

Transamerica Occidental Life Insurance Company, Medicare Administration has been conducting an experimental program for the Health Care Financing Administration (HCFA) that allows for reimbursement of mental health services provided by Clinical Social Workers.

This program, where Medicare patients are covered for such services as individual and group therapy, family counseling and crisis intervention performed by Clinical Social Workers, will end on December 31, 1985.

The purpose of the demonstration project is to determine whether the consideration of Clinical Social Workers as independent practitioners is a cost effective method of providing treatment, in addition to an improved method of access to mental health services by Medicare beneficiaries.

① On (subj' & evening prayer, O), volume 2 Brazil,
Canções com a Igreja, (Ofícios vespertinos). Of course, 12 -
Port. - Pub - Edições Paulinas, - try 1 address:
Edições Paulinas Discos, Rua Domingos de Morais, 642,
São Paulo 04010 Brazil

~~also 12 songs~~ ^{to listings:}
Under ~~titles of~~ "Oración Matutina" & ~~Oración Vespertina~~,
- ~~grouped~~ "nacidos de la luz" (Juan Ant Esp; Under "Oración
Vespertina" & "En la noche miramos" + "Hora de la tarde", c (m)

Brother Terrence:

10/9/85

In answer to let me arr today, O) — news) —
in order Cántico Nuevo 2 Ediciones La Aurora
~~Corrientes 728, (1043) Buenos Aires, Arg.~~

Dean Junco 1823, 1244 Buenos Aires Arg. A little over
yr ago price 4 \$ 175 Argentinian pesos;

① is doctoral proj sounds I inter, O). collect 200
himnarios + cancioneros plus v mat. 240 (if further
help I s, O) glad I wot O) — P. If I s, doctoral thesis
eventually avail 2 Univ Microfilms, O) probably want I buy
copy. Plo let me — w n results & work avail, I s mat
is important I me.
Best wishes I s — investigation line

If Raquel calls, ask her
"What is the most convenient
time for me to call bak?"

I will be home by 9:11

1/2 - take care of tabled
1 - provide coffee
only need 2
empty coffee pots
150

St. Norbert Abbey

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DE PERE, WI 54115-2697 U.S.A.

Br. Lauerman



Mrs. Gertrude Suppe
3307 Michigan
South Gate, Ca. 90280



ST. NORBERT ABBEY
De Pere, Wisconsin 54115

Thanks for your
letter of Oct. I
appreciate the
address of Eden at
La Aurora. I had
written to Metho-
Dress in Argentina
without response
over a year ago.
As the project progresses, perhaps
I will have occasion to contact
you again. It sounds as if you
have an interesting collection of
hymnals.

Best wishes.

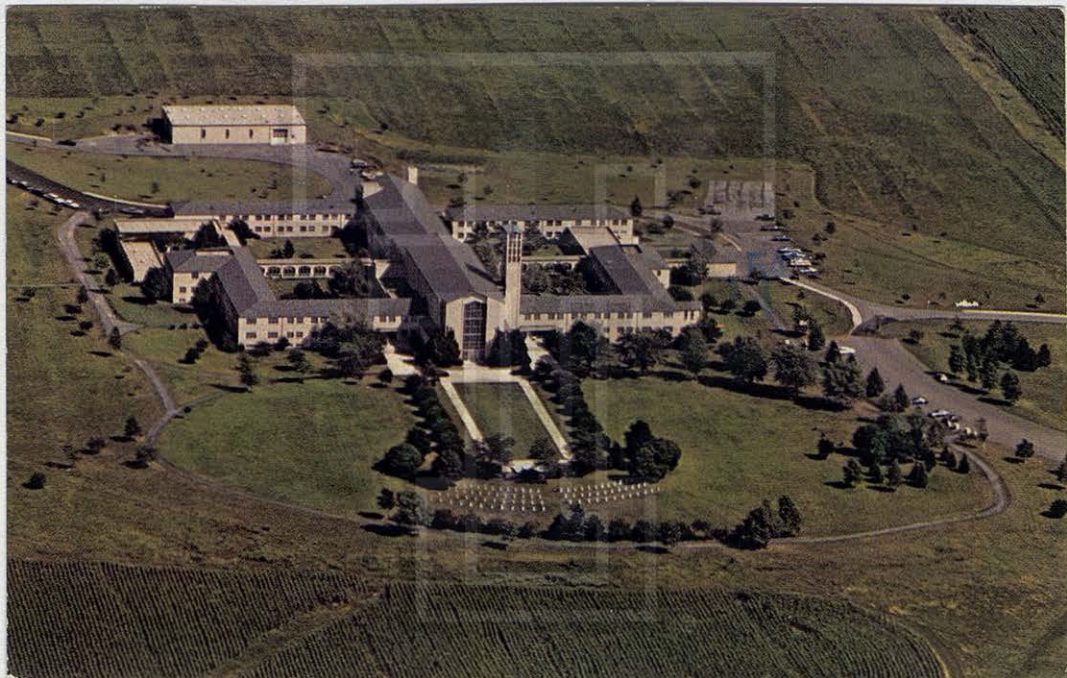


post card

Mrs. Gertrude Suppe
3307 Michigan
South Gate, Ca. 90280

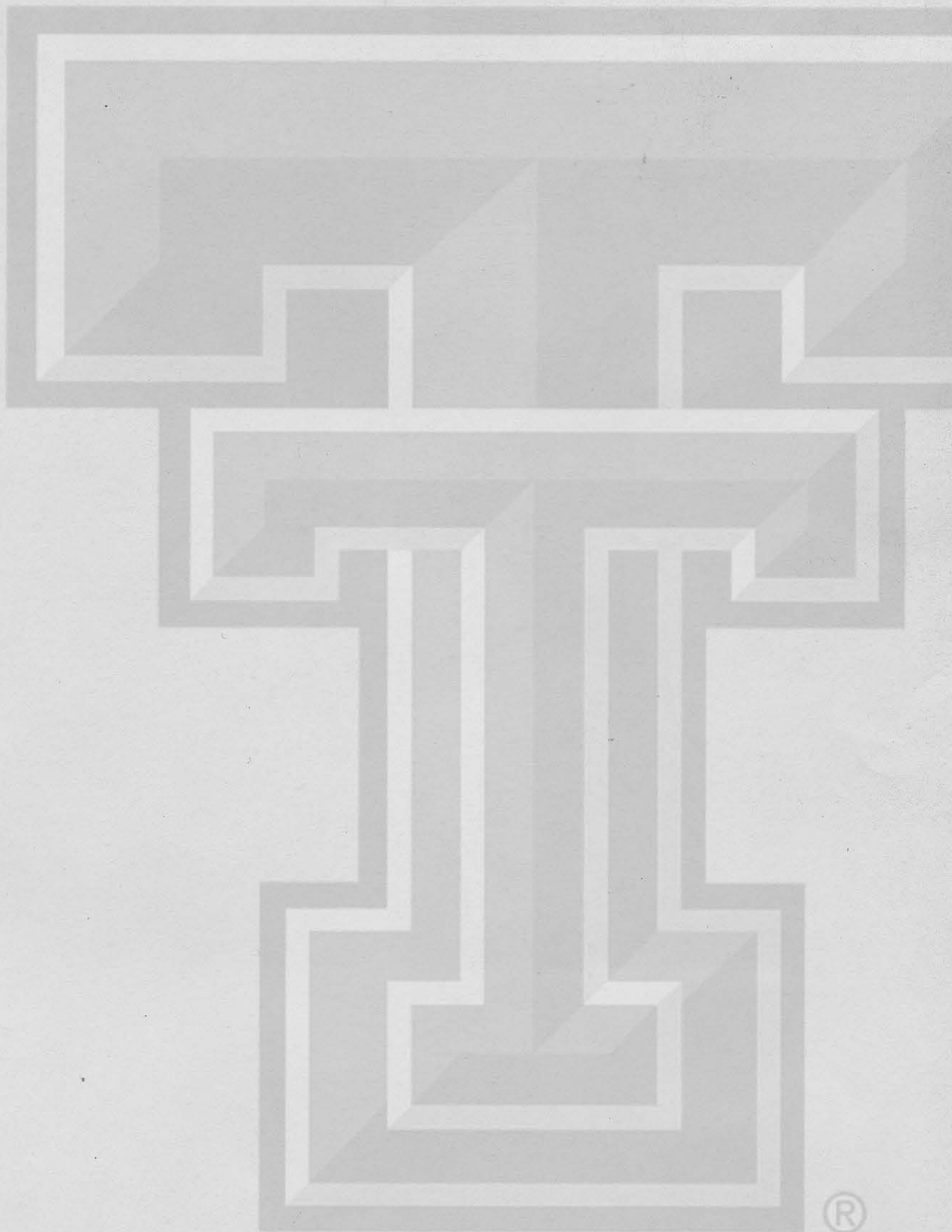
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Liturgia

LITURGIA DE LAS HORAS PARA LOS FIELES

Editorial Regina. Barcelona. 1982.
 1266 páginas. \$45.00.

El libro incluye Laudes, Vísperas y Completas. Los lectores hallarán no sólo los formularios principales de la oración litúrgica, sino también una presentación general y unas breves introducciones a cada una de las partes. Es un libro básico de oración para las comunidades religiosas y también para la vida (de oración) de las familias cristianas. Este libro se convierte en un manual diario para la práctica de la oración de todo cristiano.

RECONCILIACION Y PENITENCIA

Consejo Episcopal Latinoamericano.
 CELAM. 1982. 100 págs. \$4.00.

El equipo de reflexión teológico pastoral de CELAM presenta en este libro un aporte para el sínodo episcopal de 1983. Los temas que se

ADAPTACIONES EN LA LITURGIA.

TAREA ECLESIAL

CELAM. Bogotá, Colombia. 1982. 111
 páginas. \$4.00.

El pequeño libro incluye las Conclusiones del Encuentro Andino y los Documentos y Legislación vigente sobre la adaptación de las formas litúrgicas a las situaciones locales a partir del Concilio Vaticano II.

CANTORAL LITURGICO NACIONAL

Co-Editores Litúrgicos. 1982. Barcelona, 1982. 510 págs. \$10.00.

Conjunto de partituras y letras del cantoral litúrgico nacional. Vienen cantos diversos, cantos de entrada, alaluyas, cantos de comunión, villancicos, salmos pascuales, cantos a Cristo, cantos a la Virgen, salmos y otros, de utilidad en grupos corales católicos y en las iglesias.



La Comisión Episcopal de Liturgia desea vivamente que este *Cantoral Litúrgico Nacional*, que por primera vez se publica, sirva para dignificar el culto y para mejorar la calidad de las celebraciones en los templos.

Madrid, 2 de febrero de 1982, fiesta de la Presentación del Señor.

