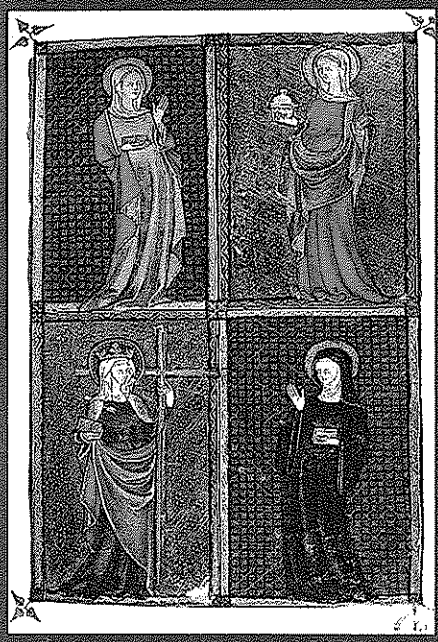
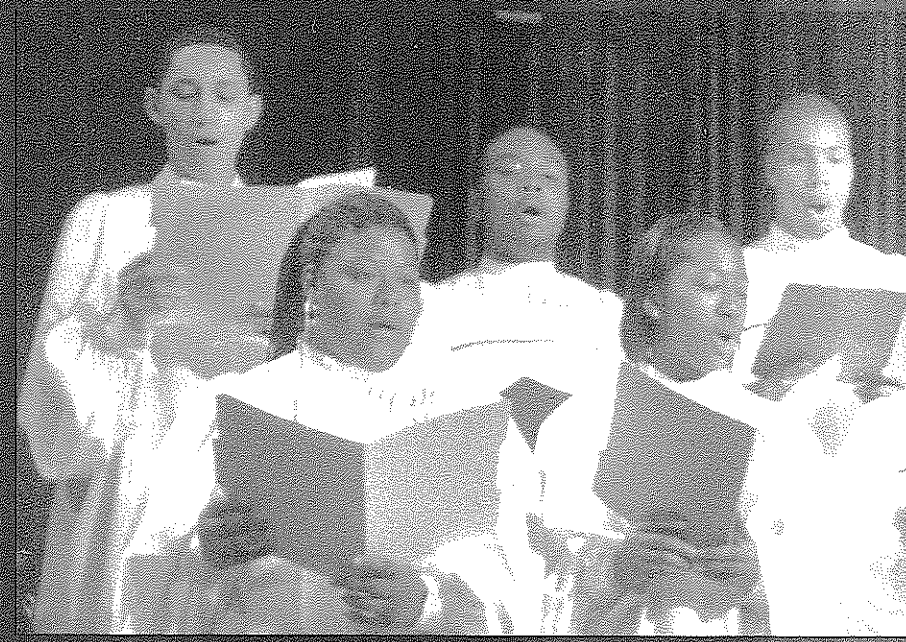
NATIONAL ASSOCIATION
OF
PASTORAL MUSICIANS

February-March 2002

PASTORAL Music





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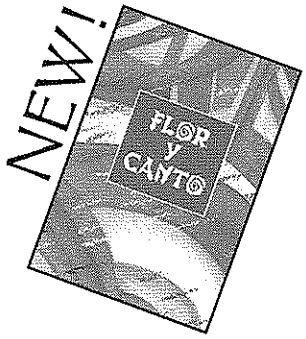

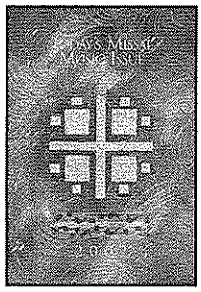

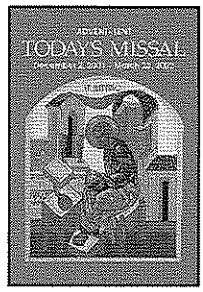

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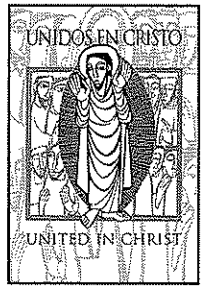

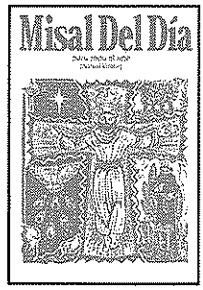

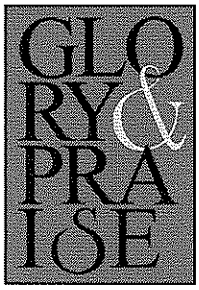

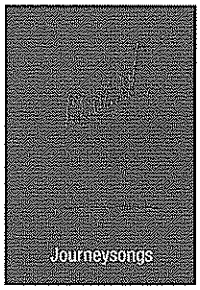

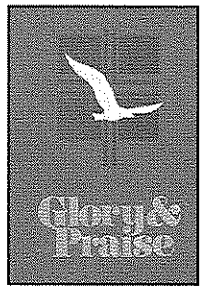

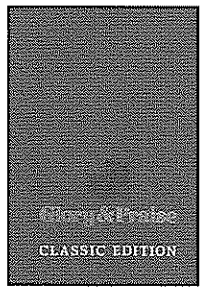

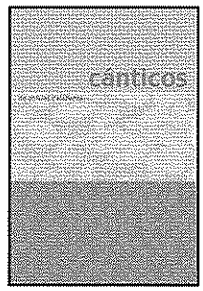

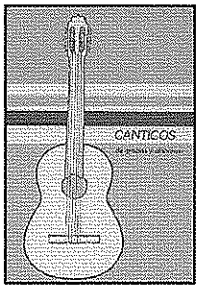

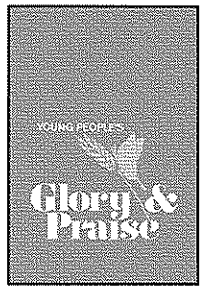

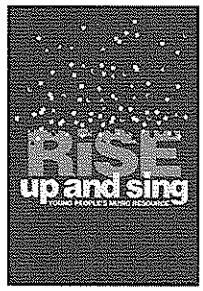

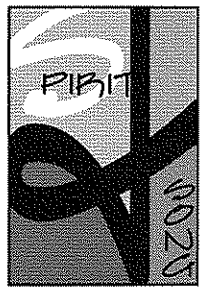

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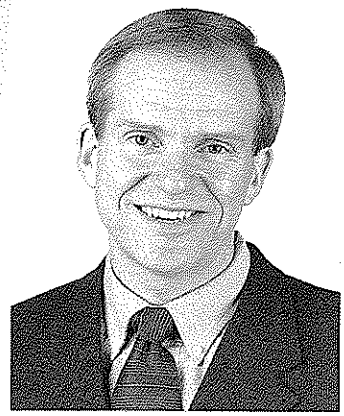


