and Family, and in the mailings of Credo and Adoremus. These
efforts have a common theme: Liturgical language is changing because feminists and other ideologues are attempting to destroy the faith of our fathers by foisting a radical feminist, modernist, and antireligious agenda on an otherwise unsuspecting body of bishops and on the innocent faithful who fall for such rhetoric.

One of the more vigorous of those who oppose inclusive language is Helen Hull Hitchcock of Women for Faith and Family. In *The Politics of Prayer* she describes the use of inclusive language in liturgical or biblical translations as engaging in the “uglification of the biblical text and banalization of the liturgy.” And she continues:

One cannot help sensing the deliberate vandalism by people who have problems with their own faith and want to diminish it in others, or at least to make it as difficult as possible to retain by removing from the language of worship a sense of the sacred, of the transcendent—of that which is greater than man, beyond the limitations of time and unconditioned by the particularity of culture: in other words, divine inspiration. “Openness to change” has been rigidly and coercively enjoined on worshippers—in the name of creativity and freedom, literary quality, musical adaptability, and most of all, “justice” to women who “feel excluded” by the patriarchal religion of Judaism and Christianity.

**A Divisive Issue**

Why the virulence of such attacks? It would appear that much of the current rhetoric about liturgical language has little if anything to do either with language or with the liturgy strictly speaking. The revised vernacular liturgy is the most visible evidence of the reforms set in motion by the Second Vatican Council. It is thus very vulnerable to attacks by critics who wish to blame every contemporary ill on Vatican II and the changes it set in motion: lack of vocations, trivial music, moral permisiveness, decline in Mass attendance—it does not matter that in most cases there is no connection and little logical relationship.

It should not surprise us that liturgy happens to be the battleground of opposing theologies or ecclesiology, or even worldviews. True, we would prefer if liturgy were the source of unity rather than division. But when there is any division within the community about matters central to its life, for example, divisions about structure, status, authority, leadership, roles, language, and so on, such division will inevitably be given ritual expression when we gather for prayer. Liturgy mirrors the life experience of the community—for better or worse.

Liturgy is also naturally intolerant of change. The whole point of ritual is that it is repeated activity. I am fond of a piece of wisdom in Annie Dillard’s *Pilgrim at Tinker Creek:* “I think of the set pieces of liturgy as so many ways the community has discovered of speaking to God without our getting killed.” When change happens in liturgy, one wonders at some deep level if we have changed too much, if we have touched the essential rather than just the accidental. Given the resistance to change in ritual activity, one wonders how the Catholic community ever weathered so many profound and rapid changes in the wake of Vatican II. Some of the fear, anxiety, and resistance to change that we now experience in the church around the issue of inclusive language may be the residue of the trauma of liturgical upheaval we thought was behind us.

There is a final possible explanation for the climate of resistance to modest changes in liturgical language. At the meeting I described at the beginning of this article, one of the participants of the Vatican delivered himself of what I have come to call the “sirloin principle.” In his concluding remarks, he stated: “It is not a big issue to say ‘my friends,’ or ‘all people,’ or ‘men and women.’ No, but it is a little slice of sirloin. One slice after another, and pretty soon you’ve eaten the whole sirloin—and that’s women’s ordination!” This “German domino theory,” I believe, is right for the wrong reason. I think its proponents was suggesting that if we “cave in” on language it will lead, one after another, to more concessions for “the angry, irritated, and resentful women,” eventually perhaps even to the ordination of women.

But, in fact, at a deeper level, the sirloin principle was absolutely correct. If women are named and acknowledged in the assembly, if we are included and addressed in the readings, hymns, and prayers, then the community’s symbolic perception of women’s presence and place in the community will be undeniable. Gradually the sacramental imagination of the community will change. Ordination could be the outcome. That is the power of words to shape reality.

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Baptismal pool, St. James Cathedral, Seattle, Washington.

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Language As a Theological Issue: Active Participation

Finally we come to the heart of the matter, the import of inclusive language as a theological issue. Inclusive language, most simply stated, enables active participation in the prayer of the church. Exclusive language prevents or mitigates the possibility of participation for those who do not hear themselves included. It is as simple as that. Yet participation is demanded by the nature of the action and by the responsibility of membership in the body. The Constitution on the Sacred Liturgy expressed this principle with force and clarity:

The church earnestly desires that all the faithful be led to that full, conscious, and active participation in liturgical celebrations called for by the very nature of the liturgy. Such participation by the Christian people “as a chosen race, a royal priesthood, a holy nation, God’s own people” is their right and duty by reason of their baptism (14).

Active participation was the watchword, even the battle cry, of the modern liturgical movement from its inception. It was the inspiration of the liturgical pioneers of the early twentieth century. Thanks to the biblical movement of the late nineteenth century, the image of the mystical body had been recovered and, in turn, served as foundation for a new understanding of church. The logical corollary of mystical body theology was active participation in the liturgy, that place par excellence where we act out the metaphor of one body giving glory to God. For the pioneers, active participation had to do with joining oneself to the sacrifice of the one and only leader of prayer, Jesus Christ; it had to do with self-offering; it had to do with the sincerity of one’s “Amen.” And as all who gather at the table are co-offerers with Christ, so all must be open to the transforming action of the Spirit of God; all must unite themselves with the sacrifice of our high priest Jesus Christ and partake of the meal; and, above all, all must struggle with the demands that “Amen” makes in daily life. Such was the liturgical theology expounded by the pioneers and captured in the Constitution on the Sacred Liturgy.

What does this have to do with inclusive language? Everything. Active participation is the crux of the theological issue behind inclusive language. How is one to participate if one believes she is invisible in the assembly or relegated to a secondary role? How is “Amen” possible, if one does not hear herself addressed, if her “Amen” is never invited?

The Vatican’s Instruction on Translation of Liturgical Texts captured the importance of language to enable participation, genuine prayer, and human response to God:

The prayer of the church is always the prayer of some actual community, assembled here and now. It is not sufficient that a formula handed down from some other time or region be translated verbatim, even if accurately, for liturgical use. The formula translated must become the genuine prayer of the congregation, and in it each of its members should be able to find and express himself or herself (20).

Genuine prayer will enable both self-discovery and self-expression. The community’s expression of praise and thanks, of confession, petition, adoration, surrender—its active participation—will be possible to the extent that we have found ourselves in the prayer and heard ourselves addressed.

Jesus’ ministerial practice was totally inclusive. His ministry of table fellowship, of welcoming everyone, of universal reconciliation—no exceptions—sets a standard for the way we are to rehearse his life, death, and rising when we, too, gather at the table. If there is any aspect of our humanity that is systematically excluded in worship, then it is not only an issue of injustice, but it is an issue of inauthentic worship.

And What of the Meantime?

The revised lectionary [has been approved in a severely modified form]; the sacramentary is complete and is gradually working its way through the approval process of the NCCB [and the Vatican], though few doubt it will be years before the revision is in our hands. But we don’t have to wait for new books to make our church more hospitable, our liturgies more welcoming. We might begin by trying to understand the issues beneath the issue of inclusive language, and, in the process, we might try to bring some healing in place of the growing incivility that surrounds this topic.

In 1964, Archbishop Paul Hallinan had some wonderful advice to participants at the Liturgical Week in St. Louis. His words are apposite today: “Zeal we need for liturgical renewal, but we also need tact and courtesy and kindness and persuasion, and all these are the ways of charity. The law of love has not been repealed by the new Constitution.”

Notes

1. Editor’s Note. See Pastoral Music 15:3 (February-March 1991) 18-21.

2. Editor’s Note. The Instruction Comme le prévoit, on the translation of liturgical texts for celebrations with a congregation, was issued by the Consilium on January 25, 1969. The official English translation is available in Documents on the Liturgy, 1963-1979; Conciliar, Papal, and Curial Texts (Collegeville, MN: The Liturgical Press, 1982) document number 123.
Comings and Goings

Celebrating the Installation or Departure of a Pastor

BY KATHY LUTY

Change is as normal a part of parish life these days as meetings and fund raisers. Neighborhoods change, policies change, families change. But few changes are as obvious and immediate as the change of a parish pastor.

When a New Pastor Arrives

The arrival of a new pastor is a significant event in the life of a parish, whether or not the previous pastor was beloved or beleaguered. It is appropriate both from the church’s point of view and for the life of the local community that the new pastor be publicly installed by a liturgical rite.

Book of Blessings

Technically, there is no required liturgical ritual that must be followed when installing a pastor. The section of the Code of Canon Law that deals with a pastor’s installation refers to “particular law or local custom” (c. 527.2). However, Appendix I of the Book of Blessings, “Order for the Installation of a Pastor” (#2012-2045) is a logical place to start when preparing the liturgy of installation. The Foreword to the Book of Blessings notes that this “is a new rite which has been patterned on the various rites in use throughout the country during the past two decades.” This Order provides a sense of what the Church envisions for such a rite and the role of the bishop within it.

The bishop is the usual celebrant of this rite. His presence has both ecclesial and collegial implications: It is a sign of the unity of the Church and of the importance of the role of the bishop on whom both presbyters and deacons depend in the exercise of their orders. In one sense, the bishop’s presence and central role may be understood as a local expression of the unity also symbolized in the gathering of presbyters with the bishop at the Chrism Mass.