† MARCELO Card. GONZÁLEZ MARTÍN
Arzobispo de Toledo
Presidente de la Comisión
Episcopal de Liturgia

*This should give you some
idea of what a cantoral is.*

INTRODUCCIÓN

«La liturgia, es decir, la acción común de aquellas personas que, reunidas en nombre de Jesús, celebran los misterios de su fe, se compone de un cierto número de prácticas simbólicas (ritos y sacramentos) entre las cuales el canto y la música ocupan un lugar privilegiado.

El culto cristiano lleva consigo:

- a) un anuncio de la salvación en Jesucristo;
- b) una respuesta de los creyentes reunidos;
- c) una actualización de la alianza sellada entre Dios y los hombres.

Canto y música se integran en estos componentes diversos de la acción litúrgica:

- a) para sostener y reforzar la proclamación evangélica en todas sus formas;
- b) para dar a la confesión de la fe, a la súplica y a la acción de gracias una expresión más completa;
- c) para destacar el rito sacramental en su doble aspecto de gesto y de palabra.»¹

«Diversas razones motivan, en la celebración, el empleo de repertorios existentes. La primera es de orden práctico. Para que se instaure un diálogo entre el presidente y la asamblea, para que ésta cante un estribillo o una respuesta, es necesario que preexistan melodías y palabras. Los motivos estéticos juegan en segundo lugar. La celebración se enriquece también por las connotaciones afectivas e intelectuales de las que ciertas obras se han ido cargando gracias a la experiencia de los individuos y de los grupos.»²

La composición y edición de cantos para las celebraciones litúrgicas ha sido muy abundante en España en los últimos quince años. La formación de un repertorio adaptado a cada comunidad se ha ido haciendo, normalmente, gracias a los responsables de las celebracio-

1. Documento de *Universa Laus* (1980), 1, 1-2.

2. *Ibid.*, 8, 3.

nes: presbíteros y laicos, directores de las corales o del canto de la asamblea, organistas, instrumentistas. Pero esta labor, aparentemente sencilla, se ha ido complicando a medida que ha crecido el número de cantos publicados. Ha llegado un momento en que estar al día, en lo que se refiere al conocimiento y valoración de todo el material existente, escapa ya a las posibilidades de la mayoría de los que tienen esta responsabilidad pastoral.

Por otra parte, ocurre que, mientras en unos lugares se utiliza, con preferencia, un determinado repertorio, en otros se seleccionan las producciones de otros autores, haciéndose más difícil la fijación de un repertorio común en un amplio territorio.

Este *Cantoral* quiere responder a estas necesidades. Los criterios de selección de los cantos se han determinado teniendo en cuenta las necesidades de la celebración de la misa de los domingos y de los días festivos en las iglesias abiertas al culto, sean o no parroquiales. Las asambleas suelen ser, en estos casos, heterogéneas en cuanto a edad, cultura, etc., y con un nivel medio de posibilidades musicales.

Hay, ciertamente, otros ritmos de celebración: el diario, en las comunidades religiosas, en las que, además de la celebración eucarística, se canta también la liturgia de las horas. Sin duda, éstas encontrarán en el *Cantoral* elementos válidos para sus celebraciones, pero normalmente sus repertorios serán mucho más abundantes. Hay también celebraciones en los colegios, para las que suelen utilizarse exclusivamente cantos infantiles y juveniles. También los hay en nuestro libro, pero en nuestra selección hemos tomado sólo aquellos que puedan ser útiles a todo tipo de asambleas. Lo mismo ocurrirá con los grupos carismáticos o los que tienen una determinada ideología. Normalmente, éstos utilizarán, de acuerdo con sus preferencias, buen número de cantos que, deliberadamente, hemos excluido de esta selección, que, repetimos, va destinada a un público amplio y diverso.

Esta diversidad se manifiesta también en los estilos de los cantos seleccionados. Aunque en los últimos quince años las casas editoriales hayan publicado casi exclusivamente cantos de estilo juvenil (hecho que se refleja en la proporción de cantos de este tipo incluidos en este libro), no por ello hemos prescindido de otros estilos que, históricamente, se han utilizado y que, creemos, pueden y deben seguir utilizándose. De modo especial, hemos hecho una selección de aquellas melodías gregorianas que conviene mantener vivas en el repertorio, ya que suelen cantarse en las celebraciones de carácter internacional.

Quizá lo más difícil para el equipo que ha dirigido la selección de estos cantos ha sido conciliar un doble criterio: por una parte, elegir únicamente aquello que presente suficiente calidad literaria, musical y litúrgica; y, por otra parte, asumir aquello que el pueblo cristiano ha aceptado como útil y popular. No siempre ha sido fácil conciliar ambos puntos de vista. A causa de ello, son de esperar algunas críticas: ¿por qué se han publicado ciertos cantos que no están todavía suficientemente divulgados?; ¿por qué se han excluido otros que se cantan en todas partes? En el primer caso, puede tratarse de cantos que todavía no son populares, pero que, por su calidad o utilidad litúrgica, merecen ser promocionados. En el segundo, puede tratarse de cantos que sería mejor ir olvidando. No obstante, la inclusión de unos o la exclusión de otros pueden constituir un error de apreciación de los responsables de este libro. Si fuera así, agradeceríamos la colaboración de todos los que utilicen este *Cantoral*, rogándoles que comuniquen sus puntos de vista al Secretariado Nacional de Liturgia.

Queremos que este libro sea siempre vivo y actual. Está prevista la futura admisión de los mejores cantos que vayan apareciendo, así como la supresión de aquellos que hayan caído en desuso por haber sido reemplazados por otros mejores. Ello explica el sistema de numeración que hemos adoptado. A fin de no tener que desplazar los números en futuras ediciones, hemos dejado espacios en blanco entre cada sección de cantos, a fin de poder añadir los nuevos en sus lugares correspondientes. Así, aunque la numeración llegue hasta el número 737, en realidad son únicamente cuatrocientos los cantos de esta primera edición. Obsérvese también que, dentro de cada sección, hemos puesto los cantos, casi siempre, empezando por los más antiguos hasta llegar a los más recientes.

ORIENTACIONES PARA LA UTILIZACIÓN DE ESTE CANTORAL

Hay un primer grupo de cantos, precedidos de una sigla, antes del número, clasificados según el momento de la celebración eucarística en que deben ser ejecutados. Son cantos que sólo tienen su sentido interpretados en un momento concreto de la misa. Este gran grupo contiene no sólo los llamados cantos del Ordinario de la misa («Señor, ten piedad»; «Gloria»; «Credo»; «Santo»; «Cordero de Dios»), sino también las respuestas al salmo y otros cantos interleccionales, las respuestas a la oración universal y aclamaciones varias.

También hemos puesto en este grupo algunos cantos de entrada de tema general, cantos para el momento del ofertorio y cantos de comunión, los cuales, aunque variables en el texto, son propios de un momento determinado de la celebración.

En un segundo grupo, figuran los cantos distribuidos por tiempos litúrgicos o temas. Estos cantos pueden ser utilizados en momentos diversos de la celebración y su objetivo es marcar el contenido doctrinal de la liturgia que se celebra.

a) CANTOS DEL ORDINARIO DE LA MISA

En lugar de poner «misas» completas de un mismo autor, hemos preferido seleccionar aquellas partes de las misas de los diversos autores que parecían más apropiadas a los objetivos de este *Cantoral*. Así, pues, en una celebración se puede elegir no sólo el momento en que se va a cantar, sino también las melodías que más convengan, aunque sea mezclando las de diversos autores. Observemos que el «Credo», en la actualidad, raramente se canta, sólo se recita. Ésta es la razón por la que hemos puesto un solo «Credo» completo, en canto gregoriano.

b) CANTO DE ENTRADA

Conviene que, desde el inicio de la celebración, la asamblea pueda captar la idea predominante en la misma. Sobre esta idea se irá insistiendo en las lecturas bíblicas, homilía, moniciones y otros cantos y plegarias. Así, en los tiempos «fuertes» (Adviento, Navidad, Cuaresma, Pascua), es imprescindible seleccionar un canto adecuado en la sección del tiempo litúrgico correspondiente. Para el tiempo ordinario, puede ser útil elegir un canto que coincida con la idea central de la celebración, que, como es sabido, viene indicada por la coincidencia temática entre el evangelio, la primera lectura y el salmo responsorial. Hay que poner especial cuidado en la elección de este canto y no limitarse a los de tema general que hemos incluido en la sigla A.

c) CANTOS INTERLECCIONALES

La revalorización del salmo responsorial en la reforma litúrgica del Concilio Vaticano II ha introducido la costumbre de cantar la respuesta al salmo, como mínimo, y, a poder ser, la cantilación del salmo con la melodía de un recitativo. Para esta edición, hemos preparado una selección de respuestas cantadas que, sin ser exhaustiva,

cubre todas las liturgias de los domingos y fiestas de los tres años del ciclo. Para encontrar la respuesta apropiada a cada domingo, consúltese el índice especial que figura al fin del libro. Muchas veces, será la respuesta exacta que figura en el leccionario, otras, tendrá un sentido equivalente. Hemos publicado también los interleccionales que sustituyen al Aleluya en tiempo de Cuaresma y en Semana santa. Los recitativos para la cantilación del salmo pueden encontrarse en las obras especializadas publicadas por diversos autores. No se excluye que, más adelante, publiquemos un anexo a este *Cantoral*, con todo el material necesario para una correcta ejecución del salmo responsorial. Aquí nos limitamos a potenciar la respuesta cantada de los fieles, aunque el salmo sea leído, con el fin de evitar que se extienda la práctica de suprimir el salmo, elemento litúrgico de gran importancia, sustituyéndolo por un canto cualquiera.

d) CANTOS PARA LA PRESENTACIÓN DE LOS DONES

La reforma litúrgica ha quitado importancia a este rito, que ahora no es más que una simple presentación de las ofrendas. Es preferible que ésta se haga sin canto. Es un momento apto para el silencio, después de una liturgia de la palabra abundante. Puede también sonar el órgano u otra música instrumental o coral, sobre todo cuando hay incensación. No obstante, cuando hay procesión con las ofrendas, puede ser útil algún canto que acompañe este rito. Ésta es la razón por la que hemos incluido algunos de ellos en la sigla H.