From the President

This issue of Pastoral Music *both explores and celebrates the importance of volunteers. If you are a pastor, a director of music ministries, or the director of any kind of musical ensemble, you know well that volunteers are at the "heart of music ministry." If you are a volunteer, you know firsthand the joys and challenges of responding to your baptismal call by serving others through music.*

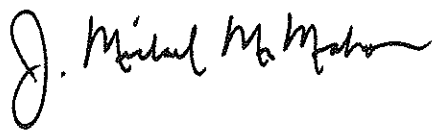
Whether you are a pastor, a director, or a volunteer, you have been entrusted with a ministry of service. The vitality of our worshipping communities depends on the love, commitment, and skill that we offer in our work, whether we are paid or volunteer.

Just recently I had the experience of visiting a parish where the support of volunteers is taken very seriously. Under the guidance of the pastor, Msgr. James Carter, and the parish director of music ministries, William Becknell, Christ Our King Parish in Mt. Pleasant, South Carolina, has developed an enthusiastic and committed group of volunteers to serve the community in its worship.

This year I was invited to Christ Our King to participate in a weekend that the parish sets aside annually for all its liturgical ministers. On Friday evening there was a keynote address for all the ministers, including priests, musicians, eucharistic ministers, lectors, and greeters. This year, for that talk, the church was filled with more than three hundred volunteers who came together to reflect on their baptismal call. During the course of the weekend, each of the ministry groups gathered separately for a workshop where members could sharpen their skills and deepen their understanding. Participation in the keynote event and in the workshop for one's own ministry is required for those wishing to be involved during the coming year.

The model developed by the pastoral leaders of Christ Our King is one example of ways that a parish can support the ministry of volunteers. Instead of being concerned to fill empty slots in the ranks of its liturgical ministers, these leaders have insisted that volunteers be truly committed to their ministry by participating in opportunities for continued spiritual growth and skill development.

If you are a pastoral leader in your community, we hope that this issue of Pastoral Music *will inspire you to reflect on ways that you can enrich the ministry of your volunteers. If you are a volunteer, we hope that you will find here an affirmation of your service and a challenge to continue to grow in your love of God, your commitment to serve God's people, and in your knowledge and skill.*



J. Michael McMahon
President

NATIONAL ASSOCIATION
OF
PASTORAL MUSICIANS

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PASTORAL Music

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Contents

Association News 5

HOW WE'VE DONE IT IN ELLICOTT CITY, MARYLAND
Creating Seasonal "Instant" Choirs **15**
BY DON HENDERSON

Volunteers: Heart of Music Ministry

The Mystery of Volunteers: No One Said It Would Be Easy **19**
BY ANNE KETZER

Responsible for Music Ministries . . . and Dodging Burnout **23**
BY JOSEPH F. MARINO

The Volunteer Choir: Foundations for Music Ministry Success **26**
BY RONALD DOIRON

Nurture Your Volunteer Cantors **31**
BY JOE SIMMONS

Sound, Balance, and Blend in the Volunteer Ensemble **34**
BY GAEL BERBERICK

COMMENTARY
Our Right and Duty: The Assembly and Its Ministries **66**
BY GABE HUCK

Hotline 42 Professional Concerns 49
Reviews 54 Calendar 63
Music Industry News 65

Cover: Upper left, *Four Women Saints,* illumination on parchment from the *Alfonso Psalter,* c. 1284, courtesy of the British Museum, London. Upper right, members of the choir of Archbishop Carroll High School, Washington, DC, directed by Ruth Jones. Lower, musicians in the Mayan Village of Timax, Peten, Guatemala, prepare for liturgy. Photo by Sprague, courtesy of Maryknoll. **Page 18:** Upper left and lower, members of the children's choir and the adult choir (with their pets on St. Francis Day) of the Church of the Holy Family, Virginia Beach, VA, courtesy of Sylvia Chapa, Minister of Music. Upper right, *Male Saints of the Two Testaments,* illumination on parchment from *Queen Mary's Psalter,* 1300-1320, courtesy of the British Library, London. Additional photos in this issue courtesy of Maryknoll Fathers and Brothers, Don Campbell, and Terri Pastura.

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National Association of Pastoral Musicians

Mission Statement

The National Association of Pastoral Musicians (NPM) is a membership organization primarily composed of musicians, musician-liturgists, clergy, and other leaders of prayer devoted to serving the life and mission of the Church through fostering the art of musical liturgy in Roman Catholic worshiping communities in the United States of America.

Five Challenges

adopted by the NPM Board of Directors, August 1996

We are challenged to keep on singing a new Church, to stay committed to the ongoing renewal of the Church.
As an Association, our challenge is to continue to teach the power of music in faith, to name and begin to heal divisions which too often are symbolized through musical styles. The center, of course, must always remain the message of Jesus who is the Christ.

We are challenged to maintain and develop competency in our ministry.
For full-time musicians, competency should expand to professionalism. For volunteer or part-time musicians, competency should include working at building knowledge and values but, most importantly, working to develop the skills to celebrate a musical liturgy in the parish or worshiping community.

We are challenged to ongoing formation.
As an Association, as a circle of friends, and as members in the discipleship of Jesus, we need to assist each other in the work of formation.

We are challenged to be an Association.
We associate with one another because we need each other. *Koinonia* is the bond of our Christian life. We associate to find ways of sharing our experiences of worship, to tell our stories of success and failure, to contribute to the growth of pastoral music.

We are challenged in our diversity to celebrate the unity we have through music.
Music holds a mysterious power to unite and to divide communities. The work of inculturating our liturgy challenges us to find ways to celebrate the transcultural vision of the church as a world community.