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Field Mass, St. Francis of Assisi Parish, Fulton, MD.
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The new pastor and other presbyters of the parish or district are then invited to concelebrate with the bishop. (The installation may also take place within a celebration of the word of God or during morning or evening prayer.) For practical reasons—the difficulty of coordinating the bishop’s schedule with that of the parish, for example—it is common to delay the installation liturgy until after a pastor has been in place for several weeks or even months. The delay makes it easier for the liturgy team to meet with the pastor and prepare a celebration that effectively meets the needs of the parish, the pastor, and the bishop. Nevertheless, the ideal of formally installing a pastor on his very first Sunday in the parish should not be dismissed too readily. The welcome by the people and the presentation of parish staff and council members take on an added dimension when the pastor has not yet begun his duties.

The suggested order for installation in the Book of Blessings has four basic elements: presentation of the new pastor; act of approval; presentation of parish staff; profession of faith. The installation begins when the bishop presents the new pastor to the people with a few simple words before the homily. The people express their approval and support. After the homily, in which the bishop, “based on the sacred text and pertinent to the particular place and the people involved, explains the meaning of the celebration” (#2024), the bishop presents various members of the parish to the pastor: clergy, staff, parish council members, and trustees. The pastor-elect then leads the people in the profession of faith (Nicene Creed) which concludes with the oath found in #2030. The general intercessions follow. The Mass then continues with the preparation of the altar and the gifts.

Attention also needs to be paid to the many details of hospitality.

The second format found in the Book of Blessings—“Order of Installation within Mass When a Priest Presides” (2034-2045)—is basically the same as the first except that, in the latter case, the presentations take place before the opening prayer of the Mass, and the new pastor presides at the Mass. Again, it is important to note that either of these rites is mandatory; and even if they are used, #2021 of the Book of Blessings gives permission to adapt or omit particular elements of the rite.

Ceremonial of Bishops

A quite different set of options for installing a new pastor is offered in the Ceremonial of Bishops (#1185-1198). Here, too, the rite notes that “local customs should be observed. Otherwise, as circumstances suggest, the rites to be described here may be used in whole or part” (#1189). This ritual suggests that the bishop and pastor-elect might be met at the parish boundaries and escorted to the doors of the church where the bishop would introduce the pastor and give him the keys of the church (#1190). The pastor might also renew the promises he made at ordination (#1193). A third option envisions a procession to “the various places that will be the sacred sites of his ministry: presidential chair, the chapel of the blessed sacrament, the baptistery, the confessional” (#1194). An interesting final option recommends that “the parish priest (pastor) go with the bishop and the people to the cemetery and there offer prayers for the dead and, as circumstances suggest, sprinkle the graves with holy water” (#1198). Although few parishes have a cemetery close enough to make this final option feasible, it expresses in a powerful way the new pastor’s connection with both the living and the dead members of the parish.

From Words to Worship

As with any other liturgical ritual, careful work is needed to transform the words into worship. One of the principal elements of good liturgy planning is awareness of the liturgical season in which the ritual will take place. If it takes place during the Easter Season, for example, it makes sense to include the rite of blessing and sprinkling water in the installation ceremony. Certainly, if the installation takes place at a Sunday Mass, the readings of the day would be used as a way of giving due respect to the parish’s ongoing liturgical life. If the installation takes place outside of Mass, a good choice for a reading is 1 Peter 5:1-4.
Attention also needs to be paid to the many details of hospitality. Family and friends of the pastor-elect are likely to be present. How will they be welcomed? Do pews need to be reserved for them? If priest-friends of the pastor have been invited to concelebrate, who will communicate with them the details of the liturgy in order to avoid last minute confusion in the sacristy? How will the eucharistic prayer be proclaimed?

Like many of our other ritual texts, the rites of installation as found in the Book of Blessings and the Ceremonial of Bishops do not go into detail regarding the pace and flow of the rite, its musical elements, or the posture and gestures of the whole assembly. The congregation, for example, has a minimal role in the rituals as described. If the basic rite found in the Book of Blessings is followed, one way to involve the congregation more completely is to highlight the profession of faith with the sung acclamation “This is our faith. This is the faith of our church.” Also, after the presentation of the members of the parish staff and council, the entire assembly could be invited to extend their hands in a prayer of blessing over their new pastor.

Another Way

Since there is no official order for installing a pastor, parishes are free, within the limits set by their own diocese, to consider other options. Here is another example of a way to shape the rite with greater attentiveness to the role of the whole assembly.

After the homily, the bishop calls the pastor-elect forward and explains the significance of the occasion. All stand and profess the common faith of the church. The pastor-elect then kneels as the bishop invites the rest of the assembly to join in sung prayer for the new pastor. The refrain “Veni, Sancte Spiritus” (either the Taizé or Christopher Walker version) is sung. The bishop might extend his hands over the pastor-elect during the singing.

Then the bishop invites the pastor-elect to stand and addresses him:

**Bishop:** N., at your ordination you accepted the responsibilities of the priesthood out of love for Christ and his Church. Are you resolved to serve the people of N. parish as pastor, imitating the example of Jesus Christ, our shepherd?

**Pastor:** I am.

**Bishop:** Will you be faithful to this community in preaching and in teaching the Word of God and in celebrating the sacraments of our faith?

**Pastor:** I will.

**Bishop:** Will you be constant in your concern for their needs, especially the needs of the sick, the elderly, and the poor?

**Pastor:** I will.

**Bishop:** Will you promote a spirit of shared responsibility, calling forth and respecting the gifts of the members of this community?

**Musical Options for a Eucharistic Liturgy**

Here are some suggestions for songs and hymns to use as musical worship during the installation of a new pastor.

- All Are Welcome (M. Haugen)
- As a Fire Is Meant for Burning (R. Duck)
- As We Gather at Your Table (Carl Daw)
- Called As Partners in Christ’s Service (Jane Parker Huber, in A Singing Faith, The Westminster Press)
- Celtic Alleluia: Sending Forth (O’Carroll/Walker)
- Faithful Family (Rory Cooney)
- Go to the World (S. Dunstan)
- God Is Here! As We His People (Fred Pratt Green)
- Lord, You Give the Great Commission (J. Rowthorn)
- Send Us As Your Blessing Lord (C. Walker)
- Send Us Your Spirit (D. Haas)
- Sing a New Church (D. Dufner)
- Ubi Caritas
- What Is Our Service to Be? (D. Dufner, in Sing a New Church, OCP)

**Pastor:** I will.

The bishop then addresses the people:

**Bishop:** And you, members of N. parish, will you receive Father N. as your pastor and regard him as a servant of Christ and steward of the mysteries of God?

**People:** We will.

**Bishop:** Will you pray for him and offer him your encouragement and support?

**People:** We will.

**Bishop:** Will you work with him and at all times strive to live together in the peace and unity of Christ?

**People:** We will.

The bishop then invites the people to indicate their acceptance and support through applause.

The general intercessions follow and the Mass continues as usual.

Other possible options for a ceremony of installation include having the bishop direct a specific question to the members of the parish staff or pastoral council concerning their willingness to cooperate with the new pastor. A copy of the letter of appointment or the parish mission statement might also be read at some point during the installation; however, care must be taken so that the liturgy does not become too wordy. These latter ideas, therefore, might better be included in the printed order of worship or in the parish bulletin.

Signs of the pastor’s ministry among God’s people (e.g., the holy oils, the parish mission statement, or the parish financial records) might be brought forward after the congregation’s pledge of support. (If these objects are presented to the new pastor, they should not be brought forth.)
forward with the bread and wine to be prepared for the Eucharist.

Note that the temptation in such a ceremony, as in any liturgy, is to "pile on meaning"—the "more is better" fallacy. Let the simplicity of our sacramental rites be your model for shaping this rite, e.g., the simple exchange of vows in the marriage rite.

Beyond the Rite

Whichever form of installation you choose, it is important to ask how parishioners may become involved in welcoming the new pastor in ways which extend beyond the liturgy itself. If there is a parish school and it is in session, the children might be invited to write letters of welcome to the new pastor. The sick and homebound members of the parish, often isolated from the rest of the community and its life, might be asked to pray in a special way for the success of the new pastor’s ministry. In this way they are kept up-to-date about the changes in the parish staff, and they are recognized for their ability to support the parish through prayer. A letter introducing the new pastor could be sent to the pastors of neighboring non-Catholic churches and the representatives of other religions in the community as a gesture of ecumenical outreach.

Celebrating the Departure or Retirement of a Pastor

The departure of a pastor (or other parish staff member) can be as significant an event in the life of a parish as the installation of a new pastor. Again, there is no official ritual to mark this occasion; however, with thoughtful adaptation, the following resources could assist those who plan the farewell liturgy:

"Order for the Blessing of a Departing Parishioner" in the Book of Blessings (Chapter 67);
"A Service for the Ending of a Pastoral Relationship and Leave-Taking from a Congregation" in the Episcopal Book of Occasional Services;
A prayer for the retirement of a pastor (p. 295) and prayers of "Farewell and Godspeed" in the Lutheran Occasional Services book (pp. 151-152).