e) CANTOS DE COMUNIÓN

Además de los cantos eucarísticos incluidos en la sigla O, también pueden ser adecuados aquellos que recuerden la liturgia de la palabra, según la tradición de la liturgia romana. En cuanto a los estilos musicales, puede ser útil la forma himnódica, que sólo requiere la entonación de la primera frase musical, y los mismos fieles van cantando las estrofas hasta el final de la distribución de la comunión. También es muy eficaz, donde haya posibilidad de coros o solistas, la forma antifónica, con alternancia de versículos y antifona, ya que permite un mayor respiro a los fieles. En este caso, será muy útil incluir interludios de órgano, más frecuentes y prolongados cuanto más cerca sea el final de la comunión, para terminar con un silencio total. El rito de la distribución de la comunión permite también la ejecución de música coral o instrumental, sin canto del pueblo. Mejor en vivo. Pero también, cuando no hay otra posibilidad, utilizando grabaciones.

f) EL CANTO FINAL

La liturgia romana no prevé canto alguno para el final de la misa. Esto quiere decir que, donde exista un órgano o armónium, éste puede muy bien acompañar el momento de la salida del celebrante y de los fieles. No obstante, en los últimos años, se ha introducido la costumbre de entonar un canto final, el cual contribuye a concluir satisfactoriamente la celebración; sobre todo, allí donde no existe posibilidad de interpretar música coral o instrumental. Es conveniente que este canto, como el de entrada, coincida con el tiempo litúrgico o con la idea central de la liturgia celebrada. Es como un resumen o recuerdo o paso de la celebración a la vida ordinaria. También puede ser adecuado un canto de alabanza o acción de gracias. El momento de interpretarlo varía según los lugares que lo están utilizando. Puede cantarse después del silencio de la comunión y antes de la oración después de la comunión, puestos en pie los asistentes a la celebración; puede cantarse antes de la bendición o antes del «Podéis ir en paz».

g) EL ÓRGANO Y LA CORAL

Hemos hecho ya varias alusiones a dichos actores de la celebración. Afirmamos, decididamente, que ambos siguen teniendo cabida en la celebración eucarística y, por ello, deben ser potenciados, al igual que la calidad de los textos y las melodías, para ir mejorando el nivel musical de nuestras celebraciones.

El acompañamiento instrumental es imprescindible en toda música moderna. Únicamente puede cantarse sin acompañamiento la monodia gregoriana y la música *a capella*. El resto de las composiciones requiere acompañamiento instrumental para que la música sea completa. De ahí la necesidad de potenciar la labor de los organistas y otros instrumentistas en nuestras comunidades.

La coral, por su parte, puede cantar las estrofas a voces, alternando con los estribillos del pueblo. Puede cantar también, sin intervención del pueblo, simplemente para ser escuchada, en algunos momentos, como el ofertorio y la comunión. En cambio, no debería anular la intervención del pueblo en aquellas partes que conviene que cante toda la asamblea. En todo caso, puede enriquecer armónicamente este canto, sobreponiendo las voces y cantando conjuntamente con el pueblo.

* * *

Unas últimas consideraciones, tomadas del documento de *Universa Laus* (1980), pueden ayudar a captar el espíritu del ideario que nos ha impulsado en la recopilación de cantos que presentamos:

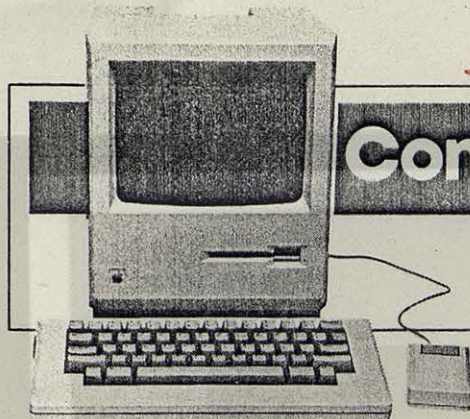
«La música que se produce en una asamblea es el signo simbólico de lo que está celebrando. La música, en cuanto rito, es también una tarea a ejecutar. Para que pueda cumplir su cometido, esta música debe ser accesible al conjunto de los participantes, tanto si la interpretan ellos mismos como si la escuchan.»

La música ritual corriente pertenece, casi siempre, a la «práctica común» de la sociedad que la rodea, en el sentido de que no exige competencias musicales especiales y de que es, por tanto, accesible al conjunto de los participantes. Normalmente, se da este caso cuando la asamblea canta. También sucede así cuando los ministros, sin que deban ser precisamente ellos los responsables de la música —sacerdote, diácono, lector, animador—, tienen que cantar solos en la celebración.»

Sin embargo, la celebración puede enriquecerse con diversas prácticas musicales más o menos «especializadas», si se asegura la presencia de intérpretes capaces de producirlas (solistas, corales, instrumentistas) y si el proyecto global de la celebración lo prevé. Esta música va destinada a ser escuchada por los participantes. Ella les influye de modo diferente según les sea propuesta con palabras o sin ellas, según sea producida para ser escuchada (sin otra acción concurrente) o para dar a los ritos una cobertura sonora o, finalmente, esté más o menos próxima de la competencia musical de los oyentes. De todos modos, se espera de ella que constituya para la asamblea una aportación que ésta juzga positiva. Esto es posible incluso cuando la música presenta una excepción respecto a lo que los oyentes tienen por costumbre escuchar.»

En las sociedades que gozan de una cultura musical tradicional siempre viva, es fácil recurrir a ella para la práctica ritual común o especializada. Por el contrario, en las situaciones de cultura mixta o en evolución, aparece a menudo cierto pluralismo, hoy necesario, si no se quiere favorecer a unos medios sociales particulares o a ciertas categorías de personas en detrimento de otras.»³

3. Documento de *Universa Laus* (1980), 4.



I use these programs:
MacPaint
MacWrite
Microsoft Word
** Deluxe Music Construction*

Computers: Apple Macintosh

Is this the computer
 you already know how to use?

*There is an updated Mac Plus
 which uses 800 K disks & has
 a megabyte of memory.*

Like driving a car or speaking French, operating a computer is a piece of cake, once you learn how. Once you learn how to navigate the keyboard. Once you learn how to negotiate the disk operating system. Once you learn what each applications program does—and which keys get it to do those things.

Computer manufacturers and program designers have tried a number of devices to make the learning easier.

The easiest programs to learn use a menu command system. The program presents you with a menu—a multiple-choice list of things you can do, written in plain English. By typing an item from the menu, or just the first letter of the item, or sometimes by moving the cursor next to the item and hitting a key, you choose the function you want. In complex programs, you may be led step by step through a series of sub-menus, or prompted by yes/no choices.

Computer manufacturers help with expanded keyboards that may include keys programmed by software to enter a complex command or series of commands with a single stroke.

But even with all the help—all the “user friendliness,” as the jargon has it—the newcomer to computing can look forward to a long period of study and of trial and error.

That fact of computer life is more than a little daunting to many potential computer users. Executives accustomed to delegating the details to others want to use a computer, not learn a new discipline. People working at home, without the office whiz kid to turn to, may be leery of spending \$2000 or more on a learning experience when they could be making a living with a typewriter or a calculator.

It is to such people that Apple is trying to sell its *Macintosh*—advertised as “the computer you already know how to use.”

Of mice and men

The *Macintosh*, currently listing for \$2195, is Apple's idea of the ultimate user-friendly computer. To create this digital chum, the designers have in many

places substituted symbols, called “icons,” for menus and for commands that must be explicitly typed in on other computers. They've boldly simplified the keyboard, replacing most function and special-purpose keys with a pointing device called a “mouse.” And they have designed a unique operating system that invites all programmers for the *Macintosh* to integrate the mouse and the icons into the command structure of their programs.

The mouse is a hand-held unit about the size of a cigarette pack. Rolling it about on the tabletop next to the computer moves a cursor around on the screen. You move the mouse to position the cursor on an icon, and click a button on the mouse. That executes the chosen activity.

Bundled into the price of the *Macintosh* is a word-processing program called *Macwrite* and a drawing program called *Macpaint*. Those programs, described on pages 30 and 31, exemplify the ease of use designed into the *Macintosh*.

In the *Macintosh* system, a trash-can icon represents a delete file command; a manila-folder icon represents data files; and a sheet-of-paper icon represents a text document. To delete a file, you “grab” its icon with the mouse, move it over to the trash can, and let it drop. Such tasks as taking letters you have written and grouping them into a single file folder is a simple matter of moving iconal symbols around on a screen that is itself an icon for a desk top. With other personal computers, moving or copying documents often requires you to wade through menus or enter special codes, while trying not to inadvertently delete the document you are moving.

Macintosh programs also use “windows.” Windows show up as rectangular boxes that afford a glance at one or more projects at a time. For instance, you can display the contents of two files side by side, and cut and paste between them. Using the mouse, you can make the windows smaller or larger, or make them disappear. You can also use a window to display a working calculator or a clock

somewhere on the screen while you work on another project.

Finally, *Macintosh* programs display a horizontal menu bar across the top of the screen. The bar contains headings naming the various menus. When you “click” one of these headings with the mouse, the menu “pulls down” like a window shade to reveal a series of choices. In word processing, there are menus for File, Edit, Fontsize, and Style, among others. Choose “Edit” with the mouse, and a menu pulls down with such choices as Cut, Copy, and Paste.

Instead of searching through an instruction manual, you can easily experiment with different commands to see their effects on the program. If a command is not appropriate at a particular stage in the program, its menu listing is dimmed. This helps to remind novices what they might, and might not, do next. A handy “undo” feature allows you to rescind an order you made rashly. For instance, you can use it to restore the last thing you deleted. You can also retrieve things from the “trash can,” provided you have not “emptied” it.

Accustomed as we are to operating computers by mastering an extensive keyboard, we were at first doubtful about a computer that made us leave the keyboard for the mouse. In word-processing, especially, we thought, one would want the fingers on the keys, in order to make corrections during the regular flow of typing.

We soon learned to abandon that way of working. When we typed first and made corrections later, we found it fast, natural, and pleasant to whip about the screen with the mouse.

Of mice and memory

There are drawbacks to the *Macintosh* system, however. All the little frills that make the *Macintosh* so inviting are extremely memory-intensive.

Although the *Macintosh* comes with 128K of temporary memory—a substantial amount—not much of that is left for actual data processing after the operating system and a program are loaded. For

example, after you've loaded the *Macwrite* program and its operating system, there's only enough room left in the computer's memory for about 8½ single-spaced typewritten pages. By contrast, you could type some 12 pages in the inexpensive *Atari 800 XL*, a 64K home computer (CONSUMER REPORTS, October 1984) using the simple *AtariWriter* word-processing program.

Once you have loaded up the memory with your 8½ pages, you have to end the document. To continue beyond that point, you must start a new document. While it's easy to do that, you can't go back over the document to make changes. Writing a lengthy term paper or article on a *Macintosh* is like writing it in bound nine-page notebooks.

Apple has apparently recognized that its *Macintosh* needs more than 128K for many serious business uses. It's offering a memory upgrade to 512K. But the upgrade costs \$995. Thus the "Fat Mac," as the 512K *Macintosh* is known, is a \$3200 computer, not a \$2200 computer.