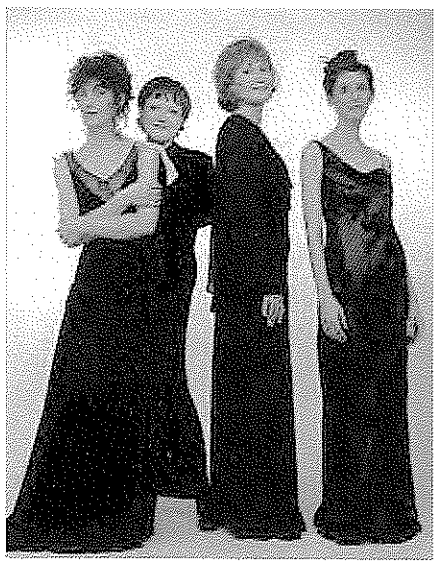
Association News

Conventions Update

Anaheim, June 25-28: Concerts, Youth, Hispanic, Multicultural

In addition to beautiful sights (especially the Mission San Juan Capistrano), the Anaheim Convention will be filled with sounds to please pastoral musicians of every age and interest. Special concerts include a performance on Tuesday, June 25, by *Anonymous 4* at the historic mission. The four women who make up this unique group combine musical, literary, and historical scholarship with contemporary performance intuition as they create ingenious programs that weave together music, poetry, and narrative.

A concert with two youth choirs on Wednesday evening highlights the special focus on youth at the California Regional Convention. Featuring the *Los Angeles Children's Chorus* and the *Corpus Christi Cathedral Youth Chorale* from Corpus Christi, Texas, the program will include sacred masterworks and folk songs from around the world. On Thursday, the focus on youth includes a youth panel featuring David Haas, Mike Norman, and Elena Maria Cardena. Facilitated by Dr. J. Michael McMahon, this panel will examine *Models of Liturgical Ministry with Youth*. The bishops have challenged us to integrate young people into the life and mission of the church now (not merely prepare them for future ministry), because they are baptized members of the church *now*. These leaders of ministry with youth will examine practical ways to accomplish the bishops' plan. A special youth track at this convention will culminate in evening prayer on Thursday led by the church's young leaders.



Anonymous 4

Yet another concert at this convention (Wednesday evening) features Dr. Alison Luedecke and Dr. Lynn Trapp, members of the *Liturgical Organists Consortium*, performing on the instrument at United Methodist Church of Garden Grove (a parish which offers Sunday worship in English, Samoan, and Korean).

Sounds gathered from many nations will be part of the unique multicultural event, *Behold, I Make All Things New!*, on Thursday evening. The church is composed of many voices, singing in many languages the praise of God. Celebrate the church gathered from many nations, uniting in song.

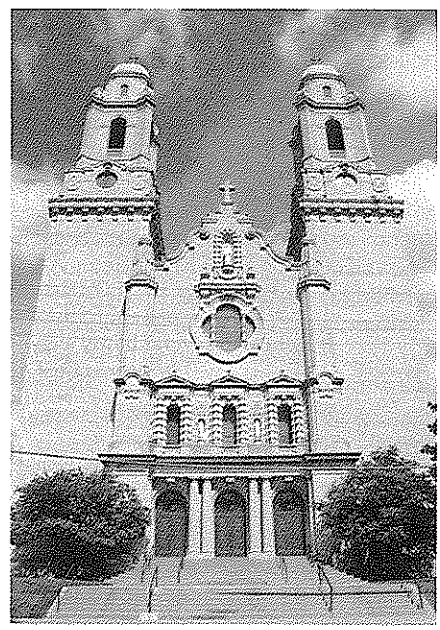
Hispanic Day/Día de Ministerio Hispano. Domingo, 23 de junio, con la Misa en español. Aprende, celebre, e identifique las necesidades básicas para el ministerio de música litúgica en una clima hispana o bilingüe. Sunday, June 23, offers an opportunity for Hispanic pastoral musicians and other liturgical ministers and those working in Spanish-speaking communities to explore, identify, and celebrate the basic needs for liturgical music ministry in an Hispanic or bilingual setting. The day's program begins with Mass in Spanish and features Jaime Cortez and Peter Kolar.

Music Educators' Day. Monday, June 24, is a day for music educators to gather in Anaheim for special sessions on liturgy with children and on music education in school and church. The morning session features Sister Maureen Griner, OSU, who will present guidelines and suggest songs appropriate for celebrating liturgy with children, and the afternoon session features Ms Jean Strickland, who will explore creative teaching ideas and resources.

For additional information on the Anaheim Regional Convention, consult the convention brochure. If you have not yet received a brochure, phone NPM at (202) 723-5800 or check the information on the NPM website: www.npm.org. You may also register for the convention and its special programs online.

Omaha, July 9-12: Concerts, Dialogue, and "Our" Cathedral

If you think there are exciting concert events at the Anaheim Convention, you'd better check the program for the Region II Convention in Omaha, Nebraska. We begin at the only cathedral in the United States named for our patron, St. Cecilia, though it doesn't look like the picture in the brochure! (By mistake, we printed a picture of a different church in the Region II Convention brochure—St. John on the campus of Creighton University—which we are also using during the convention. To recitfy this error, please cut



The real Cecilia

out the picture of the real cathedral on page five—reprinted from the December-January issue of *Pastoral Music*—and paste it over our mistake in the brochure. Thanks.) Led by the National Catholic Youth Choir, under the direction of Rev. Anthony Ruff, OSB, and the Palladium Brass of Omaha, we will enter into dialogue about our discipleship as pastoral musicians.