The hymn text "God the Spirit, Guide and Guardian," by Carl Daw, is a fitting text for a farewell liturgy. In the Canadian Catholic Book of Worship (Canadian Conference of Catholic Bishops), it is paired with the tune HYMN TO JOY. Herman Stuempfle’s text, "O God of All Our Working Years," in the collection The Word Goes Forth (GIA Publications) would also be an intriguing text to sing on the occasion of a retirement. A song of blessing that would need little, if any, rehearsal is "God Be With You"; David Haas has set this text to the familiar tune As HYMN TO JOY in the collection When Love Is Found (GIA Publications).

Note

1. My thanks to the Archdioceses of Milwaukee and St. Paul and Minneapolis and the Diocese of Madison for sharing their guidelines for installing a pastor.
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What Makes a Piece of Choral Music Good?

At a DMMD Board meeting in the summer of 1998, the Board members agreed to write short responses to the question: What makes a piece of choral music good? What goes into the choice of new music for your choir? These responses were to focus on selecting the music for the writer’s own choir. The following five responses are the result of this collective effort. Much of what is set forth in each of the responses is repeated in the others, but reading the principles more than once should help to reinforce the key ideas.

Three Main Areas

I go about selecting new choral music in many ways: Sometimes I hear a piece I like; sometimes one is recommended to me; at other times I buy music packets and play through them. For the purposes of this article, I am going to simplify the selection process and suggest that you examine three main areas when you select new choral music: text, harmony, and melody.

Examine the text: What does it say? How is it to be used—for a particular season of the year, for ordinary time, or for a special celebration? Is the text from a psalm? Where would this piece fit in a Sunday liturgy? These are important considerations because the new piece should work with the total music program.

Examining the melody is an obvious requirement, but take a look at how the melody is wedded to the text. (Remember that concept from theory class?) I find that a piece has much more power and meaning when the composer has taken the necessary pains to make text and melody work together, when the text and the line follow each other.

When you explore the harmony, approach the piece from the aspects of harmonic structure and progression. It is important to cover the basics, knowing, for example, if the tenors can handle the pitches at the top of the last page. But it is equally important to consider how the piece progresses. Are there any unusual and exciting chords or changes? Any surprises? How challenging is the work to my choir? Is this something we can do right away without much work? These are all important aspects to explore when you decide on a new piece of choral music.

More Art Than Science

Choosing “good” choral music for the liturgy is more art than science. Nevertheless, some brief reflections may be useful.

First, the text must fit the liturgical moment. The words must serve, enlighten, and reflect on some important aspect of the particular celebration in question, and they must function well at whatever place they will hold in the liturgy. Good quality texts are hard to come by, but those taken from or based on Scripture have pride of place as do approved liturgical texts. The poetry and other writings of insightful servants of the Church are obviously useful sources for texts. Since the liturgy is theology celebrated in real life, the words we use must embody the Spirit among us.

Second, the music itself must be of good quality. Volumes may be written about what constitutes “good” music, but just a few points are key considerations. The work must have stylistic integrity, showing both good craftsmanship and liturgical sensitivity in its particular character, whether that character is gospel, traditional choral, from a particular ethnic style, and so on. Discerning musical quality is a matter of musical and liturgical training wedded to artistic insight.

Finally, you have to keep practical considerations in mind. Can the choir and musicians actually perform this piece of music? Is it appropriate to their skills?

Since the liturgy is theology celebrated in real time, the words we use must embody the Spirit among us.

Will it lead them to greater expressiveness and a more profound participation, or will it frustrate and defeat them? (“Bad symbols destroy faith.”) Will the instruments used and the acoustics of the place allow the music to be successful? Does the piece command resources out of balance with the importance of its intended place in the liturgy? Would it be better to save the necessary effort for a more important liturgical moment? And this is the most delicate of all the choices involved: Will the use of this composition serve the faith of the assembly, or will it simply serve our egos?

I believe in the power of music to communicate profound meaning. I believe excellent music and excellent texts help to show an aspect of God that would not otherwise be made visible. To find the appropriate text, to search out the musical expression that best delivers that message, and to choose wisely in terms of the capabilities of our singers and instrumentalists with fidelity to sound liturgical priorities is no easy matter. With prayer and hard work, by God’s grace, we make our best effort in the service of the Church, the people of God. Here are three works, requiring modest resources, which, I hope, represent the principles outlined above:

“Prayer of St. Richard of Chichester,” L. J. White, two-part choir and organ (Oxford, #44.033);
LIVING LITURGY:
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Has the Composer Done Justice to the Text?

When appraising the musical content of a piece to determine whether it is "good" or, more accurately, worthy of inclusion in my choir's repertoire, I rely on examining the very basic elements of choral music. I consider the composer's treatment of the text, the rhythmic life of the piece, the part writing, and the harmonic and melodic flow.

First, though, I ask if the text is worthy of being set to music. While some poetry may read well, it may not lend itself to a musical setting or it may only inspire trite musical language. If I find the text worthy, then I consider whether the composer has done justice to the text. Is the text carried by the musical phrase, enhancing the text's natural rhythm? If the composer has wedded the music to the text appropriately, the rhythmic life of the piece is most often fresh and appealing to the singer and to the listener.

Has the composer strengthened the text with musical language or resorted to musical clichés?

Second, does each part sing well? At a minimum, when you examine a composition, sing through each part in several sections throughout the piece. With this perspective you can observe the logic of each phrase. Even avant-garde pieces have a certain logic that is apparent or can at least be ascertained.

Finally, do the harmonies and melodies flow naturally, or do they seem forced or strained? Has the composer strengthened the text with musical language or resorted to musical clichés? All of these questions have to be answered in determining the overall quality of a piece.

Here are three compositions I recommend:

"God, Be in My Head," Andrew Carter, SATB (Oxford, #E159);
"Come, Let Us Sing," Jody Lindh, unison children's choir (Choristers Guild, #CGA-478);
"Climb to the Top of the Highest Mountain," Carolyn Jennings, SATB, opt. children's choir (Kjos, #C6118).

Wouldn't That Be Easy?

It's that time of year to dig through the piles of new music we've received either through the mail or at showcases and workshop presentations. The first thing I look at is the cover—if it's appealing, then I look at the music; if not, I recycle it. Just joking! Wouldn't that be a nice and easy selection process?

Actually, I consider several criteria as I work through those piles of octavos. First I look at the text and categorize the compositions by liturgical season—Advent, Christmas, Lent, Easter, and so on. Then I look through each of these smaller piles, singing in my mind the various melodic patterns. I examine vocal ranges and tessituras, the form of the piece, and its style. If I find the composition appealing under one or more of these criteria, I place it in another stack, to be played through on the piano. Finally, after I play through the piece, I ask myself about other musical considerations: Is it appealing? Will it enrich the singers, the assembly, and the liturgy? Will it develop the choir's artistry and sensitivity? Is the piece within reach of the choir (i.e., will it be challenging but attainable; will it achieve immediate success)?

For my suggested repertoire I offer a musical choir "menu":

The appetizers include music that is easily accessible to a choir, learned quickly, and quickly demonstrative of success. Good examples of such appetizers include a three- or four-part canon or a partner song such as Natalie Sleeth's "A Canon of Praise" (Choristers Guild, #CGA-79).

Entrées are pieces to grow on, challenging to the choir but attainable. Suggested main courses include Latin motets such as Chanticleer's SATB arrangements of Biebl's "Ave, Maria" and Durufle's "Ubi Caritas" (Theodore Presser, Durand) or J. S. Bach's "Cantata #4: Christ lag in Todesbanden," which our cathedral choirs are currently learning.

For dessert, I would offer a cart with many pieces by John Rutter, such as "For the Beauty of the Earth" (Hinshaw, #HMC-550) and his wealth of Christmas gems, including "The Angels Carol" (Hinshaw, #HMC-
1002) and his arrangement of “The Holly and the Ivy” (Oxford, #271). My dessert cart also includes spirituals.

No Fixed Measure

Asking about how to determine the value of a piece of choral music will evoke at least as many ideas as those presented in this column. Luckily, for creativity’s sake, no hard and fixed way to measure the quality of music has yet been discovered. Until it is, there are some considerations that might at least point us in the right direction. Three broad areas on which to focus are technical issues, aesthetic questions, and function. Begin your examination by establishing some common ground: What can you live with, and what do you consider completely unacceptable? Apply the answers to those questions each time you ask if the piece under consideration will work for a particular community…with the available music resources…for a particular event. Remember, each situation warrants individual attention.

From a technical perspective, see if each section’s line sings well by itself. Do the phrases express complete thoughts? Do they make sense? Think about those typical alto lines in which the singers are assigned whatever notes are left in the chord, often with incomplete textual phrases. What about voice leading? Is it smooth, or does it skip around? If it skips around, are the notes approached in a way that fits clearly into the harmonic language? Another important technical consideration is whether the text has been set faithfully. Is the setting of this text sympathetic to the natural syllabic accent of the language? Is the rhythm compatible with the text and the musical line? Does the composer employ innovative compositional techniques which bring forth an interesting work of art, or are there merely those predictable gimmicks of “Hollywood glitz” that will guarantee a successful sale at the next reading session?