The "Fat Mac" can handle about 80 pages of text in a word-processing document, more than enough for most purposes. But we found it unwise to push the machine to its outer limits. After we had typed in as much of a document as the "Fat Mac" could hold, the system developed some bugs: Sometimes we were unable to load the whole document, and we had trouble manipulating it.

A simplified keyboard

The *Macintosh* has a standard 58-key typewriter-style keyboard with very few extra keys for computing. We judged the keyboard feel excellent. There are no cursor keys, since cursor functions are shouldered by the mouse. All the appropriate keys repeat when held down.

A function key with a cloverleaf design

activates some other keys to perform double duty. For instance, hitting the clover key plus "E" will eject the disk. Most of these are short-cut keystrokes for common commands that can be a little wearisome to do with the mouse.

There is no separate numeric keypad—something that will be missed by those who work a lot with numbers. You can buy one as an add-on for \$99.

Enter the microfloppy

Most personal computers use 5¼-inch floppy disks to store programs and data. The *Macintosh* uses a new design—a microfloppy disk sealed in a rigid, 3½-inch-wide plastic envelope. These disks have certain advantages over 5¼-inch disks. They are only about half the size; they fit into a shirt pocket; and they are somewhat easier to load and unload from the disk drive.

But most important, the hard-shell covering protects them from bending, fingerprints, and to some extent from dust and dirt—the bugbears of 5¼-inch disks. Nearly everyone who uses the standard disks experiences disk failure now and then. Either some dirt gets onto the surface or the disk gets bent, resulting in a damaged disk and lost data. The greater measure of protection afforded by the hard-shell microfloppy may avert some of those painful catastrophes.

Is one drive enough?

The *Macintosh* comes with a single built-in disk drive—and therein lies another shortcoming. The diskettes can hold 400K (about 400,000 characters) of data. But, as with many other single-disk computer systems, you typically can't use all the disk to save your data.

When you load a program such as *Macwrite*, you must leave that program disk in the drive. You record data onto

the part of the program disk that is not taken up by the program itself or by the operating system programs, called system files. The system files alone take up 212K of disk space. An applications program like *Macwrite* takes up about 55K more. That leaves only 146K of space on the disk for saving documents.

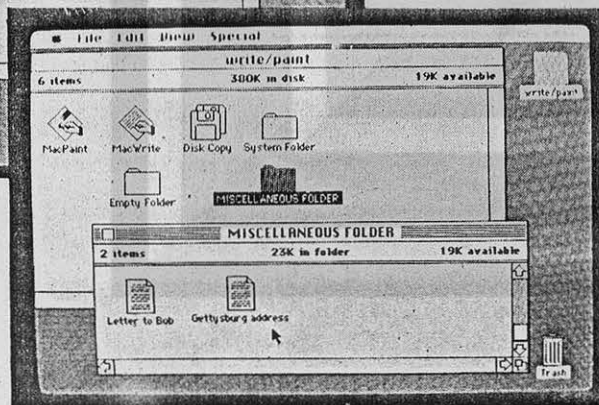
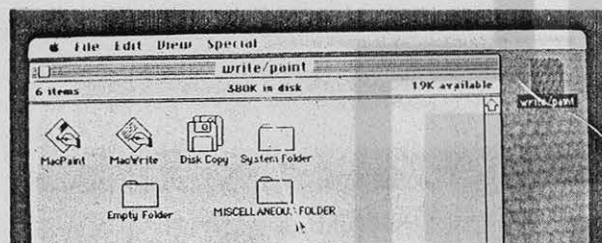
Once you've reached the limit of what you can save on the program disk (about 45 typewritten pages), the *Macwrite* and *Macpaint* programs prompt you to change disks. Your document file or files will be copied onto the new disk. You can then erase them from the program disk and continue working. As an alternative, you can make several copies of the program disk, and simply use a new disk when the free space on the old one is filled up.

In those respects, working with the *Macintosh* is little different from working with any other computer equipped with a single disk drive. The main difference is that the limited space available for documents on the program disk may force you into swapping disks somewhat more often than you might using, say, the *IBM PC* with one disk drive.

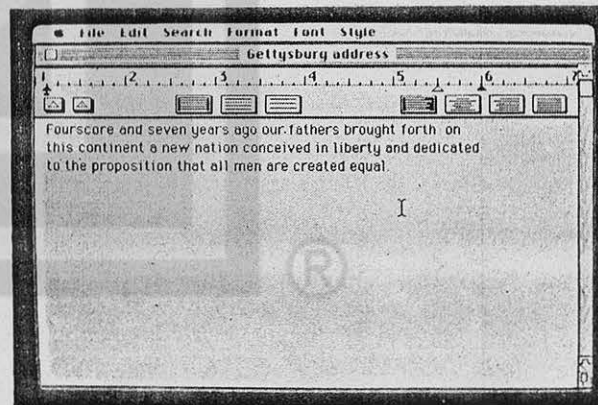
Although a single disk drive is adequate for home use, business users will no doubt want the added convenience of a two-drive system. A second disk drive is a \$495 option.

The painted word

The *Macintosh* comes equipped with a built-in high-resolution black-and-white monitor. It measures nine inches diagonally, compared with 11 inches for the typical computer monitor. The relatively small screen is no drawback, since both letters and pictures are unusually sharp—crisper even than the notably crisp monochrome display of the *IBM-PC*. Most computers address text to the



When you load a program into the *Macintosh*, the screen shows you a "desk top" with icons for various activities neatly laid out. By using the computer's mouse, you can move the on-screen arrow to the icon representing the activity you want—filing, word-processing, and so on. Pressing the button on the mouse brings the activity to the fore, as shown below left—we've opened a "file folder." Discards from the file go in the "trash." Moving the mouse again selects a specific activity from the file—writing a document, for example, as shown below right.



screen using a mode known as block-mapping. But the *Macintosh* doesn't use a block-mapped text mode. Instead, all text as well as graphics are bit-mapped. In essence, each letter and line is drawn on the screen with lots of fine dots.

Block-mapped screens can display only those characters that are present in permanent memory, whereas bit-mapped screens can display a much wider variety of type styles. Thus, with the *Macintosh*, you can choose and see displayed something approaching the type selection available at a small print shop.

If you want to italicize a word for emphasis, for example, the italics appear on the screen as italics. You can also create distinctive posters, if you wish. For more on this capability, see the discussion of *Macwrite*, below.

Another unusual feature of the *Macintosh* display is that it appears black-on-white rather than green (or amber) on black. Consequently, writing or drawing with the *Macintosh* is much more like

working with a sheet of white paper than on the "blackboard" familiar to most computer-terminal users.

Special printer needed

Because both text and graphics are bit-mapped, you can't use just any printer with the *Macintosh*. You need a graphics printer specially adapted to the computer. We used the *Apple Imagewriter*, which we will cover fully in an upcoming report on printers.

As we consider the printer to be an integral part of the system, you must take the \$595 cost of an *Imagewriter* (or similar printer) into account in any purchase decision. With *Macpaint* drawings, the printer made pictures that were near replicas of what was displayed on the screen.

Print generated by the *Macwrite* and *Macpaint* programs does not try to imitate the standard "pica" typewriter print. The system's closest approximation of typewriter type is a bit larger. The print

is proportional both on the screen and on paper, and we think it looks quite good.

Accessories are available that allow you to hook up the *Macintosh* to a formed-character "daisy wheel" printer. But with a daisy-wheel printer, you won't be able to use the print enhancements that make *Macwrite* so unusual.

Getting started

The *Apple Macintosh* comes with a tutorial audio tape cassette as well as three manuals. The tape and associated disks, called the "Guided Tour," demonstrate the machine, much like a taped guided tour of a museum does.

The main manual, called "Macintosh," explains the system, how it works, and what to expect. It is a glossy, copiously illustrated spiral-bound book that we found easy to follow and understand.

Two companion booklets, which explain how to use *Macwrite* and *Macpaint*, are also clearly laid out and simple to follow. The manuals are structured in

What about Macsoftware?

When the *Macintosh* was introduced last year, there was very little software available for it, except for the *Macwrite* and *Macpaint* programs supplied with the machine. By the latest count, more than a hundred programs were available. Many are games that don't require color graphics. But there are a smattering of spreadsheet, filing, home accounting, graphics, and communications programs—most of them familiar names.

While the library is growing, it's still far smaller than that available for the *Apple II* series or the *IBM* and *IBM-compatible* family. For one thing, software companies have to adapt their wares to the *Macintosh*'s unusual display and to its mouse. And vendors of some of the large business programs are apparently waiting for the 512K version of the *Macintosh* to catch on before committing themselves to adapting those programs for the *Macintosh*. (Lotus, developer of the extremely popular *Lotus 1-2-3*, says it will have a *Macintosh* product, called *Jazz*, available early this year, but we don't know how closely it will resemble the *Lotus 1-2-3* program for *IBMs*.)

Writing with Macwrite

Macwrite is thus far the only word-processing program available for the 128K *Macintosh*. However, it's a reasonably complete program, in the same general league with such heavyweights as *Wordstar* and *Multimate* for other computers.

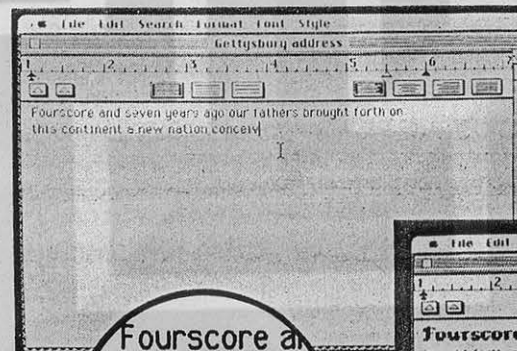
We found *Macwrite* far easier to learn

and use than any other program of similar complexity we've tried. *Macwrite* takes full advantage of the *Macintosh*'s built-in graphics abilities and mouse-oriented, menu-driven functions. Such features as bold-face, block moves, and partial deletions are much simpler than on most word-processors we have seen. Pull-down menus allow for special effects such as varying type faces and character size.

Our testers all reported that they found the typesetting features fun to play with. However, except for those who want to turn out posters or handbills, the ability to salt a document with Old English script probably won't play a major part in the buying decision.

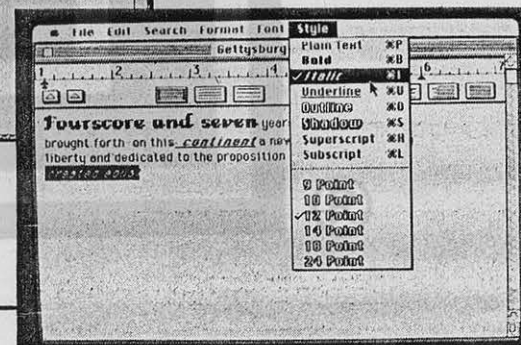
One nice aspect of *Macwrite* is that setting margins and moving tabs around is very simple. Just move a tab icon with the mouse. As you move a tab, any columns of figures you have on the screen move with them. The system also supports decimal tabs, so numbers with decimals line up with the decimal point. As a result, it's quite easy to work with tables and columns of figures.