The program in Omaha presents a dialogue among liturgical leaders "as we sing." In the song of the liturgy, God is glorified and humanity is sanctified. The dialogue that is liturgy begins at God's invitation; it continues as musical disciples seek direction in their vocation, their calling. The power of music and the undeniable joy of sung prayer guide our search for the path, the journey that we take in response to God's invitation. Paired presentations feature *Dr. Nathan Mitchell* and *Rev. Msgr. M. Francis Mannion, Rev. Roc O'Connor, SJ,* and *Dr. Wendy Wright,* and *Rev. John Foley, SJ,* and *Dr. James Savage.*

Concerts in Omaha include a hymn festival on Tuesday, July 9, that features organist Kevin Vogt, the National Catholic Youth Choir—this choir serves as our companion on the journey through this convention—and ensembles of the St. Cecilia Schola Cantorum. On Wednesday, at Girls and Boys Town, we will have two opportunities to hear *The Young Church in Song and Celebration*: repeated concerts by two young choirs, so everyone will have an opportunity to share both events. Now in its third season, the National Catholic Youth Choir will sing music of various Christian traditions, from Gregorian chant to twentieth-century music. Minnesota's Benilde-St. Margaret High School Concert Choir, under the direction of Kate Cuddy and David Haas, will present an experience of prayer and song featuring the compositions of various artists in several styles.

Thursday evening brings yet another concert. The *Omaha Chamber Singers* and the *Omaha Symphony Chamber Orchestra,* under the direction of David Batter, will present a concert of sacred music in "our" cathedral. The program will feature gems from the treasury of sacred music by Mozart and Allegri as well as more recent contributions by Henryk Górecki and Roxanna Panufnik. (This concert is followed by an ice cream social!)

Music Educators' Day. Monday, July 8, is a day for music educators to gather in Omaha for special sessions on liturgy with children and on music education in school and church. The morning session on liturgy features Sister Maureen Griner, OSU, and the afternoon session features Dr. Thomas Borden. Dr. Borden will use sacred and secular repertoire to offer a variety of creative teaching ideas and music learning resources.

For additional information on the Omaha Regional Convention, consult the convention brochure. If you have not yet received a brochure, phone NPM at (202) 723-5800 or check the information on the NPM website: www.npm.org. You may also register for the convention and its special programs online.

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Check out our home page at: http://www.CatholicYouthChoir.org

Rochester, July 30-August 2: Organs, Concerts, Multicultural Events, Children's Choir Festival, Dance, and T-Shirt Day

Is it any surprise, when we gather in the hometown of the Eastman School of Music, that there will be a strong organ track at the Region I Convention in Rochester, New York? In fact, early birds are invited to an open house at the Eastman School on Monday, July 29, and to an evening concert with David Craighead, professor emeritus of organ at Eastman, performed on the 1993 Fisk organ at Rochester's Downtown United Presbyterian Church. The organ crawl on Tuesday morning will bring us to see and hear four of Rochester's outstanding instruments. During the convention, two separate organ tracks will assist beginners and advanced organists to improve their skills, and there will be lunchtime organ recitals by James Kosnik, Brink Bush, and Stephanie Honz on three of downtown Rochester's fine organs.

This convention's musical events are not limited to organ performances, of course. Wednesday and Thursday evenings are dedicated to the choral arts. On Wednesday, we will have a choice among four performances. First, choose between a performance of Hildegard of Bingen's "magnum opus," the *Ordo Virtutum*, presented by the choral ensemble Opera Sacra, directed by Jack Ledwon, and a performance by the Archdiocese of Boston's Black Catholic Choir, directed by Meyer Chambers. The second choice is between a performance of "Songs of an Emerging Generation" by the Notre Dame Folk Choir, directed by Steven Warner, and a performance by Madrigalia, one of Rochester's finest a cappella groups, directed by Roger Wilhelm, offering a look at humor in music: "A Funny Thing Happened to Me on the Way to the Concert." On Thursday evening, we begin with a Hymn Festival directed by Richard Erickson, cantor (director of music ministries) and organist at New York City's Holy Trinity Lutheran Church, followed by "A Singing History" of liturgical music.

Multicultural events, in this city enriched by ethnically diverse populations since the diocese was founded in 1868, mark our festival gathering. The breakout sessions feature a multicultural track, led by Mr. Meyer Chambers, Mr. Harold N. Harden, Rev. Ricky Manalo, CSP, and Sister Doris Turek, SSND, to explore the practical issues involved in ministry to a parish composed of various ethnic communities. A banquet on Tuesday evening includes stations offering cuisines originating in Europe, Hispanic cultures, Asia, and North America. Later that night, John Bell (and friends) will lead us in a multicultural event featuring Afro-Caribbean, Balinese, Hispanic, Asian, and European performers.

Children's Choir Festival. The 2002 NPM-Choristers Guild Children's Choir Festival will take place in Rochester July 28-30, concluding in a massed children's choir concert on Tuesday, July 30; the convention opens immediately after this concert. Director and clinician for the festival is Mr. Michael Wustrow, co-director of music at St. Agnes Cathedral, Rockville Centre, NY. Application packets may be requested from NPM West, 1513 S.W. Marlow, Portland, OR 97225. Phone: (503) 297-1212; fax: (503) 297-2412; e-mail: NPMWEST@npm.org. *Do it today!* The final deadline for registration is February 11, 2002; all choirs accepted for the festival will be notified by March 4.

Dance Track. This year, the NPM Rochester Convention is the only one to offer a dance institute. Explore practical pointers for body and spirit working together in ritual and song. Presenters include Gloria Weyman, John West, Rev. Robert VerEecke, SJ, Donna Anderle, Mark Friedman, Janet Vogt, and Consuela Zuniga West.

First Ever NPM T-Shirt Day! All participants in the Region I Convention are asked to purchase a Rochester Convention T-shirt and wear it on Thursday, August 1, as a public sign of our solidarity in music ministry despite our ethnic diversity. If you purchase a T-shirt at the time of registration, you will receive your shirt with your registration materials (shirts will also be on sale during the convention). If you're the first one to purchase a shirt when you register, you probably won't win anything. Will there be a prize for the parish or person buying the most shirts? None that we know of. This is simply an invitation to be a unified presence on this day in a city famous for music education.

Music Educators' Day. Monday, July 29, is a day for music educators to gather in Rochester for special sessions on liturgy with children and on music education in school and church. The morning session on liturgy features Sister Maureen Griner, OSU, and the afternoon session features Dr. Vincent Lawrence. Dr. Lawrence will use sacred and secular repertoire to offer a variety of creative teaching ideas and music learning resources.