Probably the most subjective judgment is the aesthetic one. Does this piece carry the power to move its hearers? Does it move those who are performing it? Can the blueprint on the page be lifted off to create a spiritually inspirational experience? Does the work enable the listener to be moved, or does it manipulate the soul to bring about a preconceived emotional state? Will the listener’s response be natural or contrived by the composer?

Finally (certainly not least), beyond the work’s technical and aesthetic aspects lies the question of how it will function in the ritual. Can this piece of music fit into the context of a liturgical service while being ritually supportive? Is this piece the right selection for this particular moment? There are many masterpieces of choral art that are compatible with today’s rituals, but there are also many masterpieces that satisfy only two or three of the criteria outlined here. For example, some people may consider a movement from Beethoven’s Mass in C Minor to be technically and musically well crafted while also carrying a power to move the soul. But such a movement might also be a square peg trying to fit into the round hole of our current ritual forms.

How lucky for us that the final word on these issues may never be written. I hope that as pastoral musicians we will continually strive to search out and bring to the table the best of our rich heritage of musical resources even as we work to create new compositions that will be adjudged “good.”

August-September 1999 • Pastoral Music
Organ Recitative

Easy Graded Organ Music. Ed. C. H. Trevor, comp. Robert Gower. Oxford University Press, 2 vols. Book 1, #3758229, $7.95; Book 2, #3758237, $7.95. The compiler notes that “these two volumes of easy graded organ music represent the best pieces from C. H. Trevor’s Organ Books 1-6 and are designed to provide a selection of practical, accessible, and enjoyable pieces for players who take up the instrument. Some of the shorter pieces are included to improve technical quality, while the more substantial ones explore musical interpretation and provide material suitable both for use in services and occasions of broader appeal. The pieces in each book are arranged in order of difficulty, so that a feeling of steady progress can develop.” The collections contain fifty-five pieces drawn from the standard repertoire.

Henry Purcell, 1659-1695: A Tribute. A Commemorative Selection of Pieces Arranged for Organ by Bryan Hesford. Fentone, #F 670, $8.95. This collection was compiled as a tribute to Henry Purcell in the 300th anniversary year of his death. The editor informs us that “for the organ Purcell wrote all too little, and this suite has been selected from his other works for theatre and from the anthem ‘O God, Thou Art My God.’” Pieces include the Lament from Dido and Aeneas, the Rondeau from The Fairy Queen, and the Ayre and Trumpet Tune from King Arthur.

Hymn Preludes for the Christmas Season. Robert Edward Smith. World Library Publications, #WLP 3024, $15.00. This recent publication from World Library contains settings of twenty well-known Christmas tunes. Particularly delightful are the French classical evocation of “Il est né” and the Mozartian setting of “Angels from the Realms of Glory.” As noted earlier in these pages, Mr. Smith writes in a very pleasing contrapuntal style that perfectly reflects the mood of the text. Once again the editors at World Library are to be commended for their fine layout and quality production. Not difficult; highly recommended.

Glad Praises We Sing: Four Preludes for Organ. Craig Phillips. Selah, #160-814, $12.50. Here are four organ preludes based on the hymn tunes KREMSE, HYTHEEOL, NETTLETON, and ENGLER. These well-crafted hymn-tune preludes show Mr. Phillips to be a very fine composer. The writing is original and idiosyncratic. Particularly welcome is the extended prelude on ENGLER, the more so since Mr. Phillips frames a statement of the melody with creative fanfare writing.

Joy to the World: Three Preludes for Christmas. Craig Phillips. Selah, #160-815, $12.00. This second collection of preludes by Mr. Phillips contains three compositions based on the familiar Christmas tunes DIVINUM MYSTERIUM, FOREST GREEN, and ANTIOCH. Mr. Phillips displays his considerable talents for lyrical writing in the settings of DIVINUM MYSTERIUM and FOREST GREEN. Unlike so many attempts at such writing of late, Mr. Phillips never lapses into sentimentality here. The ebullient setting of ANTIOCH alone would justify purchase of this set. Mr. Phillips strikes just the right chord in the best setting of this tune (which is not easy to set) that has appeared in many years. The editors at Selah are to be commended for publishing high quality hymn-tune preludes, and we should look forward to more of them in the future.

Choral Recitative

All the octavos reviewed here are from the collection Cries of the Spirit, Volume 2, by Rory Cooney. OCP Publications. Octavo packet, #10200GC, $8.95. Stereo cassette, #10201GC, $10.95. Compact disc, #10202GC, $15.95. Each octavo contains a reprintable section for the congregation—antiphon or “assembly edition.” Except as noted, the additional/optimal instrumental and vocal parts are appended to each score.

Psalm 97: The Lord Is King. Congregation, cantor, SATB choir, keyboard, guitar, flute. #10469, $1.20. In the octavo for this short and festive setting of texts based on Psalm 97 in 6/8, the guitar and flute parts are appended. The SATB choir supports the refrain, while the verses stand in unison. Easy and tuneful; a good choice for parochial celebrations, especially Palm Sunday, Easter, and Christ the King.

Psalm 66: Let All the Earth Cry Out. Congregation, cantor, two-part choir, descant, keyboard, and guitar. #10466, $1.10. Writing in a gentle 3/4 meter, Cooney takes several verses from Psalm 66 to set as a cantilena. Easy for cantor, congregation, and members of the optional two-part choir. Effectively sets a celebratory mood.

Psalm 17: When Your Glory Appears. Congregation, cantor, SATB choir, keyboard, guitar, solo instrument, and cello. #10463, $1.15. A well-wrought antiphon alternates with quasi-through-composed verse settings. The unison verses deserve attention since each verse is set in a different key to highlight the varying moods of the texts. Lyrical and episodic.

Psalm 69: Turn to God in Your Need. Congregation, cantor, SATB choir, keyboard, guitar, and flute #10467, $1.35. This work opens with a busy keyboard accompaniment which also frames the antiphon. Verses are set in easy-to-sing diatonic melodies with verses one, two, and four in A minor and verse two in A major with a concluding repeat of the opening antiphon. Repetitive melodic writing contributes to ease of execution. This can be a multipurpose setting for celebrations of reconciliation, Lent, and penitential rites, as well as Masses of Christian burial.
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Psalm 126: I Had a Dream. Congregation, cantor, SAB choir, keyboard, guitar, and flute. #10472, $1.35. This work seems especially suited to use at ecumenical services, retreats, services of reconciliation, and for more formal catechumenate/adult initiation celebrations. Smooth flowing melodies are supported by a gentle, syncopated keyboard part.

Psalm 71: I Will Sing of Your Salvation. Congregation, cantor, SATB choir, keyboard, and flute or Bb cornet. #10468, $1.10. Cantor writing is cast for a tenor or soprano. The refrain's mood is gently atmospheric with melodic and textual repetitions. A good setting for festival occasions, and the texts are appropriate for a number of parochial functions. The unison refrain is supported by a strong four-part harmonization and descant.

Psalm 22: Why Have You Abandoned Me? Congregation, cantor, keyboard, guitar, and flute. #10464, $1.10. The refrain is supported by an ostinato accompaniment which is propulsive in its own metier. Suggested use of this psalm is on the later Sundays of Lent and Passion-tide.

Psalm 138: On the Day I Called. Congregation, SAB choir, keyboard, guitar, and flute. #10474, $1.35. This could be a choral "workhorse" or "gumdrop," thanks to its strong "praise anthem" cast. A vital opening refrain sets the mood for this composition, which is immediately enriched by the SAB repetition. Good for church festivals as well as feasts on which themes of praise and thanksgiving are intertwined. Two alternative refrain settings add to the usefulness of this setting. The appended instrumental/vocal parts include flute parts and assembly editions for all three refrains.

Psalm 33: Song of the Chosen. Congregation, cantor, three-part choir, keyboard, guitar, and Bb trumpet I and II. #10465, $1.35. An almost martial atmosphere is generated by the introduction, and effective writing for congregation and choir highlight this psalm of praise. There are two different psalm melodies—one for verses one, three, and five, and a second melody for verses two, four, and six. An alternative refrain is in the appendix. Good singing ranges. Especially appropriate for celebrations of saints' days, Thanksgivings, parochial anniversaries, and jubilees.

Psalm 128: All the Days of Our Lives. Congregation, cantor, SAB choir, keyboard, guitar, and flute I and II. #10473, $1.35. A sobering setting (G minor) that can successfully decorate the wedding Mass or ceremony. Singing range is especially comfortable for cantor and congregation. Composed as a wedding psalm, this setting may also be used for the Holy Family and for two Sundays in Ordinary Time (Thirty-Third Sunday, Year A, and Twenty-Seventh Sunday, Year B).

Psalm 122: The Road to Jerusalem. Congregation, cantor/schola, SAB choir, keyboard, and guitar. #10371, $1.10. Instrumental parts are available separately from the publisher: two flutes edition (#7092); three Bb trumpets edition (#5304, in the collection You Alone). Set in a solid four-square harmonization, "The Road to Jerusalem" both benefits and suffers from that choice. As effective as the opening antiphon is, the relentless four-squared verse settings tend to diminish both the musical and textual interest, to say nothing of the problems that such writing poses for cantor and accompanist. The singing ranges are congenial for both cantor and schola. There are alternative verse settings for Palm Sunday. Guitar charts are included in the appendices to the score.