The find-and-replace function, which appears on a pull-down menu, is very simple to use. It allows you to find and replace words or groups of words. If, say, you wanted to change the spelling of a word throughout a long document, the computer will find and change it according to your instructions.



Four score and seven years ago our fathers brought forth on this continent a new nation, conceived in liberty and dedicated to the proposition that all men are created equal.

With *Macwrite*, symbols above the text make it easy to change tabs, spacing, and such. Pull-down menu, shown below, gives you a choice of type styles. The *Apple Imagewriter* printer produces clear printwork (inset).



such a way that you are encouraged to use the machine and follow along with the manual, rather than reading the manuals through first.

Recommendations

The *Apple Macintosh* is far and away the easiest computer to learn and use that we have yet seen. The combination of mouse, pull-down menus, windows, and icons is more than a dazzling display of technical wizardry. It's a logically thought-out system that deserves the careful consideration of anyone about to buy a computer to work on at home or in a small business, away from formal training programs and office gurus.

But we say "work on," not "play with." Lacking color graphics, the *Macintosh* also lacks the many games and educational programs designed for use with a TV set or a color monitor. And it is considerably more expensive than such all-purpose computers as the *IBM PCjr* and the *Apple IIc*.

A basic system consisting of the 128K *Macintosh* plus the *Apple ImageWriter* printer lists for about \$2800. But for efficiency's sake, a business user would want a second disk drive (\$495), and the upgraded memory (\$995).

The selling price, of course, would be considerably lower, since the *Macintosh*, like most other computers, is heavily discounted. Roughly speaking, a *Macintosh* costs about the same as an *IBM-PC* of similar configuration.

If the choice were between those two quite different approaches to computing, which should you choose?

The *IBM-PC* and compatible computers are entirely conventional in their approach to computer functions—part and parcel of the world of literal commands and menus.

If you are among those who need the comforting feel of the old ways—or who need a home computer compatible with *IBMs* in an office—an *IBM-PC* or an *IBM-compatible* computer offers not only

those advantages but a vast array of programs to choose from. These include many powerful business programs not available (or not yet available) for the *Macintosh*, as well as games and educational programs requiring color graphics.

The *Macintosh*, on the other hand, is charting a simpler and more accessible path to computing—a path that almost allows you to abandon the notion that you are using a computer rather than accomplishing a task with a tool. Although the choice of programs is still small, much of what is available is very good and often exciting to use.

We believe that Apple has accomplished what it set out to do. It has produced in the *Macintosh* a computer that's both exceedingly serious in its capacities and exceedingly easy to use. And it has put it together in a pleasantly compact package that takes up only 1.4 square feet of desk space. We prefer it to the *IBM* family for those who do not require that old family tie. ■

The program doesn't show the cursor position in terms of line and page numbers, as most word-processors do. Instead, *Macwrite* shows you approximately where you are by means of a vertical "scroll bar" at the edge of the screen. You can see only that you are roughly halfway down the page, or close to the end of the document. To find what page you're on, you have to scroll to the nearest footer or header and take a look.

To get some idea of *Macwrite*'s speed, we ran some tests comparing *Macwrite* on a *Macintosh* with *Wordstar* on an *IBM-PC*. We ran the tests with a nine-page document, which is about the upper limit of a word-processing document the 128K *Macintosh* can handle. As the table opposite shows, the *Wordstar/IBM* combination was a bit faster at loading and saving documents onto disks, but the *Macintosh* was much better at on-screen functions, such as changing the margins, line spacing, and justification.

	Macintosh Macwrite	IBM-PC with Wordstar
Load document	27 sec.	19 sec.*
Save document	16	12
Exit to system	16	5
Change from single to double spacing	5.5	79
Unjustified to justified right margin	7	79
Change right margin by 10 characters	7	84
Move block from page 1 to page 9	3	6

* Includes time to type in 8-character file name.

Drawing with Macpaint

Macpaint is a drawing program that is a *tour de force* of *Macintosh* technology. Using the mouse, you can create computer-aided free-hand drawings on the screen. With associated on-screen

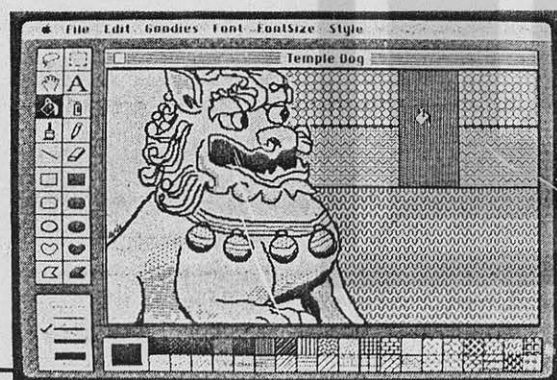
"tools," you can fill them in, add shading and shadows, and numerous canned patterns, such as cross-hatching and checkerboards. You can also enlarge, shrink, flip and rotate a drawing with a mere click of the mouse. The computer enhancements make simple doodles look interesting.

Apple's advertisements and the *Macpaint* instruction guide are illustrated with very accomplished drawings made on the *Macintosh* with *Macpaint*. No one who is not already an artist will be able to create anything close to those alluring designs.

Drawing on the screen by rolling a mouse around on the table top requires a good deal of hand-eye coordination. Also, the simulated pencil and paint brush don't act quite like their real-life counterparts. Consequently, it takes a lot of practice to draw as naturally on the screen as with pencil and paper. (A member of our design staff created the *Macpaint* drawing below.)

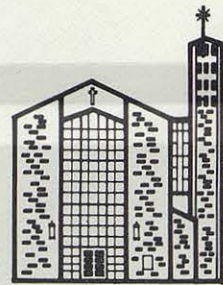
Apple has released a new version of *Macpaint* with the 512K "Fat Mac." This version, called *Macpaint 1.4*, works considerably faster in some operations than the older version. We found that it also allows you to fit more drawings onto a disk. For that reason, it might be worthwhile to acquire the 1.4 version even for a 128K machine.

Doodling on a computer may not be everyone's cup of tea. But the range of creative tools offered by the program, and the ease with which they can be used, should make *Macpaint* great fun.



Macpaint in action. Drawing tools such as a simulated pencil, a spray can, and a paint brush are arrayed at left of the "canvas." Squares below the canvas represent a palette of patterns that can be applied to the drawing. In our example, the "paint bucket" is being used to fill in a rectangle.

St. Norbert Abbey



Oct 5, 1985

Dear Mrs. Suppe,

Let me introduce myself. My name is Terence Lauerman, and I am a doctoral student at Syracuse University doing a doctoral project on Spanish hymnody for morning and evening prayer. I have been looking for a hymnal published in Buenos Aires called Cantus Nuevo. Reverend George Lockwood of Tucson, Arizona, gave me your name and address in hopes that you or some of your musical contacts in California might be able to advise me on how or where to get a copy. If you can be of any assistance in this matter, it would be deeply appreciated. Thank you much for your kind attention.

Sincerely.

Br. Terence Lauerman
St Norbert Abbey
De Pere, Wis. 54115

PS In the event that the hymnal can not be purchased, would there be someone willing to lend it to me briefly so that a xerox copy could be made?

DE PERE, WISCONSIN 54115 / TELEPHONE 336-1321

1016 N. Broadway 54115-2697

A Hymn in Spanish

* The Reverend H. Cecil McConnell, Baptist Missionary and Professor in Santiago, Chile, edits Boletín del Círculo Hímnico Evangélico, devoted to hymnological studies. We have pleasure in printing an item from the October, 1957, issue, a multiple translation of a familiar hymn, from the original German, through English to Spanish. *

"Reposa, mi alma"

La Sra. Marjorie J. de Caudill, misionera bautista en Cuba, nos ha enviado algunas de sus traducciones. Aquí destacamos una que vertió de "Be still, my soul" de Jane Borthwick (1813-1897), quien lo tradujo del alemán, "Stille, mein Wille, dein Jesus hilft siegen." Había sido escrito por Katharina von Schlegel, quien nació en 1697, directora de un hogar para señoras de la Iglesia Luterana en Alemania.

El himno utiliza FINLANDIA, la famosa melodía de Jean Sibelius, quien a los 91 años de edad, falleció el 21 de Septiembre último en su patria, Findlandia.

Reposa, mi alma, Dios contigo está,
Y con paciencia lleva tu dolor;
Ten fe en Dios, que todo te provee;
En cada cambio fiel está el Señor.
Reposa, que tu Amigo celestial
A cada paso siempre te guiará.

Reposa, mi alma, como en el pasado,
Así en el futuro te guiará.
No dejes nunca que tu fe flaquee;
Lo incierto luego se aclarará.
Reposa que las olas de la mar
A su gran voz se dejan sujetar.

Reposa, mi alma, se acerca el día
En que estaremos con el Salvador,
Cuando el amor de Dios se apreciará,
Y ya no habrá tristeza ni dolor.
Reposa, mi alma, que en aquel hogar
La paz eterna hemos de gozar.

Feb 19, 1986.

Dr. Mrs. Suppe,

Thanks for your help in securing Cántico Nuevo. It arrived a few weeks ago.

My bibliography is now at about 185 sources: hymnals, songbooks, liturgy of the hours, hymn studies, etc. I was wondering if you had access to the obscure hymn journal mentioned in the article on the left. Are you aware of any other journals that can be consulted here in the U.S.?

I'll keep you posted on my project as things move along. Perhaps 2 more years will be needed to complete it. I'm teaching Spanish part-time. Progress is slow.

Sincerely,
Br. Terence Lanerman
St Norbert Abbey
De Pere, Wis., 54115

They're Playing Our Song

Rob Swigart

Even in this day of \$95 Casio keyboards and multimillion-dollar recording studios on the Côte d'Azur, most music is still written by hand. People still sit in front of a piano keyboard, holding a pencil and facing empty staves on sheets of paper.

The situation may slowly be changing, though. Because written music consists of visual symbols, it is difficult and awkward to process through pre-Macintosh personal computers, which were originally designed to deal with letters and numbers. But software for the Macintosh is now available that offers the features serious composers need to write music and produce scores that conform to standards of musical notation.

Some music software allows you to play on a keyboard with midi capabilities in order to enter notes into the computer. Our organist here has that capability with this Mac software. It's an absolute miracle!