For additional information on the Rochester Regional Convention, consult the convention brochure. If you have not yet received a brochure, phone NPM at (202) 723-5800 or check the information on the NPM website: www.npm.org. You may also register for the convention and its special programs online.

Theater, Eastman School of Music

We Don't Do Housing

Please remember to return your completed hotel reservation form to the address on the form, *not to NPM.* Sending your housing form to the National Office will only delay your hotel reservation

and may keep you from getting your first choice for housing in Omaha or Rochester.

Schools Update

Old Friends Return

Cantors. For many years, the backbone of NPM's short education programs has been the cantor school, especially in its recent form: Cantor Express. This year, we will offer this program four times on weekends (Friday afternoon to Sunday morning) and once—a shorter program—during the week (Tuesday-Wednesday) in five regional locations between May 31 and August 21: Baton Rouge, LA (May 31-June 2); Green Bay, WI (July 19-21); Rensselaer, IN (August 2-4); Holyoke, MA (August 16-18); and Detroit, MI (August 20-21—Tuesday and Wednesday, reduced fee).

Choir Directors. Four programs for choir directors are returning in 2002. The Choir Director Institute is set for August 12-16 in Lakeside, OH, and the School for Organists-Choir Directors (ministers who direct the choir from the organ bench) will take place June 10-14 in Milwaukee, WI. The School for Children's Choir Directors will be held in Belleville, IL, July 24-26, and the School for Handbell Choir Directors takes place August 14-16 at Lakeside, OH.

Guitarists. The popular NPM School for Guitarists is set at two sites this year: Erlanger, KY (June 17-21) and Menlo Park, CA (July 15-19). These days, as a liturgical instrument, the guitar is often part of a rich instrumental ensemble, though it still has a special place as a solo instrument or as the accompaniment for a particular repertoire. This school explores the many liturgical uses of the guitar.

Gregorian Chant. Our roots for repertoire and for singing go deep into history. Explore our rich and ancient heritage as well as the contemporary use of this repertoire in the NPM Gregorian Chant School, June 10-12, at Christ the King Seminary in Buffalo, NY.

Eastern Church Musicians. After a one-year hiatus, the NPM School for Eastern Church Musicians returns to the campus of The Catholic University of America in Washington, DC (June 3-7). The majority of our Catholic members belong to the Roman (Latin) Rite, but the number of members who minister in Eastern Churches (Orthodox as well as in communion with Rome) continues to grow.

Pastoral Liturgy. Our membership includes not only musicians but also clergy and other liturgical ministers. The Pastoral Liturgy Institute offers an opportunity to work together across our ministerial specialties to improve our understanding and practice of ritual worship by the whole assembly. This year, the full institute will take place at the beginning of the summer (June 5-8) in Tampa, FL, and a special "express" institute will be offered at the end of the summer (August 23-25) in Albuquerque, NM.

NPM Scholarships 2002

to assist with the cost of educational formation for pastoral musicians

$17,000 in Available Scholarships:

- $5,000 NPM Members' Scholarship
- $2,000 NPM Koinonia/Board of Directors Scholarship
- $1,000 Funk Family Memorial Scholarship
- $1,000 Dosogne/Rendler-Georgetown Chorale Scholarship
- $2,000 MuSonics Scholarship
- $2,000 Paluch Foundation/WLP Scholarship
- $1,500 GIA Pastoral Musician Scholarship
- $1,500 OCP Scholarship
- $1,000 Rensselaer Challenge Grant
  Program administered by the Rensselaer Program of Church Music and Liturgy at Saint Joseph College, Rensselaer, Indiana

Eligibility Requirements

Applicant must be an NPM member enrolled full-time or part-time in a graduate or undergraduate degree program of studies related to the field of pastoral music. Applicant must intend to work at least two years in the field of pastoral music following graduation/program completion. Scholarship funds may be applied *only* to registration, tuition, fees, or books. Scholarship is awarded for one year *only*; recipient may reapply, but renewal is not automatic.

Application Deadline: March 1, 2002

For application or additional information contact:
National Association of Pastoral Musicians
225 Sheridan Street, NW • Washington, DC 20011-1452
Phone: (202) 723-5800 • Fax: (202) 723-2262
E-mail: NPMSING@npm.org • Web: www.npm.org

New Staff and Programs

NPM members who noted our farewell to "Mr. Cantor" in the October-November issue of *Pastoral Music* already know that Jim Hansen will not be taking his familiar spot in the NPM cantor programs this year. Instead, Melanie Coddington will be joined at four sites by Joe Simmons, cantor, recording artist, performer, facilitator, and chair of the NPM Standing Committee for Cantors, and by Carol Grady in Detroit. Carol is a pastoral musician in the Diocese of Grand Rapids, MI, cantor, voice teacher, and coordinator of a local cantor school for her diocese. New faculty members for several other NPM educational programs—including Rev. Paul Colloton, OP, NPM's Director of Continuing Education, and the NPM President, Dr. J. Michael McMahon—enrich and build on the work of faculty members who have offered their services to our members for many years.

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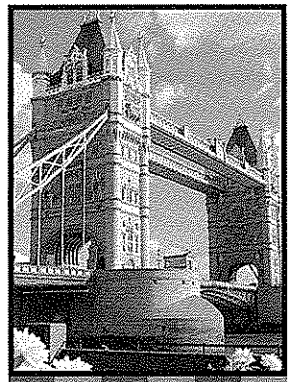

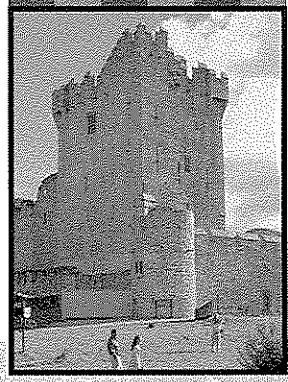

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One-Day General Instruction Seminar. Because of the interest and (sometimes) confusion generated by recent liturgical documents, NPM is offering a unique one-day seminar on the latest version of the *General Instruction of the Roman Missal* (published in 2000). The new *Missale Romanum*, which this *Instruction* introduces and explains, should be published soon, so NPM is offering this special program, in cooperation with host dioceses, at three sites this spring: Phoenix, AZ (April 19), Chicago, IL (May 3), Philadelphia, PA (May 31). For additional information on these special one-day programs, contact the NPM National Office, 225 Sheridan Street, NW, Washington, DC 20011-1452. Phone: (202) 723-5800; fax: (202) 723-2262; e-mail: npmsing @npm.org. Or check out the NPM website: www.npm.org.