Psalm 103: The Lord Is Kind. Congregation, cantor, SATB choir, keyboard, guitar, and flute. #10471, $1.35. This is a multi-purpose psalm setting that will find its welcome in the initiation rites, marriages, funerals, and the pastoral care of the sick. The antiphon leads to the famous text based on this psalm written by James Montgomery (1771-1854), with a musical setting that completely underwrites the textural message. Cantor needs a high F to handle effectively verse three as it is written. Gentle and evocative.

Psalm 98: The Lord Comes to Rule. Congregation, cantor, SAB choir, descant, keyboard, guitar, and flute. #10470, $1.55. Scores for trumpet I and II and strings (violin I and II, viola, and cello) available in manuscript from the publisher, #70019. An easily learned refrain is foiled for the through-composed verses. The verses are challenging in range but are melodically substantial and appealing. Two alternative refrains are supplied, each with its own text, melody/descant, and keyboard arrangement. Appropriate for parish celebrations, dedications, and jubilees.

James M. Burns

Videos

Music in the Liturgy for Small Parishes

Michael R. Prendergast. The Liturgical Press. 50 minutes, $39.95.

Michael Prendergast is the Director of Liturgy and Christian Initiation for the Diocese of Great Falls-Billings, the eastern two-thirds of Montana. Like much of the west, this is a wide-open, rural land with many small towns. Many of the communities have never had a resident priest and, with the clergy shortage, many more are sharing priests or learning to do without. Yet community is being maintained in these places by the faith of the remarkable rural Catholic people.

Having spent much of my priesthood in Idaho and working now in eastern Oregon, I know well the communities for which this video is intended: small places with few resources, often no trained musician among the members of the congregation, often no instruments, and little tradition of liturgical music. The video faces these difficulties head-on, and it responds to them well.

There are actually two sections to the video. In the first, Michael talks about the role of music in the liturgy, drawing heavily from the official documents of the Church. Simply and easily he explains what the musical priorities of the liturgy are and how these priorities may be met successfully in small places. His presentation is rich with examples of musical selections, most of which are illustrated by the singing of rural congregations.

The second half of the video is a discussion between Michael and Sister Mary Jo Quinn, SC, the Director of Liturgical Music for the neighboring diocese of Helena, Montana. In their question-and-answer discussion, both participants speak from backgrounds of solid liturgical and musical education and the personal experience of living and working with small faith communities.

The quality of the video is interesting. I use that description because we have become used to slick, multi-image, multi-camera presentations, with all sorts of visual and audio effects. This is a simple video, obviously made on an adequate but limited budget; its only real defect is that it is hard to read the words of the documents because they are displayed
against too light a background. The work is smooth but not slick and is extremely appropriate for its subject matter.

The content is excellent. Both Michael and Sister Mary Jo know what they are talking about, and they do their talking with simplicity and style. In addition to the fine content, the attitude of the video may be even more important than what it is intending to teach. This video reflects a sense that small, rural faith communities have no reason to feel inadequate in comparison to their richer and larger suburban and urban cousins. There is a nobility and a pride in many rural parishes that should be the envy of larger communities. I can testify from my own experience that many of these small parishes— to use an old Idaho Catholic phrase—"do Church well."

A good study guide and set of discussion questions come with the video; these help to make the work very usable in almost any setting. The video is appropriate for musicians, would-be-musicians, and liturgists in all sections of the country where communities are small; it would also prove valuable in seminaries and in deacon training classes. It rates a six on my scale of seven.

**Video Guide for Gather Faithfully Together**


In a sense, this video is at the other end of the spectrum from *Music in the Liturgy for Small Parishes*. Produced with the cooperation of the Catholic Communications Campaign, this video is intended to be a companion to the pastoral letter of the same name issued by Cardinal Roger Mahony, Archbishop of Los Angeles.

At its core, this is a video presentation of Sunday Mass with commentary. Images are drawn from several celebrations to emphasize the ethnic diversity of liturgical celebrations, but the sequence follows the normal Order of Mass. This is a well-made work: The pictures are clear and compelling, and they show that the ideas outlined by the cardinal’s letter are neither impossible nor undesirable. It shows at their best the liturgical rites of the Church in a large parish setting. The commentary is simple, accurate, and interesting.

Neither the music nor the musicians are emphasized, since that is not the focus of this video. But the musical selections illustrated are good, and there is no attempt to overwhelm with elaborate choirs or choral pieces.

The video is an excellent resource for catechumenate sessions, for people desiring to know more about the Church, and for priests, deacons, and other ministers who need to improve on their present understanding of the liturgy. The study guide and its questions are excellent. This video also rates a six on my seven-star scale.

**The Church Celebrates the Reconciling God**


This video and the next one are in the Catholic Update Video series. Host and narrator for the series is Mary Krutko, a broadcast journalist from Cincinnati, Ohio, who is joined by Father Tom Richstatter, CFW, professor of liturgy and sacramental theology at Saint Meinrad Seminary. Ms Krutko is outstanding both in her role as host and when she shares her own understandings—in effect, doing some teaching herself. Father Richstatter also does an excellent job.

The format begins with a discussion between the two presenters, which leads into a three-part history of the sacrament presented by individuals representing various stages in the sacrament's development. This is followed by a series of reflections from various members of the Christian faithful (described as the "witness" section) on the meaning of the sacrament today. There is a teaching section by Father Richstatter, and the video ends with a musical selection.

I found the reflections by the lay people and the teaching by Father Richstatter to be the best parts of the video. Richstatter offers some excellent insights into the rites of penance today. The history section was interesting but a bit too simplistic and not quite accurate. I recognize how difficult it is to present a complicated history quickly, but it could have been done better. Richstatter redeems this somewhat in his teaching section by tying some of the loose ends together, but this is still not enough for my taste. I found the musical selection at the end unnecessary.

The recommended audience for this video is "RCIA candidates, people engaged in sacramental preparation, adult religious formation groups, high school religion classes." A very fine study guide comes with the video. The package rates...
Preparing Your Child for First Reconciliation


This companion volume to the video reviewed above also features Father Tom Richstatter as the “teacher.” It follows the same pattern of story, witness, teaching, and music video. The story section is a children’s tale with roots in Africa, which teaches that misdeeds affect others and require reconciliation. Next, Catholic parents reflect on their experiences in preparing their children to celebrate the sacrament of penance, and Father Richstatter talks about the meaning of reconciliation as “good news.”

I found this video good but less appealing than I wish it would be. Its greatest value may be as an introductory discussion tool for parents and children, but I have a hard time thinking of uses for it beyond a classroom. Still, I give it a five on my seven-point scale.

Reviewing these videos gives me a chance to add some general comments about religious and liturgical videos and their use. The decision by a parish to create a large video library should be carefully thought out. Many homes view videos, but families and individuals may not be used to using them as teaching tools. Parents must be shown such resources and, possibly, taught how to use them as one component in a formation program. Many adults do not want to come to an adult education class only to sit through a video presentation, even though the quality of such presentations may be much better than what they would receive “live.”

I suggest that the use of videos in education programs be well discussed by parish staffs, religious educators, and adult learners before a lot of money is spent on them. It does no good to buy a video if it simply sits on a shelf.

W. Thomas Faucher

About Reviewers

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

Dr. Craig Cramer teaches organ at the University of Notre Dame, IN. He has Pastoral Music • August-September 1999

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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

ALABAMA

Campus Minister for Music. Campus Ministry Office, Spring Hill College, 4000 Dauphin Street, Mobile, AL 36608-1791. Phone: (334) 380-3495. Full-time position available August 1, 1999, at small Jesuit liberal arts college. Responsibilities include coordinating Sunday and special liturgies; directing and accompanying choirs, cantors; and training student music leaders. Strong keyboard and pastoral music skills required, organ skills a plus. Knowledge of liturgy and willingness to share in the overall success of the mission of campus ministry are vital. Send résumé and three professional references to the above address. HLP-5190.

ARIZONA

Choir Director. Our Lady of the Valley, 505 N. La Cañada Boulevard, Green Valley, AZ 85614. Phone: (520) 625-4536. Part-time position in large, retirement community parish. Responsible for planning music for weekend liturgies/holy days and conducting weekly choir rehearsals (Sept.-May). Work collaboratively with clergy, liturgy committee, organist, and cantors. Degree in music, strong vocal skills, and knowledge of Catholic liturgy preferred. Salary commensurate with experience. Available August 1, 1999. Send résumé to Choral Search Committee at the above address. HLP-5221.

Organist. Our Lady of the Valley, 505 N. La Cañada Boulevard, Green Valley, AZ 85614. Phone: (520) 625-4536. Part-time position in large, retirement community parish. Responsible for one Saturday/three Sunday liturgies, holy days, one choir rehearsal (Sept.-May), and cantor rehearsals as necessary. Work collaboratively with clergy and choir director. Three manual Rogers organ with FR300, Kawai 6' baby grand. Requires excellent sight reading and keyboard skills. Degree in music and knowledge of Catholic liturgy preferred. Salary commensurate with experience. Available August 1, 1999. Send résumé and references to Organ Search Committee at the above address. HLP-5220.