Review

Writing a musical score is a complex task. By placing symbols on a staff of five horizontal lines, you indicate which musical tones are to be played, for how long, and in what manner. Aside from notes, rests, and accidentals, the symbols include verbal and other visual elements to indicate the phrasing, volume, and inflection of a musical passage.

A program that helps with the task of writing music must do more than let you enter notes on a staff. It should offer you the means to edit the music. In addition to cutting or copying and then pasting passages, serious music composition software should allow you to set dynamics, transpose notes up or down the scale, change the key or time signature of sections of music or of a whole piece, and indicate special instructions

such as first and second endings. The software should let you play back the music you write to allow the ear to catch what the eye has missed, make aesthetic decisions about the look of the music on paper, and finally print a score that can be played by any trained musician.

Overture

Professional Composer version 2.0 from Mark of the Unicorn and *Deluxe Music Construction Set* from Electronic Arts offer similarly sophisticated features but at widely different prices. Both Macintosh programs let you enter and edit basic musical notation. Both can transpose music from one key to another and indicate how a piece or a passage should be played.

But at \$495 *Professional Composer* aims at the high end of the music market: the black-tie-and-tails set of musicians who write orchestral arrangements. With a \$49.95 sticker price and only slightly less powerful features, *Deluxe Music Construction Set* plays to the entire market. *Professional Composer*'s major advantage is that it allows a composer to write on up to 40 staves at a time compared to the 8 that *Construction Set* offers. While *Construction Set* has flexible—even delightful—playback features and adequate printing, *Professional Composer* is geared less toward playing back music on the Macintosh and more toward producing near-typeset-quality scores on the Laser-Writer. *Professional Composer*'s designers slanted the program toward the advanced composer who doesn't need to hear the notes to know what the written music sounds like. *Deluxe Music Construction Set*, on the other hand, seems to have been designed to use the Mac as much as a playback instrument as a composing tool. *Professional Composer* requires a 512K Mac. *Deluxe Music Construction Set* runs, although slowly, on a 128K Mac but works best with 512K.

First Movement

Creating a music manuscript, or score, involves setting up each staff with the correct clef and setting the key and time signatures. In different ways, *Professional Composer* and *Deluxe Music Construction Set* simplify those mechanics.

You operate *Professional Composer* largely with pull-down menus and dialog boxes to set up staves and set time and key signatures. When the program opens a new score, the first screen you see is a dialog box asking the kind of staves you want—single, piano, piano-vocal, or multiple.

Deluxe Music Construction Set has a Score Setup window, selected from the Windows menu, that gives you control over the score's appearance and functions, including the number of staves, their clefs, the number of measures per line of printed score, the width of the score, and which staves are heard during playback (see Figure 1). *Deluxe Music Construction Set* limits a score to eight staves, sufficient for small groups or a single section of instruments in an orchestra. The string quartet version of *Eine kleine*

Figure 1
Deluxe Music Construction Set's Score Setup window gives you control over the written music's appearance on screen and on paper, as well as over the score's general characteristics.

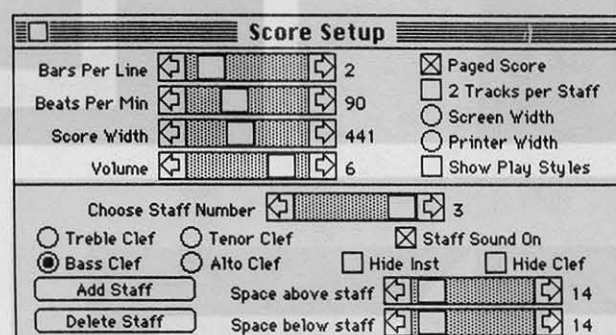


Figure 2
Professional Composer's Symbols menu allows you to display or hide up to nine palettes of notes, rests, dynamics, and other symbols, including jazz notes. Clicking a symbol places it on the staff at the location of the insertion marker.

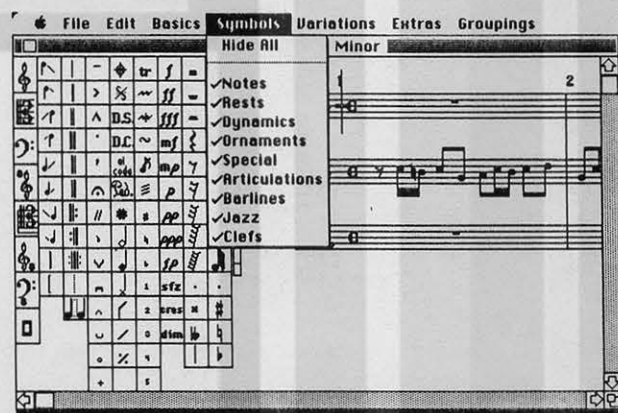
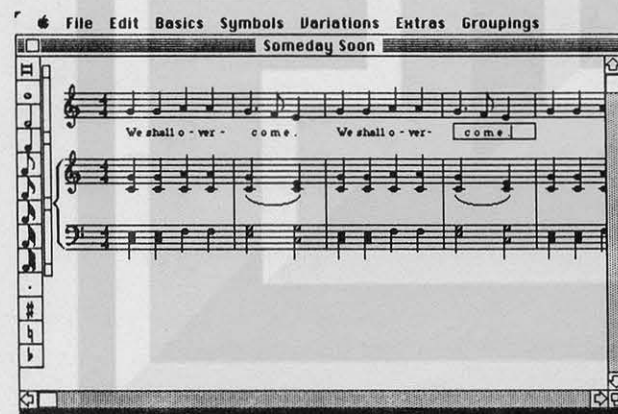


Figure 3
Typing lyrics onto a Professional Composer score is simplified by the Insert Text command, which starts a text box at the insertion marker. The box expands as you type and jumps to the next measure when you type Shift-Tab.



Nachtmusik can be rendered very well on *Construction Set*, for example, but scoring larger works can create problems. For instance, Beethoven scored the fourth movement of the Eroica symphony on 15 staves, including woodwinds, horns, timpani, and strings. You would have to break a work like that into three sections on *Construction Set*. On the other hand, with its ceiling of 40 staves *Professional Composer* handles large scores with ease.

The next task is entering single notes, chords, rests, and accidentals. The two programs differ greatly in the way they handle the job.

Professional Composer offers two ways of entering notation: from the Macintosh keyboard or from nine on-screen palettes. With the Symbols menu you can make available any or all of the palettes, including jazz notes and dynamic marks (see Figure 2).

A keyboard template of tones, notes, rests, accidentals, bar lines, and spaces—plus cursor control keys—allows typing directly onto the score, although the arrangement of the keys takes some getting used to. A vertical bar crossed by a short, thick horizontal bar marks the insertion point, which you position with the cursor keys or the mouse. You enter a note or other symbol by clicking on the appropriate notation on the palette. Even after you figure out the keyboard template, you can enter only notes, rests, and accidentals through the keyboard.

Once you enter a note at a certain tone, the only way to make a change is to delete the note and start again. I found it even more cumbersome to have to click twice, once on the insertion bar to set the tone and a second time on the note palette, each time I entered a note whose tone or duration differed from the previous note's.

Consistent with its design for the demanding musician, *Professional Composer* does not automatically calculate meter. To check a score for correct time, the Check Rhythm command on the Extras menu highlights incorrect measures. You then correct the measure yourself, if you desire. The program assumes that you would know how to make the correction or that you would have a good reason for not doing so.

Deluxe Music Construction Set also offers two ways of entering music: by clicking on a piano keyboard display or by selecting from a palette of notes, rests, accidentals, and tools such as a selection arrow and an eraser.

When you enter notes from the on-screen piano keyboard, *Deluxe Music Construction Set* gives you the choice of entering individual notes or chords. You set note and rest duration using the number keys on the Macintosh keyboard. Pressing 1 selects a whole note, for example, while pressing 5 selects a 16th note. The current note selected is highlighted on the note palette.

Deluxe Music Construction Set allows you to enter notes as short as 32nd notes, compared to the 128th notes allowed by *Professional Composer*. The *Construction Set* also keeps track of the time signature and alerts you when too many notes have been entered into a measure by dimming the extra note or

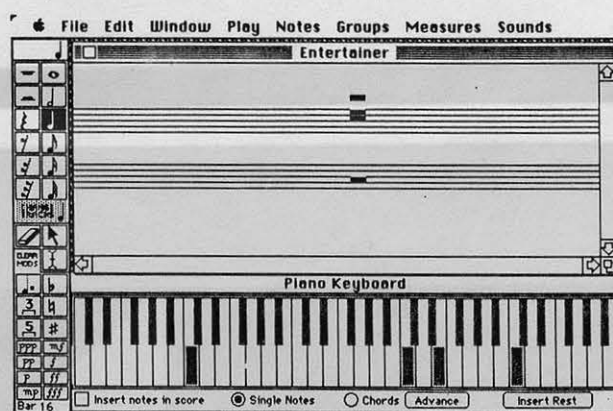


Figure 4

Deluxe Music Construction Set puts on a show when you play back music with the Player Piano option selected. Markers representing notes flash in sync with the appropriate piano keys on screen as the selection is played.

notes. I liked this feature because it let me concentrate on melody and harmonics and not worry about keeping strict time.

Entering notes and other symbols from the palette is facilitated by the fact that any selected symbol becomes the cursor. Putting a note on a staff becomes a matter of dragging the note into place and clicking. Accidentals and dotted notes involve a little more work, since several clicks are required to enter, say, a dotted quarter note.

You can move a note up and down or horizontally by dragging it with the arrow cursor. *Construction Set* lets you hear the pitch of the note you're considering—an instant playback feature that I found quite helpful.

Neither *Professional Composer* nor *Deluxe Music Construction Set* scrolls automatically when you have filled the staves on display. I disliked using the scroll bars in both programs to keep up with my music writing.

Variations on Some Themes

Both *Professional Composer* and *Deluxe Music Construction Set* allow you to cut or copy and then paste selected measures or musical passages. These editing functions, although basic, are the most obviously useful features of any music software because often a composition involves repetitions and variations on musical themes. *Professional Composer*'s Transpose Interval and Transpose Diatonic commands on the Variations menu allow you to select transpositions from a dialog box. With options such as a minor second or a diminished fourth, *Professional Composer* demands a knowledge of music theory but offers greater flexibility in such transpositions than *Construction Set*. *Deluxe Music Construction Set* allows you to transpose chords or passages only a half step, a whole step, or an octave at a time.

Both *Professional Composer* and *Deluxe Music Construction Set* allow for triplets, quintuplets, and similar groups of notes, as well as beaming, slurs, ties, dynamic marks, repeats, first and second endings, and special symbols such as fermata or staccato.