Brochures Available; Register Online

All NPM members and U.S. parishes have received the all-schools brochure, which offers brief descriptions of our educational programs and an opportunity to register for one or more of our these programs. If you would like a detailed brochure with additional information about any of our schools, contact the NPM National Office, 225 Sheridan Street, NW, Washington, DC 20011-1452. Phone: (202) 723-5800; fax: (202) 723-2262; e-mail: npmsing@npm.org. Or check out the NPM website—www.npm.org—and use a credit card to register securely online.

Members Update

Scholarship Deadline Approaching

The deadline to apply for NPM Scholarships for 2002 is March 1. Scholarships funded by the contributions of NPM members, special funds, and industry supporters total $17,000 this year. For additional information, see the ad on page eight.

Youth Membership

Did you know that NPM offers a specially discounted youth membership? Available to anyone younger than twenty-one, this membership ($25 per year) offers the same benefits as an individual NPM membership, including all publications and the members' discount on convention and school registration. Membership in the association also makes it possible for young pastoral musicians to apply for the various scholarships that NPM offers.

Two Worlds in Fargo

In September 2000, under the direction of their music director and liturgist, NPM member Sharon Balcom, parishioners at the Church of the Nativity in Fargo, ND, began rehearsals of the *Symphony of Two Worlds*. First performed at the 1983 NPM National Convention in St. Louis, MO, the *Symphony* has a text by Dom Helder Camara (1909-1999), former archbishop of Olinda and Recife, Brazil, and music by Abbé Pierre Kaelin of Fribourg, Switzerland, choral conductor and professor emeritus at l'Ecole Normale and Music Conservatory, Paris. (The text was translated into English by Joseph Gallagher with Thomas Fuller and Tom Conry.) Sharon was present for that first performance, which drew together two choruses, an orchestra, soloists, a children's chorus, and a narrator, and she suggested that the parish perform the *Symphony* as the fourth and concluding event in its Celebration Series, which focused on the church's support of the arts and on Catholic social teaching as a way to close its celebration of the Great Jubilee of the Year 2000 and the parish's fortieth anniversary. For its performance, Nativity Parish assembled more than one hundred parish members plus additional members of the wider community to serve as singers, instrumentalists, dancers, and dramatist. The addition of dance and drama to the performance, Sharon tells us, lifted the text and music to an new level.

Working with Sharon to coordinate this effort were two parish members: Katie Bruckbauer, a dancer and choreographer, and Laura Christenson Espejo, a strong proponent of social justice who had worked for twelve years in Chimbote, Peru, where she also met and married her husband, Lucho. Spurred by Laura's comment that "Camara is a prophet of the third world who needs to be made known to the entire church and world," the community moved forward with its plans. Father Virgil Funk and Ms Nancy Bannister of the NPM staff worked together to get permission for the parish to perform the copyrighted work, and they sent Sharon the handwritten score and instrumental parts that had been stored at the National Office since the 1983 première.

Nativity's version of *The Symphony of Two Worlds* was performed for standing-room-only crowds on November 16 and 18, 2001. By themselves, the music and text were challenging and interesting; presented after September 11, the composition took on new power. This was especially true of Dom Helder's words about the incarnation: "When stark night was darkest, then you chose to come." The artists as well as the audience expressed their great appreciation for the opportunity to experience this event.

Sharon Balcom also reported that Laura, who encouraged her to move forward with her plan, died of cancer a year before the performance. At each presentation, a freewill offering was collected to promote the work of justice with which Laura was so strongly linked. Her husband served as narrator on each occasions, and two of her four children were involved in the dramatic aspects of the performance.

Because of her parish's success with this composition, Sharon encourages other parishes to consider performing this (as-yet-unpublished) oratorio as a gift to challenge and inspire each other to make a difference, to live life differently each day, and "to build a world more just and more humane."

A Will That Works

NPM has available *How to Make a Will That Works*, a pamphlet that describes how to design a well-thought-out will that works in concert with other estate planning tools. Your intentions for the future will be honored only if you have a properly executed will. To receive a copy of this pamphlet and find out how to include NPM in your hopes and dreams for the future, contact the National Office, 225 Sheridan Street, NW, Washington, DC 20011-1452. Phone: (202) 723-5800; fax: (202) 723-2262; e-mail: npmasst @npm.org.

Keep in Mind

Bill Terry died in Aurora, CO, at the age of seventy-nine on November 25, 2001. Born in Beaver, WV, in 1922, Bill attended the University of Denver and served parishes in the Denver area as a

pastoral musician. He was subdean of the local AGO Chapter, and for eighteen years he was choir director at Queen of Peace Catholic Church in Aurora, where his funeral was celebrated on November 29. Bill was also a member of the music committee for the Archdiocese of Denver and the second director of the local NPM chapter.

Frank Schaler (Francis Leo Schaler, Jr.) died on November 30 at the age of fifty-six. Frank was a pastoral musician from the age of ten, when he played his first Mass in Indianapolis. From that time until his death, he served parishes and schools in Indiana and Florida. A longtime NPM member, Frank attended many of our conventions, and he assisted with hospitality at the 2000 NPM Regional Convention in Orlando. He was the first animator for koinonia for the NPM St. Petersburg Chapter, and his passion for music and liturgy plus his wonderful sense of humor made him an unforgettable friend and colleague.

Alfred Tomatis died on Christmas Day, 2001. Between the World Wars, he studied medicine and became an ear, nose, and throat specialist. His research led to the development of new insights into hearing and listening and new techniques to assist people not only to hear but also to speak and to learn new languages. His work also incorporated the use of music, especially the compositions of Wolfgang Amadeus Mozart and Gregorian chant. His work is carried on in dozens of countries, where Tomatis Centers assist in language and music development, improvement in overcoming learning disabilities, and advancement in understanding and healing a variety of listening disorders.