CALIFORNIA

Director of Liturgical Music. Mission San Luis Rey, 4070 Mission Avenue, Oceanside, CA 92057. Full-time position in large, multicultural Catholic parish located adjacent to historic mission, four miles from the beach. Responsibilities include: resource person for pastoral staff; coordinating music for weekend liturgies and major celebrations; training cantors/choirs; and working with many cultural groups. Requires strong vocal/cantor skills, keyboard/guitar proficiency. Bilingual (English/Spanish) preferred. Base $25-36K plus great benefits. Call (760) 757-3250, ext. 317 for

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COLORADO

Director of Music/Liturgy. Christ the King, 1708 Horseshoe Drive, Pueblo, CO 81001. Phone: (719) 542-9248; fax: (719) 545-9826. Full-time position for southern Colorado parish using RitualSong. Degree required. Strong keyboard, conducting, and interpersonal skills a must. Bell choir experience helpful. Competitive salary and benefits. Call or write for job description to Music Search at the above address/numbers. HLP-5195.

CONNECTICUT

Music Director & Organist. St. Isaac Jogues Church, 1 Community Street, East Hartford, CT 06108. Phone: (860) 528-6749. Part-time position for 600-family parish. Requires skills in train and direct cantors and adult choir, proficiency with new three-manual Allen organ with MIDI. Three weekend liturgies. Commensurate salary. Send résumé/references to: Music Director Search Committee at the above address. HLP-5188.

FLORIDA

Musicians & Music Teacher. Our Lady of Lourdes, 11291 SW 142 Avenue, Miami, FL 33186. Phone: (305) 596-0933. Growing Catholic church/elementary school seeks keyboard player, singer, and music teacher. Salary based on experience. Excellent benefits. Call or send résumé to Lori Santella at the above address/number. HLP-5212.

Music Minister. Holy Name of Jesus, West Palm Beach, FL. Full-time position for a 2,700-family, multicultural, total stewardship parish. Responsibilities: coordinating/leading seven weekend liturgies; leading adult choir, Life Teen music group. Must be comfortable with traditional and contemporary music. Ability to speak Spanish preferred but not a requirement. Proficiency on keyboard and organ not necessary. Strong liturgical music and liturgy planning skills essential. Strong organizational skills highly desirable. Good vocal skills and cantoring ability necessary. Send résumé to: Fr. Aidan Lacy, 801 Arlington Drive, West Palm Beach, FL 33415. HLP-5200.

GEORGIA

Director of Music. All Saints Catholic Church, Dunwoody, GA. Fax: (770) 393-2663. 3,000-family parish with five weekend Masses. Manage total music program; oversee direction, organization, and development of adult, teen, and children’s choirs. Knowledge of Catholic liturgy/music, bachelor’s degree in music, voice competencies, and work experience preferred. Excellent benefits. Salary commensurate with qualifications and experience. Fax résumé to the above number. HLP-5194.

ILLINOIS

Director of Liturgy/Music. St. Jude the Apostle, 880 E. 154th Street, South Holland, IL 60473; fax: (708) 339-3336. Full-time position. 1,600-family parish seeks degreed professional with understanding of liturgy and strong organ, piano, and vocal skills. Responsibilities: working with existing music personnel; leading assembly in song; developing youth/children’s choirs; training cantors; working with pastor, RCIA director in liturgy preparation and coordination. Salary and benefits commensurate with experience and archdiocesan guidelines. Send résumé to Marilyn Medinger, CND, at the above address/number. HLP-5218.


Director of Music/Liturgy. St. Pius X Parish, 1025 E. Madison, Lombard, IL 60148. Fax: (630) 495-5926. Parish in west suburban Chicago area seeks full-time person with collaborative skills to coordinate music program and all liturgies. Degree or certification in music/liturgy preferred. Send résumé and demo tape, if available, to Music/Liturgy Search Committee at the above address. HLP-5193.

INDIANA

Director of Worship/Music, Art and Environment. St. Joan of Arc Parish, 900 S. Purdum Street, Kokomo, IN 46901. Fax: (765) 454-7241; e-mail: marilyn@inkokomo.com. Full-time position for active, 1,400-family parish. Work with four established choirs/musicians (traditional, contemporary, bilingual, children’s); collaborate with parish ministry team; create liturgy committee and empower them to catechize parish; form, train, schedule liturgical ministers. Requires proficiency in music (organ, keyboard), knowledge of RC liturgy, demonstrated experience/educational background. Salary commensurate with education/qualifications, benefits package available. Send résumé to Search Committee at above address. HLP-5202.

LOUISIANA

Organist/Choir Director. St. Rita RC Church, PO Box 7056, Alexandria, LA 71306-0056. Part-time position for organist/song leader for one Saturday evening Mass, direct adult choir (11:00 am Sunday Mass), substitute for four additional weekend Masses as required. $100 per Mass, depending on experience/abilities. Limited music teaching position available (grades 6-8). Opportunity for piano/organ lessons, funerals, weddings. Report to Director of Liturgical Music. Send résumé to Director of Liturgical Music at the above address. HLP-5201.

MARYLAND

Director of Music & Organist. St. John the Evangelist Church, 116 E. Second Street, Frederick, MD 21701. Full-time position for large Roman Catholic parish in historic Frederick, MD. Required: bachelor’s degree in music, liturgical awareness, supervisory skills, and a collaborative approach. Salary commensurate with experience and credentials, benefits provided. Position presently available. Send résumé to Russell Beaton and Search Committee at the above address. HLP-5186.
Massachusetts

Music Director/Organist. St. Mary, 133 School Street, Waltham, MA 02451. Fax: (781) 642-0604; e-mail: smmary133@aol. com. Part-time position. Requirements: BM in organ performance or related field and knowledge of Catholic liturgical practices. Must be available for 80+ funerals, 30+ weddings per year (separate stipend). Recruit, rehearse, and direct adult, children’s choirs; play at Saturday/Sunday Masses and other services as needed. Salary $18,000 or higher depending on experience for one-year renewable contract. Send résumé only to Rev. Wendell Verrill at the above address/number. HLP-5216.

Music Director. St. Cecilia, 54 Esty Street, Ashland, MA 01721. Fax: (508) 881-8606; e-mail: StCecilia@aol.com. Full-time position in young, growing parish built on tradition. Responsibilities: Work with laity, parish staff, and clergy to enhance and develop our music program and total accountability for music at all liturgies and parish events. Must have knowledge of Catholic contemporary/classical liturgical music and organ/piano skills. Send résumé to Search Committee at the above address/number. HLP-5208.

New York

Director of Liturgical Music Ministries. Our Lady of Peace, 25 Fowler Avenue, Lynbrook, NY 11563. Fax: (516) 596-1847. Full-time position in a 2,400-family parish on Long Island’s south shore. Candidate should be practicing Catholic; proficient in organ/piano; experienced in directing/training cantors, adult and children’s choirs; work collaboratively with pastoral staff and liturgy board; have a sound understanding of Vatican II liturgical goals. MA in music/liturgy or equivalent preferred. Responsibilities include planning and coordinating music for weekend liturgies, holy days, weddings, funerals, and other parish and sacramental celebrations. Salary commensurate with abilities and experience. Send letter of application and résumé to Search Committee at the above address/number. HLP-5219.

Ohio

Director of Music/Music Consultant. Director for St. Joseph RC Cathedral and Music Consultant for Diocesan Office of Liturgy. St. Joseph Cathedral, 212 E. Broad Street, Columbus, OH 43215. E-mail: jfe@stjosephcathedral.org. Requirements: master’s degree in music; keyboard, choral conducting, and teaching skills; knowledge of breadth of sacred music/Catholic worship. Full-time position. Salary commensurate with experience/training, plus benefits. Music budget, support staff, and superior program already developed. Send résumé to Rev. Msgr. Joseph Féte at the above address. HLP-5199.

Missouri

Music Director/Educator. Nativity of Mary Church and School, 10017 E. 36th Terrace, Independence, MO 64052. Fax: (816) 969-5251. Full-time position. Keyboard, vocal, and classroom skills preferred. Assets include bell, children, and 25-voice adult choir; annual concerts; a tape ministry; state-of-the-art sound system; pipe organ; and grand piano. Salary commensurate with degree/experience. Benefits provided. Send résumé and references to Search Committee at the above address/number. HLP-5207.

New Jersey


North Carolina

Director of Music and Liturgy. Newman Catholic Student Center Parish, 218 Pittsboro Street, Chapel Hill, NC 27516. Full-time position. Must possess a strong background in Catholic liturgical practices, commitment to the directive/spirit of Vatican II, a desire to foster assembly participation, good people skills, and willingness to work collaboratively with pastor/staff. Minimum BA/music and proficiency in music; liturgy planning, voice, keyboard, and choral direction. Send résumé to Search Committee – Director of Music and Liturgy at the above address. HLP-5213.

