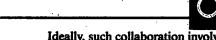
#### Courier-Journal

بالمتعادة المنابع والعامرة المعام ويعطوه "

### Thursday, April 28, 1988



## Composer

### **Continued from Page 16**

Sun," and "Gather Us In" have become part of many liturgical groups' repertoires. In addition, Haughen supplied arrangements for a number of acclamations and psalm responses contained in the third edition of "Worship: A Hymnal and Service Book for Roman Catholics?

"Right from the start I was writing for guitar, piano, organ and choir. I've always enjoyed stretching things musically - to see what you could try out with other instruments," Haughen noted.

In addition, his compositions stem from his understanding of the liturgy. "I look at the Eucharist as a single long prayer, and the music is a part of that," he explained. "Good celebration is more than just good music - it's a collaborative effort?'

### Pax Christi VP to lead retreat

Sister Mary Evelyn Jegen, SND, international vice president of Pax Christi, will direct a nonviolence retreat Saturday, May 1, beginning at 9:30 a.m. to at St. John Fisher College. The all-day retreat, sponsored by the Genesee Valley Office of Social Ministry, will feature discussions of nonviolence in family and social life, community and political life, and in response to personal assault. The day will end with a Mass celebrated by Bishop Matthew H. Clark, and the taking of the Pax Christi Vow of Nonviolence.

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Ideally, such collaboration involves the musical director, liturgist, presider, homilist and lector. These ministers need to meet well before the liturgy, look at the readings, and decide what images they will emphasize in the homily and music. "If I choose certain images and the homilist picks up on something else, we're working against each other," Haughen pointed out.

In order to be an equal part of the planning process, the liturgical musician must be aware of not only the nature of the liturgy, but also of what is liturgically acceptable in music. "Music in Catholic Worship" allows for some creative options, but musicians have to be aware of how to use those options," Haughen noted.

Musicians also need to be musically competent and sensitive. "We don't have a real, established level of competency in parish musicians," Haughen observed. He urged musicians to attend workshops, take lessons and continue to learn and grow musically. Those who are unwilling to work for improvement should not continue as liturgical musicians, he declared.

Haughen explained that continued growth on the part of musicians is important not only because of the increasing sophistication of contemporary liturgical music, but also because of the important role music plays in the liturgy.

"I like to believe when you experience good music in liturgy, you see how important it is?" he said. "Music gives us an ability to express emotions in a deeper way."

And when music is skillfully played and successfully integrated into the liturgy, Haughen concluded, "It's more that beautiful music: it's beautiful liturgy."

Brother Brendan Harsch, a member of the New York-New England Province of St. Mary of the Capuchin Order died on Saturday, April 9, at St. Luke's Hospital in Newburgh, New York, after a long illness. Brother Harsch, who served as a cook at Interlaken's St. Fidelis Friary for three years, had been a member of the Capuchin Franciscan order for 38 years. He was 67 years old.

The son of the late William F. and Mabel Fenacey Harsch, Brother Harsch was born in Tacony, Pa., on November 27, 1920. He attended Franklin Elementary School and Chester High School in Chester, Pa. From 1941 to 1945, he served in the U.S. Navy, and became a member of the Catholic Church in 1947.

Brother Harsch entered the Capuchin Order at St. Felix Friary, Huntington, Ind., on February 1, 1950. He pronounced first vows

## Shroud

## **Continued** from Page 1

nished by the British Museum, which is supervising the tests.

The samples belong to the "main body" of the shroud, but were removed in a way that did "the least possible damage to the cloth," according to a Vatican statement. No part of the image was removed.

Tests cannot prove conclusively whether the shroud — a 14'3" x 3'7" strip of cloth bearing the image of what appears to be a crucified man - is Christ's burial cloth. They can only show whether the fabric dates from the time

as a Capuchin lay brother at St. Bonaventure Friary, Detroit, Michigan on February 2, 1951.

In addition to his service at St. Fidelis (1955-1956 and 1976-1978), Brother Harsch also served as cook at several other friaries around the country, including Mary Immaculate Friary in Garrison, N.Y.

A wake was held at Mary Immaculate Friary in Garrison on April 11. Mass of the Resurrection took place at the Garrison friary on Tuesday, April 12. Father John Rathschmidt, OFM Cap., provincial minister of the New York-New England Province, was principal celebrant of the concelebrated Mass:

A memorial scholarship burse for the training of future Capuchins has been established in the name of Brother Harsch. Donations may be sent to Mary Immaculate Friary, Garrison, N.Y. 10524.

of Christ.

According to Douglas Donahue, a University of Arizona professor who will participate in the tests, the radiocarbon dating will not take much time and should be accurate to within 300 years. Some hope the tests will eliminate the possibility that the cloth might be a fake created during the Middle Ages.

The tests are expected to take about a week, and results will be analyzed by the British Museum and the Turin Institute. Earlier this year, a spokesman for the British Museum said it was hoped that results of the tests would released by the end of 1988.

Gove, meanwhile, hopes to be invited to be an observer at the Arizona testing procedure.

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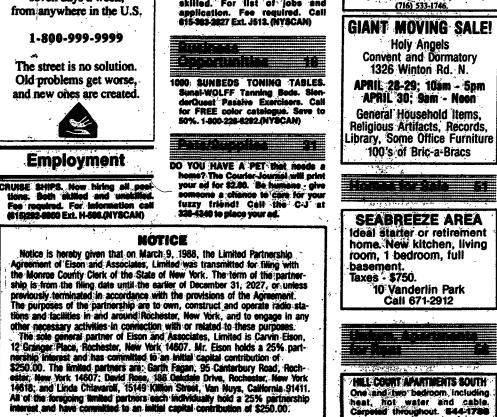
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Obits/et cetera Br. Brendan Harsch, former St. Fidelis cook

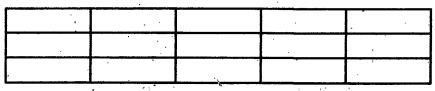


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