In their names, we pray with the psalmist: In your love hear my voice, O LORD; give me life by your decrees.

The Hovda Legacy

As we announced in the December-January issue, friends of Father Robert Hovda are honoring his legacy on the tenth anniversary of his death with a special program in New York City. Here are the details of the celebration, titled "The Hovda Legacy," on February 5. The site is the Catholic Center at New York University, Washington Square South and Thompson Street. A symposium at 4:00 PM featuring Gordon Lathrop, Theresa Koernke, and Gabe Huck will be followed by a memorial Eucharist at 6:15. The day will conclude with a reception following the liturgy. For additional details, check the website www.hovdamemorial.org or e-mail: learyjack@yahoo.com.

Alfred A. Tomatis, 1920-2001

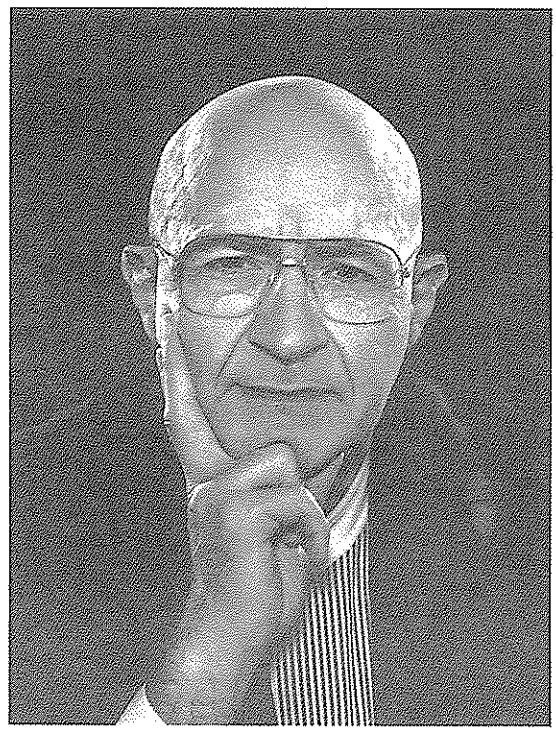
Alfred A. Tomatis, M.D., a pioneer in helping people both hear and listen, died on Christmas Day, 2001, in Carcasonne, France, after a lengthy illness, and his funeral was celebrated at St. Joseph Church in Carcasonne on December 29.

Born in Nice on New Year's Day, 1920, he followed the promptings of his father, an opera singer, and, after the family had moved to Paris, studied medicine, becoming an otolaryngologist (ear, nose, and throat physician).

His pioneering work in the fields of psycho-acoustics, prenatal auditory development, vocal production, chant, and high frequency research, was acknowledged in France and Belgium with the *Chevalier de la Santé Publique* (1951), the *Médaille d'Or de la Recherche Scientifique* (Bruxelles, 1958), the *Médaille d'Or de la Société* (Society of Arts, Sciences, and Letters, 1968), and by the *Commandeur du Mérite Culturel et Artistique* (1970).

Dr. Tomatis authored more than thirteen books, including two books translated into English: *The Conscious Ear* and *The Ear and Language*. Other works include *Pourquoi Mozart, L'Oreille et la Voix, La Nuit Utérine,* and *Ecouter l'Univers.*

In his research, Dr. Tomatis made clinical distinctions between hearing and listening. In the late 1950s, he invented the Electronic Ear, a tool which has been integrated into programs for improving foreign language development, speech, vocal techniques, musicianship, dyslexia, autism, and communication. His clients included famous singers—Maria Callas, for example, and actors. The French actor Gérard Depardieu even dedicated a chapter of his autobiography to Tomatis, whom he called "Dr. Mozart," because Tomatis was able to cure his stuttering and speech difficulties.



Tomatis's research on tone and voice and hearing united mind, body, and spirit. His work is carried on in more than a hundred centers in fifteen countries, where the Tomatis Method continues to assist those with hearing and listening difficulties, with the muscial assistance of Mozart and Gregorian chant.

NPM acknowledged Dr. Tomatis's work with a special issue of *Pastoral Music* dedicated to his insights ("Hearers of the Song," 16:5 [June-July 1992]).

NPM is grateful to Don Campbell for informing us of Dr. Tomatis's death and for writing much of this reflection on his work.

Academy Meets

Nearly three hundred people participated in the recent meeting of the North American Academy of Liturgy (January 3-6, Reston, VA). Most of the work of the meeting took place in seminars; nineteen groups explored topics ranging from historical research through formation for liturgical prayer and liturgical theology to environment and art and music. In the vice-presidential address, Rev. Michael Driscoll challenged the Academy to "find its voice" so that it could speak with *claritas* and *veritas* in the current multilingual, multi-traditional, and multi-disciplinary field of liturgical studies.

In a second plenum session, Rev. Peter Phan of The Catholic University of America examined "popular religion" (including popular devotions) and liturgical inculturation from the perspective of the churches in Asia. Christianity, he began, was born in Asia. In fact, there is more historical evidence that St. Thomas the Apostle reached India, Father Phan observed, than there is that St. Peter reached Rome. In the nations of Asia, he commented, Christianity is a minority religion, so dialogue becomes the modality of mission in the church's life and action, in theological exchange, and in religious experience. The dialogue has three aspects: with the Asian poor (issues of liberation), with their cultures (inculturation), and with their religions (interreligious dialogue).

This year's recipient of the Berakah Award was Rev. Clarence Jos. Rivers, a presbyter of the Archdiocese of Cincinnati, for his strong promotion of African-American music and liturgical style in the life of the Catholic Church in the United States since 1964, when he introduced his *American Mass Program* at the National Liturgical Week in St. Louis, MO.

Of particular importance to the development of liturgical research in the U.S. Roman Catholic Church was the formation at this meeting of the Catholic Academy of Liturgy, formed among the Roman Catholic members of the North American Academy of Liturgy to engage in research, publication, and dialogue concerning the Christian liturgy, east and west, past and present, in order to promote the principles articulated in the *Constitution on the Sacred Liturgy* and subsequent documents, especially the principle of full, conscious, and active participation, and to promote leadership that embraces these principles.