Accompanist. St. Therese, 217 Brawley School Road, Mooresville, NC 28117. Phone: (704) 664-3992; fax: (704) 660-6321. Part-time position at a rapidly growing 1,065-family parish. Strong proficiency in organ/piano. Play for two rehearsals plus two Masses per week; one Saturday per month. Weddings extra. Two-manual Rodgers electric organ, Yamaha upright piano. $10,920 plus music/conference budget and some benefits. Mail or fax résumé to Brett Ballard at the above address/number. HLP-5209.


Tennessee

Director of Music/Liturgical Minister. St. Malachi Catholic Church/Liturgy Commission, 2459 Washington Avenue, Cleveland, OH 44113. Full-time position in active urban parish and community. Responsible for music and liturgical celebrations. Competency on organ and piano with experience in liturgical worship and a sensitivity to pastoral needs and strong people skills. Knowledge of traditional and contemporary Christian music a plus. Salary plus benefits. Position available June 1999. Send résumé to above address. HLP-5185.

Welcoming and assistive technology provided by the Accessibility Program, University of Massachusetts Amherst, Amherst, MA 01003. Email: access@umass.edu
Director of Liturgical Music/Music Teacher. St. Joseph, 512 E. Marvin, Waxahachie, TX 75165. Fax: (972) 938-1956. Full-time position in a growing community thirty minutes south of Dallas. Includes teaching music two days per week in small K-6 school. Must have music degree, knowledge of liturgical planning, and keyboard/organ skills. Conversational ability in Spanish and familiarity with Hispanic culture helpful. Salary commensurate with experience. Position available July 1999. Mail/fax résumé to Music Director Search Committee at the above address/number. HLP-5196.

West Virginia

Pastoral Associate. All Saints Parish, 317 E. Main Street, Bridgeport, WV 26330. Fax: (304) 842-2283; e-mail: ASCWV@aol.com. Vibrant, growing 900-family parish in north central WV seeks full-time Pastoral Associate for Adult Education/Youth Ministry. MA in pastoral ministry/theology/youth ministry or related field required. Salary negotiable. Position available fall 1999. Send letter/résumé to Fr. Harry Cramer at the above address/number. HLP-5192.

Wisconsin

Director of Liturgy and Music. St. Frances Cabrini, 1015 South 7th Avenue, West Bend, WI 53095. Full-time position in vibrant, growing, 2,300+ family parish. Responsible for liturgy and music, directing adult and children’s choirs, and providing music to church and school. Excellent interpersonal skills and organizational skills required. Salary $38,000-$43,000. Send letter/résumé to Michael Sepersky at the above address. HLP-5215.


Position Wanted

Liturgist/Musician seeking full- or part-time position in Midwest area. Over twelve years of experience in a 900-family parish as a director of liturgy, music coordinator, cantor, and ensemble musician. Vocal, guitar, and limited keyboard skills. “I am looking at changing my career and would like to work in an area that I love . . . Catholic liturgy and music.” Career goals include returning to school to pursue a degree in music/liturgy. Call Joannat (630) 961-7917. HLP-5222.

Music Ministers Available. Husband/Wife team seek full-time position in Chicago, NW Indiana, or Joilet area. Proficient organist, keyboard, guitarist, vocalist with 40+ years combined Catholic ecumenical experience. Coordinated liturgy; directed and trained multi-cultural adult, teen, and children’s choirs; instrumental ensemble; and all ages of cantors. Contact Joe Schulte. Phone: (708) 877-7099; e-mail: jntschulte@rocketmail.com. HLP-5184.

Miscellaneous

Seeking Used Worship II Hymnals. Our parish needs additional Worship II hymnals. If you have any of these available for purchase, please contact Barbara Hamsmith, Director of Music, Holy Angels Church, Aurora, IL. Phone: (630) 897-1194; fax: (630) 897-1370. HLP-5210.

For Sale. Glory & Praise Comprehensive Edition hymnals. New and used, in good condition. Some used copies are available FREE. Must prepay all shipping charges. If interested, please contact Peter McCourt at Newman Center-VA Tech. Phone: (540) 951-0032; e-mail: pmccourt@vt.edu. HLP-5203.

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Second Annual Conference of the Church Pianists’ Institute of the Wheaton Conservatory of Music. Place: Wheaton College. Teachers include William Phemister, Karin Redekopp Edwards, Larry Shackley. Directed to pianists of high school age or above with an intermediate skill level on keyboard. Contact the Wheaton Conservatory at (630) 752-5099.

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NPM Cantor Express. Place: Spiritual Life Center. Presenters include James Hansen and Melanie Coddington. Contact the NPM National Office. Phone: (202) 723-5800; fax: (202) 723-2262; e-mail: NPMSING@npm.org.

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MEDFORD
August 1-8 and 8-15

Amherst Early Music Festival. Place: Tufts University, Medford. Sixty faculty members, master classes, special church music program. Contact: Valerie Horst, Director, Amherst Early Music, 65 West 95th Street #1A, New York, NY 10025-6796. Phone: (212) 222-3351; fax: (212) 222-1898; e-mail: amherst@compuserve.com; web: www.best.com/~aem.

SPRINGFIELD
August 17-19

New England DRE Convocation. Featuring concert and workshops by

NEW JERSEY

BLACKWOOD
August 5-7

NPM Children’s Choir Director Institute. Place: St. Pius X Retreat House, Blackwood. Presenters include Veronica Fareri, Lee Gwozdz, Michael Wustrow. Contact the NPM National Office. Phone: (202) 723-5800; fax: (202) 723-2262; e-mail: NPMSING@npm.org.

PRINCETON
August 2-8

Westminster Choir College presents Bach Festival 1999: “The Young Bach,” featuring Michael Marissen and others. Beginning Choral Conducting with Melanie Jacobsen. Three “Rs” for Church Musicians, Conductors, and Teachers: Renewal, Reflection, and Retreat with Fr. Bede Camera. Phone: (609) 924-7416, ext. 227; fax: (609) 252-0477; e-mail: woce@rider.edu.

ONTARIO

TORONTO
August 2-6

Fourteenth Session of the Ontario Liturgical Conference Summer School for Liturgical Musicians. Theme: The Easter Journey—Exploring the Heart and Center of Christian Life. Sessions in organ, cantor, guitar, movement and gesture, more. Sponsored by the Catholic Bishops and the Dioceses of Ontario. Contact: Liturgy Office, Diocese of London. Phone: (519) 439-0207; e-mail: Imanzara@rec.on.ca.

OREGON

PORTLAND
August 20-22

NPM Cantor Express. Place: Franciscan Renewal Center. Presenters include

August-September 1999 • Pastoral Music
GERMANY

FRIEDRICHSHAFEN
August 29-September 12

Please send information for Calendar to: Rev. Lawrence Heiman, CSP,
Rensselaer Program of Church Music and Liturgy, Saint Joseph College, PO Box 815, Rensselaer, IN 47978. E-mail: LHEIMAN@stjohn.edu.

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James Hansen and Melanie Coddington. Contact the NPM National Office. Phone: (202) 723-5800; fax: (202) 723-2262; e-mail: NPMING@npm.org.

TENNESSEE

MEMPHIS
September 25
Workshop featuring James Marchionda and Steven Jancsi at St. Peter's, Memphis. Sponsored by World Library Publications. Phone (901) 527-8822.

NASHVILLE
August 22-26
Liturgical Design Institute. Place: Scarritt-Bennett Center. Presenters include Heather Murray Elkins, Judy W. Loehr, Rebecca W. Waldrop, Mary W. Parks (music), Russ Harris (potter), Karen Lee Turner (visual artist and writer). Sponsored by the Office of Spiritual Formation and Liturgical Arts at the Scarritt-Bennett Center. Contact: Judy Loehr at (615) 340-7557; Becky Waldrop at (615) 340-7543; e-mail: spiribse@unloma.com.

TEXAS

BUNKER HILL
August 26-29
The Initiating Community—Furthering the Initiation Experience. Sponsored by the North American Forum on the Catechumenate and the Diocese of Galveston-Houston. Place: St. Cecilia Community Center. Contact Gloria Scolola at (713) 469-9559, ext. 207, or (713) 475-1124.

VIRGINIA

RICHMOND
August 1-5
1999 National Conference of the Association of Lutheran Church Musicians. Theme: Listen, God Is Calling. Place: University of Richmond. Plenary speakers include the Rev. Dr. Robert Rimbo, the Rev. Dr. Arthur Just, Dr. Madeleine Forell Marshall, and the Rev. Dr. Thomas Schattauer. Focus sessions. Choral concert by the American Repertory Singers directed by Leo Nestor. Contact: Registrar, ALCM Conference 99, PO Box 6064, Ellicott City, MD 21042-0064.

Pastoral Music • August-September 1999
Music Industry News

CDs and Choral Reading from GIA

Lectionary Psalms, by Canadian composer Michel Guimont, contains more than thirty psalm-tone settings of responsorial psalms from the revised three-year Sunday lectionary cycle. Clear and accessible, these settings are suitable for use with piano, organ, or guitar accompaniment.

Psalms for the Church Year, Volume IX is the newest addition to GIA’s series of responsorial psalm settings by various composers. David Haas has prepared settings of psalms for use at various sacramental celebrations, seasons of the liturgical year, and feasts and solemnities.