Professional Composer offers a wider selection of these finishing touches than *Deluxe Music Construction Set*, including one- and two-octave raisers, braces, breve marks, double sharps, glissando, and

Review

grace notes. *Professional Composer* also lets you enter rehearsal marks anywhere along a staff, which simplifies the search for a particular section of the music.

To compensate for its small number of symbols, *Deluxe Music Construction Set* provides a special symbols font in its text mode. This font also allows entry of guitar chord symbols, although the guitar chords seem oversized relative to the rest of the score. *Professional Composer* and *Construction Set* allow you to move and edit their music fonts and add special symbols of your own.

Both programs also provide several fonts in which to enter text for lyrics. Typing lyrics in *Professional Composer* involves positioning the insertion bar at the appropriate height in relation to the staff and selecting the Insert Text option on the Extras menu. You then start typing, and conveniently, the box in which you enter text stretches as you type. You press Shift-Tab to jump to the next measure (see Figure 3).

Inserting lyrics in *Construction Set* is not quite so straightforward. After selecting the text-insertion symbol on the palette, you drag open a long rectangular box under the staff in which you type lyrics. Creating a text box of suitable dimensions seemed unnecessarily tricky to me, especially compared to *Professional Composer*'s text insertion method.

Take It from the Top

Professional Composer's playback capabilities are rudimentary. It gives no visual feedback, such as scrolling or flashing notes, while playing back a piece. You cannot pause the playback at a mistake to edit it, which suggests to me that perhaps the program is meant for composers who hardly make mistakes.

Deluxe Music Construction Set, on the other hand, provides detailed control over playback. Tempo, slurs, ties, and dynamic marks in the manuscript all have meaning during playback, although symbols entered in the text mode do not. Visual feedback comes either by means of a set of empty staves with flashing markers representing the notes being played, or, when only a selected section is playing, the notes themselves flashing (see Figure 4). An option called Player Piano flashes the keys on the piano keyboard as well. All in all *Construction Set* puts on quite a video display during playback.

Hitting the space bar stops the music, highlights the note you stopped on, and reveals the surrounding notes. You may edit on the spot, which makes perfect sense to me, and resume playback.

Construction Set allows for playback through a synthesizer as well, using a MIDI, or Musical Instrument Digital Interface (see "Musical Wares" in this issue). Neither program allows you to create your own instrument sounds, although *Professional Composer* lets you set the range of tones that an instrument can produce. Choosing the Check Range command on the Extras menu alerts you to any musical passages you've written for a particular instrument that cannot ordinarily be produced by that instrument.

Playing from Paper

Producing professional-quality scores is *Professional Composer*'s forte. The program allows you to print partial scores by selecting the passages for printing, as well as individual ensemble parts or pages. Version 2.0 automatically condenses parts with several rest measures and offers flexibility in determining a score's appearance, including indented lines, headers and footers, and page numbers. *Professional Composer* also allows you to convert scores into *MacPaint* documents so that a music teacher, for example, could insert lines of music into a text document.

While *Deluxe Music Construction Set* also lets you give a score a finished look, it can only print the entire score and does not print page numbers or headers and footers. To print out individual parts, you have to copy each part and paste it into a new score, which I find tedious. Both programs can print scores on the LaserWriter printer, although *Professional Composer*'s LaserWriter printouts seemed closer to typeset quality to me than *Construction Set*'s.

First and Second Endings

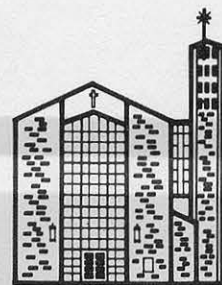
For professional composers and musicians doing orchestral scores, *Professional Composer* could be the program of choice despite its price, which to me seems to reflect more its packaging than the program itself. *Professional Composer* comes with an extremely well produced—almost over-produced—manual on very heavy paper, with dividers and designer white space. Aside from price, the program's lack of playback control and the awkwardness of its music entry might get in the way of amateur or intermediate composers. The bargain-priced *Deluxe Music Construction Set*, surprisingly enough, offers nearly as many features, greater ease of use, and far more flexibility of playback. Of course, either program can be bested by a sharpened pencil in the hand of a talented composer who knows a good musical copyist. □

▲▲▲▲▲▲▲▲▲▲ Rob Swigart plays the cello and is a free-lance writer and programmer based in the San Francisco Bay Area.

▲▲▲▲▲▲▲▲▲▲
Professional Composer
Mark of the Unicorn
222 Third St.
Cambridge, MA 02142
617/576-2760
List price: \$495

★ *Deluxe Music Construction Set*
Electronic Arts
2755 Campus Dr.
San Mateo, CA 94403
415/571-7171
List price: \$49.95

St. Norbert Abbey



Mar. 13, 1986

Dear Mrs. Seppé,

Thanks for your most recent hints for resource material. The 1st issues of Coral & Preludio arrived a few days ago. Hopefully, La Biblia en Latinoamérica will be arriving soon.

In the hope that you would be interested in the current state of my work, I include a xerox copy of my approved outline & bibliography. Any of your knowledgeable advice or suggestions would be appreciated. My estimate is 2 more years of note taking & text construction to complete the project.

Both our liturgist here & I were wondering why you suggested Modern Liturgy as a resource. It has the reputation for "trendy" liturgy & poor scholarship. Were there some particularly good articles in some back issues?

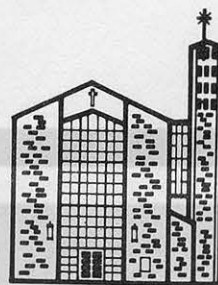
What sort of computer are you using? I have a Macintosh 512 K with Imagewriter II printer. I couldn't manage the doctoral work without it.

DE PERE, WISCONSIN 54115 / TELEPHONE 336-1321

God bless!

Tom Lawman

St. Norbert Abbey



April 11, 1986

Hi,

I just wanted to quickly respond to your questions. First of all, Catholic materials were generally bought in religious book stores run by the "Hijas de San Pablo", "The Daughters of St Paul". Most major urban centers in the US & abroad have stores run by these nuns. I've made purchases in their stores in Chicago, New York, Lima, Valencia, & Madrid. I would be willing to bet that Los Angeles has one. Check & see.

If the books you mentioned had the address of the publisher on them, I made a notation of that for you. Hopefully this can get you going in the right direction if you really want to secure copies.

I sure would be interested in any comments that Mrs. Raquel Achon might have concerning my work. Her book on Spanish hymnody sounds interesting to me. Is it anywhere near being published?

Best wishes, and God keep you till we have reason to correspond again. Thanks for all your help!!

Terry.



DE PERE, WISCONSIN 54115 / TELEPHONE 336-1321

PS Keep me & my project in mind & in your prayers.

Dear Terry,

8/27/86

Your let was wait. where I arrived some from
Jam Wilderness Camp - Hi Hier. This yr one of my sons
my daughter-in-law + 2 teen aged grandchildren went
w me we had a wonderful

(x) info ("Somos Uno." It sounds inter-
plan / send) /

2) JA Esp, ~~comp~~ Raq Ach confirms w
I had underst, P Esp - 2 Sp (I - Peru)
2 / ~~comp reports~~ El Señor como ~~Peru~~ ⁱⁿ CA I-II, published

1978 ~~by ISEDET~~, lists his country as Spain
In CFC ^{also 1978} p 15, it is given as Peru. You could check w
editors of its books ^{if possible} further info. Pablo Soza at
ISEDET, Escuela de Música, Camacurá 282, 1406
Buenos Aires u connected w CA ~~4~~ Alvin Schutmaat
who was the key pers on CFC, ^{was} at Apartado Aéreo 25270
Bogotá, Colombia, ~~at~~ Chr. He is at the Seminario Teológico
Presbiteriano, Calle 24, No 5-31, Tel. 243-17-74.

CFC II, published 1983 ~~by~~ (Schutmaat) also says Peru
An older copy of ^{another} song by Espinoza, in a private collection,
says Peru. Hopefully, all this ~~is~~ enough & info you

~~to~~ to hear on i mak. prog. Keep // "Poco
a poco se va lejos". I have I written on i walk.
stick o use i mts.

Que le bendiga
Gertrude

① Incidentally, the computer also came up with Nicaragua. But on
check, further, it developed that this was Rudy Espinoza Vélez. After all, com-
puters do exactly what you tell them to do. I had asked for "Composer *espinoza*"

1:40 PM

7/28/86

start 4159 songs

to get alphabetical list

In selecting if stops on prompt line is 111... 674 records,
press PgDn

MAN 214 records

print

Little List of songs in Manuscript notebooks

June 28, 1986

~~used bot marg. 2 should have been 5~~
~~did not keep~~

bottom of page not aligned w/ press in paper -
OK for this time because only for my own use

(from Raquel Acción 7/86 Gradual not much used -
comes between ? + evangelio

~~add w/ CFC avail 2 CFC II~~

~~add script Sergio una túnica~~

List of Books - Name Code

Print - check if OK after beg of 3rd page

L page 8

B " 5

Books by Name

by code - try to change date above title
move to right

~~means~~ any composer's name including this set of ^{letters} records.
I only asked for hymn titles including the word "mano", I also got many "hermanos"

Unknown Catholic parish bookstore in Mexico City

P.S. Editorial, Covarrubias 19, Madrid 10, España

Libreria San Pablo, Plaza Zaragoza 18, Valencia 3 España

I bought this at the Hijas de San Pablo bookstore in Lima, Peru

Unknown Catholic parish bookstore in Mexico City

Editorial Regina S.A., Mallorca 87-89, Barcelona 29, España (Bought from Hijas in Madrid?)

Iglesia Evangelica Independiente "Saron", Calzada de los Misterios #108, Col. Vallejo C. P. 07870, Mexico, D. F.

Cherry Lane Music Co. Inc., P.O. Box 430, Port Chester, New York, 10573

Ediciones Trinitarias, Plaza Corazón de María, 5, Córdoba 2, España (Bought from store in Madrid?)

See attached advertisement & order blank (My copy came from friends in Chile)

- Cantemos al Señor. Mexico: Comunidades catolicas del sureste de Veracruz, 1981

Cantoral de la comunidad cristiana. 26a ed. Madrid: PS, 1982

Carchenilla, Maximino, ed. Juntos cantamos a Dios. Madrid: La Salle, 1983

Catena, Osvaldo, ed. Setenta y dos salmos para cantar. Buenos Aires: Bonum, 1967

- Comunidad que canta. 5a ed. Tula, Mex.: Diócesis de Tula, 1984

Grandez, Rufino Maria, y Fidel Aizpurua. Himnos para el Señor. Barcelona: Regina, 1983

Himnos de victoria. Mexico: Iglesia Saron, 1985 *Bought at some evangelical bookstore*

Okun, Milton, ed. Comunión. Port Chester, NY: Birdwing/Cherry Lane, 1982

Ramirez Nuño, José Antonio, ed. Cancionero elegido. Ootoba, Esp.: Trinitarias, 1982 *Cancionero elegido, Córdoba*

Secretariado Nacional de Liturgia. Cantoral liturgico nacional. Barcelona: Coeditores Liturgicos, 1982.