This Our Joy and This Our Feast showcases the choral music of Bob Moore. The CD performance, by the Cathedral Singers, is directed by Richard Proulx. Moore sets texts by Brian Wren, Timothy Dudley-Smith, Sylvia Dunstan, Richard Leach, and Delores Dufner, osb, as well as traditional texts such as the “Breastplate of St. Patrick” and ritual texts of the Roman Rite and the Book of Common Prayer.

Celebrating Our Faith is a new CD series that offers songs, psalms, and service music by well-known GIA composers as a service to help parishes prepare for the rites of reconciliation, confirmation, and first communion. The resource is designed to be used by catechists and liturgists in conjunction with Celebrating Our Faith book series for children preparing for these rites. Another resource that coordinates with the Brown-Roat series is forthcoming: Celebrating Our Faith: Prayer Services by Robert W. Piercy.

Give Your Gifts is a collection of songs, psalms, and service music for teens recorded by students at Benilde-St. Margaret High School in Minneapolis, MN. One CD/cassette contains all the songs in the set; a double CD/cassette set has recordings of the psalms and service music. As with Celebrating Our Faith, this music collection will be coordinated with a liturgy book prepared by Linda Baltikas and Robert W. Piercy. The book will contain eucharistic and non-eucharistic liturgies for holy days, leadership initiatives, and school and team “spirit” days, as well as other events in the “real lives” of teens.

GIA’s 1999 Summer Choral Reading Sessions will all take place during the week of August 16-19 in the following cities: Arlington, Boston, Buffalo, Cincinnati, Cleveland, Detroit, Houston, Galveston, Milwaukee, Minneapolis-St. Paul, New Orleans, New York, Newark, Orlando, Philadelphia, Pittsburgh, Portland, Rockville Centre, San Antonio, San Diego, Santa Barbara, and St. Louis. The sessions are free of charge and include a complimentary packet of music. Clinicians include David Anderson, Robert Batastini, Michael Connelly, Kelly Dobbs Mackus, Michael McMahon, Fred Moleck, John Romeri, Rob Strusinski, and others. Participation is limited to choir/ensemble directors and accompanying musicians, with no more than two persons per parish. Reservations are required.

For additional information on these recordings and reading sessions, contact: GIA Publications, 7404 S. Mason Avenue, Chicago, IL 60638. Phone: (800) GIA-1358.

New at OCP

Renewing for the 21st Century is designed to be a musical complement to the first two of the five seasons of the RENEW process, which is based on the conviction that evangelization and spiritual renewal happen best when the parish becomes a community of small Christian communities. A second volume, covering the final three seasons, is in preparation. This volume includes compositions that should be familiar to those acquainted with OCP’s offerings by such composers as Dan Schutte, Cathy Risco, Jaime Cortez, Bob Hurd, Rory Cooney, Tom Kendzia, and Bernadette Farrell.

Peace at Christmas is an instrumental (piano) recording by Val Parker and Paul Inwood that includes improvisational performances of familiar Christmas melodies as well as new compositions by the two performers. Most of the “cuts” are by both performers; four are solo pieces (two by each artist).

For additional information, contact: OCP Publications, 5536 NE Hassalo, Portland, OR 97213. Phone: (800) LITURGY; fax: (800) 4-OCP-FAX; web: www.ocp.org.

World Library Presents

Chants from the Sacramentary includes performances of some of the “official” music of the English-language “Usage” of the Roman Rite. Included on this CD are performances of music for the Easter Vigil—the Easter Proclamation/ Exsultet, Blessing of Water, and Dismissal; the Eucharistic Prayer for Various Needs and Occasions; music from the Sacramentary Supplement—Proclamation of the Birth of Christ and Proclamation of the Date of Easter on Epiphany; and Eucharistic Prayer II. This recording was directed by John Flaherty, music director in the Los Angeles Archdiocesan Office for Worship, and performed by the University Campus Choir at Loyola-Marymount in Los Angeles.

The Seven Signs—Music to Celebrate the Sacraments is the newest release by the Notre Dame Folk Choir, directed by Steven Warner. The recordings on this collection present music on themes of all seven sacraments plus a new recording of “All Will Be Well,” used at Cardinal Bernardin’s funeral.

For additional information, contact: World Library Publications, 3825 N. Willow Road, Schiller Park, IL 60176-9936. Phone: (800) 621-5197; fax: (888) 957-3291.

Testify!

Rhino Records has released a three-CD collection of gospel music performed and recorded between 1942 and 1996. Tracks include performances by “legends” as well as by more recent performers such as Aretha Franklin, Andrae Crouch, Walter Hawkins, the Winans, Cissy Houston, Boyz II Men, and Whitney Houston. The “Gospel Box” that contains the CDs also includes a booklet tracing the history of Gospel and describing the various individuals and groups featured on the recordings. The set is available at record stores or through RhinoDirect at www.rhino.com.

August-September 1999 • Pastoral Music
Composer from Down Under

Michael Mangan is an Australian composer who has published six albums of liturgical music widely used in Australia and New Zealand. His most recent release, Sing Jubilee, covers major themes of the Jubilee Year 2000 celebration as well as celebrating the faith in Australia ("Holy Spirit Land" and "Land of the Southern Cross"). The recording also contains selections from Mass Jubilee, a new setting of the Order of Mass texts. Some of the songs are designed for use by a children's choir or at liturgies with children. Contact: Litmus Productions, PO Box 394, Albany Creek 4035, Australia. Phone/fax: 07 3882 0111; e-mail: litmusprod@petrie.starway.net.au.

Prestige Concert Harp

CAMAC Production, France's leading harp manufacturer, is now offering its award winning Atlantide Prestige concert pedal harp, the latest model in the company's New Generation line. Exceptional musical qualities are provided by this model. The double action Atlantide Prestige has forty-seven strings; provides excellent sound; and is equipped with the New Generation mechanism that gives it optimal reliability, precision, and ease in regulating. In addition to its adoption by many orchestras, this harp is also been chosen by such renowned music schools as the Amsterdam School, CNSM in Paris, and the Prague Academy of Music. For more information, contact: French Technology Press Office, One East Wacker Drive, Suite 3740, Chicago, IL 60601. Fax: (312) 222-1237. In Europe: Mr. Jarek Francois, CAMAC Production, B.P. 15—La Richerais, 44850 Mouzeil, France. Phone: (011-33) 240 97 74 97; fax: (011-33) 240 97 79 31; web: www.carmac-harp.com.

Women Composers—in Twelve Volumes

Sylvia Glickman, founder of Hildegard Publishing Company, and Martha Furman Schliefer, a member of the music faculty at Temple University, have edited the first comprehensive overview of music created by women from the ninth through the twentieth centuries. Each volume features ten to twenty-five complete musical scores or complete movements from multi-movement compositions, most of which have been previously inaccessible. Expert scholars provide original essays about the composers, including biographical information, a discussion of the music in historical context, and critical analysis of each work. Entries also include a bibliography, a list of works by the composer, and a discography.

The complete work is projected to be twelve volumes long; volumes one through five are currently in print, and volume six is due out this autumn. The whole set is currently priced at $1,080. For additional information, contact G. K. Hall & Co., Macmillan Library Reference USA, PO Box 159, Thorndike, ME 04986-0159. Customer service and phone orders: (800) 558-4676. The performance works for all the volumes are available from Hildegard Publishing Company, Box 332, Bryn Mawr, PA 19010. Phone: (610) 649-8649; fax: (610) 649-8677.

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Pastoral Music • August-September 1999
My son, you are now to be advanced to the order of the presbyterate. You must apply your energies to the duty of teaching in the name of Christ, the chief Teacher. Share with all mankind the word of God you have received with joy. Meditate on the law of God, believe what you read, teach what you believe, and put into practice what you teach.

Let the doctrine you teach be true nourishment for the people of God. Let the example of your life attract the followers of Christ, so that by word and action you may build up the house which is God’s Church.

In the same way, you must carry out the mission of sanctifying in the power of Christ. Your ministry will perfect the spiritual sacrifice of the faithful by uniting it to Christ’s sacrifice, the sacrifice which is offered sacramentally through your hands. Know what you are doing and imitate the mystery you celebrate. In the memorial of the Lord’s death and resurrection, make every effort to die to sin and to walk in the new life of Christ.

When you baptize, you will bring men and women into the people of God. In the sacrament of penance, you will forgive sins in the name of Christ and the Church. With holy oil you will relieve and console the sick. You will celebrate the liturgy and offer thanks and praise to God throughout the day, praying not only for the people of God but for the whole world. Remember that you are chosen from among God’s people and appointed to act for them in relation to God. Do your part in the work of Christ the Priest with genuine joy and love and attend to the concerns of Christ before your own.

Finally, conscious of sharing in the work of Christ, the Head and Shepherd of the Church, and united with the bishop and subject to him, seek to bring the faithful together into a unified family and to lead them effectively, through Christ and in the Holy Spirit, to God the Father. Always remember the example of the Good Shepherd, who came not to be served but to serve and to seek out and rescue those who were lost.
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