SYRACUSE UNIVERSITY
FOREIGN LANGUAGES & LITERATURES
SPANISH AND PORTUGUESE

206 H.B. CROUSE | SYRACUSE, NEW YORK 13244-1160
315 / 423-2042, 2136, 2309, 2220

Light at the end of the tunnel!

November 11, 1986

Brother Terrence Lauerman
St. Norbert Abbey
Depere, Wisconsin 54115-2697

Dear Terrence:

What you sent me is excellent. I'll pass it on to Professors Ferrán and Ayerbe for their comments.

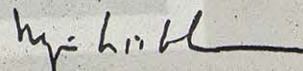
Your May 1987 graduation is entirely possible. Some items for your edification:

- 1) You have to register in Spring 1987 for zero hours.
- 2) File a Diploma Card by March 25, 1987.
- 3) File a Program of Study-which I sign-by March 25, 1987.
- 4) Request an oral defense of dissertation from Graduate School by April 5, 1987. An approved copy of your dissertation has to be on file at the Graduate School also by April 5, 1987.
- 5) Oral Defense must be taken by April 20, 1987.
- 6) Your petition for transfer of 3 credits from Catholic University and 3 credits from New York University has been approved. Therefore, when you fill out your "Program of Study" listing courses you took for D.A., include them.

Keep going along as well as you have and send me chapter 10 when you finish it.

Good luck and best wishes.

Cordially,



Myron Lichtblau
Professor

MIL:ec

SYRACUSE UNIVERSITY
FOREIGN LANGUAGES & LITERATURES
SPANISH AND PORTUGUESE

206 H.B. CROUSE SYRACUSE, NEW YORK 13244-1160
315 423-2042 2136 2304 2220

November 17, 1986

Brother Terrence Lauerman
St. Norbert Abbey
Depere, Wisconsin 54115-2697

Dear Terrence:

I have approved Chapters 7, 8 and 9 of your dissertation. Professors Ayerbe and Ferrán also approve, the former saying "I have read it with admiration."

So, keep up the good work and let's aim for a May Graduation.

Sincerely,

Myron Lichtblau

Myron I. Lichtblau
Professor

MIL:ec

I'm on chapter 14 now. Writing should be done about mid January. Revisions & proof reading should last till mid February

chapter 10 when you finish it.

Good luck and best wishes.

Cordially,

Myron Lichtblau

Myron Lichtblau
Professor

MIL:ec



Doctor's The Name, Study's The Game

By Sean Shaleski and
Terrence Lauerman

When one thinks of Spanish here at Premontre High School, I'm sure one automatically thinks of "Bro", Brother Terry Lauerman, that is!

Where, oh where has our little "Bro" gone? Oh where, oh where can he be? The latest report is that he is finishing his doctoral thesis in Spanish for Syracuse University.

The content of his thesis, which is three hundred and forty seven pages long, consists of a brief history of Spanish hymnody and the composition of seventy new hymns for morning and evening prayer.

Taking the required course work and the organizing of his thesis project have been quite time consuming, as well as challenging. An extended period of five years has enabled Brother Lauerman to accomplish this feat.

The final step in the process of completing the degree will be the presentation of his research material before a board of four professors who will evaluate and challenge his work. Upon passing this presentation a doctoral degree in Spanish will be awarded in May at graduation in Syracuse.

Brother Lauerman wishes to acknowledge Miss Teresa LeMense, a graduate of St. Norbert College, who is replacing him in two classes at Premontre and enabling him to complete his thesis work. He would also like to thank Marcus Schramm, a foreign exchange student from Spain, for assisting him to proof-read his thesis.

Brother Lauerman plans to use his doctoral degree for teaching one more year at Premontre. Then he hopes to move to a Hispanic culture where we would like to continue to teach.

Some final thoughts and feelings that Brother Lauerman shared were that he enjoyed the study and research, although some of the subjects were more interesting than others. He felt great relief and satisfaction when the final stages of the work were reached. He also admitted feeling nervous about preparing properly for the oral presentation at Syracuse in April.

Brother Lauerman began studying Spanish in high school in Greendale, Wisconsin. His Latin teacher, who also taught Spanish, captured his interest and caused him to enroll in Spanish during his senior year. In addition to receiving the doctorate from Syracuse University, Brother Lauerman also has a B.A. in Spanish from St. Norbert College, an M.A. in Latin American Studies from the University of New Mexico, and an M.A. in Spanish from New York University. He also studied Spanish in Ecuador, Spain, and Mexico. In 1968 he lived in Lima, Peru, where he taught English and religion. He has been teaching Spanish at Premontre for fifteen years.

The accompanying article is from Premontre's school paper, The Beam.

Terry will defend his thesis on April 1 at Syracuse University.

The title of his dissertation is:

Fuentes, Traducciones,
Adaptaciones, y Composiciones
Originales de Himnos
Matutinos y Vespertinos
para la Liturgia de las Horas.

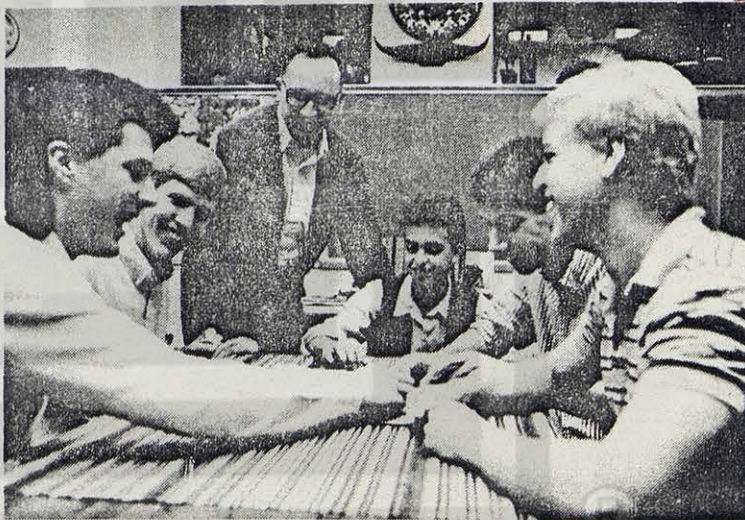
Terry left his baby in the coffee room for all to see recently. It is 347 pages and weighs 3lbs. 12½ oz.!

Terry received his B.A. from St. Norbert College in 1967; an M.A. from the University of New Mexico in 1970 and an M.A. from New York University in 1980.

On April 1st we can get behind Terry with some prayer for a most successful conclusion to his pursuit of the doctor's degree.

Terry may well be the first brother in the history of the Order to get a doctor's degree!

Thanks for your help & encouragement. My project will be available from University Microfilms sometime in the fall.



Bro. Terry Lauerman takes time out from his doctorate studies for a little levity in his Spanish class.

Musical Recital in Conjunction with the D.A. Project
Defense of

Brother Terrence Lauerman, O. Praem.
Hendricks Chapel
Syracuse University
April 1, 1987
2:00 P.M.

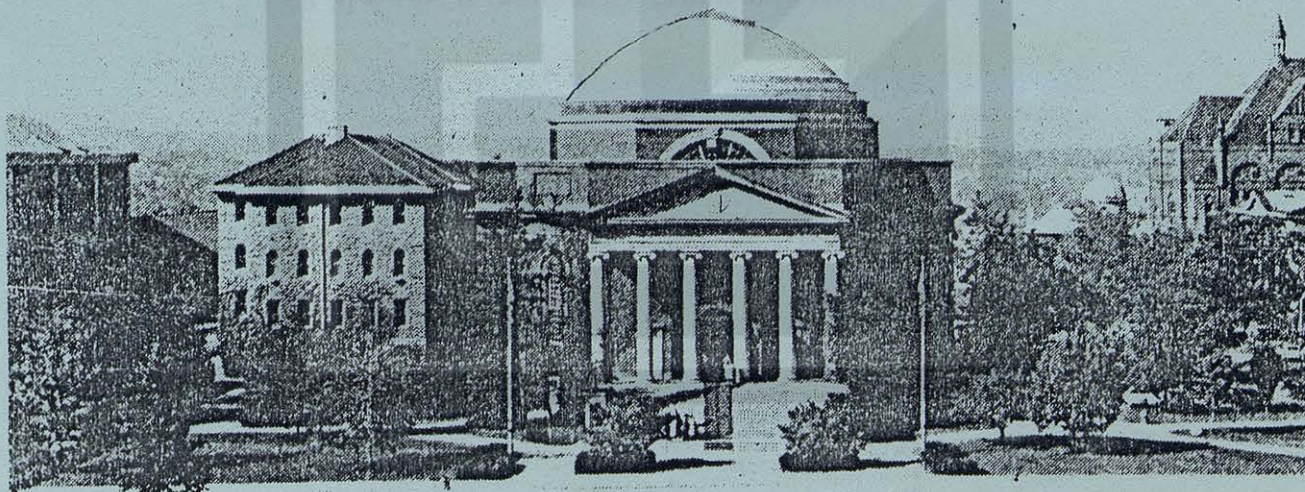
FUENTES, TRADUCCIONES, ADAPTACIONES, Y
COMPOSICIONES ORIGINALES DE HIMNOS MATUTINOS Y
VESPERTINOS PARA LA LITURGIA DE LAS HORAS

Defense Committee:

Professor Myron Lichtblau, Chairman
Professor Reinaldo Ayerbe
Professor Jaime Ferrán
Professor Louis Roberts
Professor James Wiggins

Accompanist:

Father Jude Lucier, O. Praem.



Comments

Advent Lauds:

"Puertas receptivas" ('Truro') p. 88

Advent Vespers:

"Oh, luz feliz" ('Nunc Dimittis') p. 128

Comments

Christmas Lauds:

"Luz navideña" ('Yorkshire') p. 132

Christmas Vespers:

"Vela navideña" ('Warum Sollt Ich') p. 156

Comments

Lent Lauds:

"Luz de perdón" ('México) p. 182

Lent Vespers:

"Guía vespertino" ('Lux Benigna') p. 220

Comments

Easter Lauds:

"Loores a Cristo" ('Soy Peregrino') p. 244

Easter Vespers:

"Vida por Cristo" ('San Norberto')* p. 267

Comments

Ordinary Time Lauds:

"Loores del jardín" ('La Vid')* p. 282

Ordinary Time Vespers:

"Petición nacional" ('National Hymn') p. 293

*Original hymn tune by Fr. Jude Lucier, O. Praem.