Organ Clearing House

The Organ Clearing House (OCH) serves as an intermediary between organizations, churches, or individuals interested in selling a used organ and those interested in buying a used instrument. Those wishing to buy a pipe organ but unable to afford the price of a new instrument (or unable to justify the cost in a parish budget) might consider contacting OCH to find out what used organs are currently available. Contact information: The Organ Clearing House, PO Box 219, Lexington, MA 02420. Phone: (866) 827-3055 (toll free) or (781) 862-9004; fax: (781) 862-1842; web: www.Organ ClearingHouse.com.

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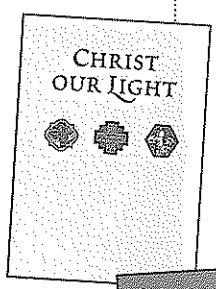

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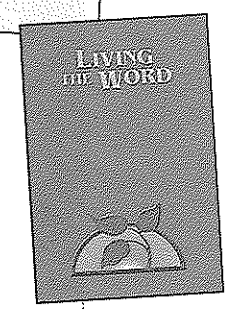

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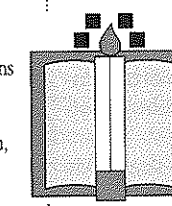

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June 10-14 ..... Wisconsin

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July 24-26 ..... Illinois

GUITARIST

June 17-21 ..... Kentucky
July 15-19 ..... California

HANDBELL CHOIR DIRECTOR

August 14-16 ..... Ohio

PASTORAL LITURGY

June 5-8 ..... Florida

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NPM Schools 2002 Advance Registration Form

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2. Select your program; check box at left.

Early-bird rates available until 30 days before program.

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S = Single Occupancy requires $50 supplement at this location.

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❑ Cantor Express	July 19–21	Green Bay, WI			$340	$390	$265	$315
❑ Cantor Express	August 2–4	Rensselaer, IN	S		$340	$390	$265	$315
❑ Cantor Express	August 16–18	Holyoke, MA			$340	$390	$265	$315
❑ Cantor Express	August 20–21	Detroit, MI	E		$325	$375	$250	$300
❑ Eastern Church Musicians	June 3–7	Washington, DC	E	S	$560	$610	$460	$510
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❑ School for Guitarists	July 15–19	Menlo Park, CA	E	S	$560	$610	$460	$510
❑ Children's Choir Directors	July 24–26	Belleville, IL	E	S	$340	$390	$265	$315
❑ Choir Director Institute	August 12–16	Lakeside, OH	E	S	$560	$610	$460	$510
❑ Handbell Choir Directors	August 14–16	Lakeside, OH	E	S	$340	$390	$265	$315
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How We've Done It in Ellicott City, Maryland

Creating Seasonal "Instant" Choirs

BY DON HENDERSON

In more than forty years of music minstry, I've yet to meet a director of music ministries who claimed to have enough music ministers committed to the ministry. Whether in a small parish with relatively few families from which to draw or a large parish with multiple services to resource, there never seem to be enough volunteers to go around—and that's only targeting weekend and holy day liturgies. How many parishes can even consider music ministry at daily Mass or at sacramental celebrations outside the weekend liturgy (other than most weddings and, one hopes, funerals)? Recently I provided live music at a parish that serviced funerals with quiet music from a cassette player over the sound system! What's a music director to do?

This issue of *Pastoral Music* focuses on volunteers. Some smaller parishes which rely heavily on volunteers for all of their music ministries may not be able to gather enough voices for a regular, weekly parish choir, though they might be able to bring together a choir of sufficient size for effective ministry at Christmas and Easter. There may be other parishes which want to enhance their regular choir with additional volunteers for the great feasts. In both instances, these parishes may be able to benefit from our experience at the Church of the Resurrection, but neither of these circumstances, in fact, motivated our development of "instant" choirs for Christmas and, later, Easter.

I come from a large parish with seven scheduled Masses on Christmas Eve alone. We already have an adult choir capable of singing SATB arrangements a cappella; we have several good song leaders capable of solo work, and my budget can afford professional brass players—if they are available—as well as any other musicians I need or can find for major celebrations. Still, with all these resources, several years ago I began to invite people to join "instant" choirs assembled for Christmas. I was not motivated by a need to be filled but rather by an opportunity to serve. The ones I am serving, in this instance, are not the parishioners who will attend the Masses at which these choirs will provide musical leadership but the individuals who will muster almost unbelievable courage to volunteer for something they have little confidence they can do, i.e., to sing and to sing well. They, in turn, will serve the community through my service to them.

"My music teacher told me I couldn't sing."

There's probably not a director of music ministries, especially during choir recruitment time, who has not heard the refrains over and over: "I can't sing." "My music teacher told me I couldn't sing." "My music teacher told me just to move my lips." "My music teacher made fun of me in front of the whole choir." "My family laughs at me when I sing." Yet the very people who offer these excuses, in many instances, are people who believe that God has given them a song

Mr. Don Henderson is the director of music ministries at the Church of the Resurrection, Ellicott City, MD.

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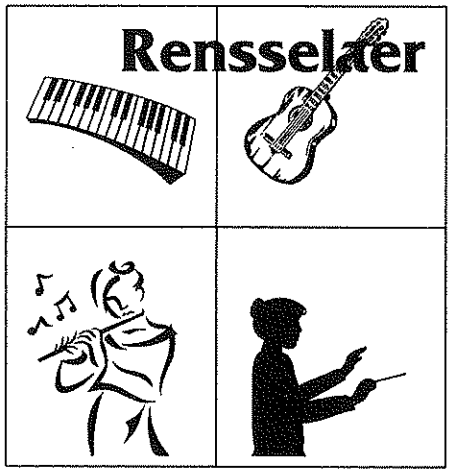

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they must sing. All they ever wanted was to say yes to God, but no one had enabled them to respond to God's gift with one of their own.

It was for such people that I began my "instant" Christmas choirs for children and adults. I wanted people who thought they lacked the talent, lacked the freedom to join the "regular" choir for whatever reason, lacked a vital connection with their parish because they had gone "away" to college, or lacked the time because they were overwhelmed by family, work, and school commitments except during the "holidays." I wanted them to know that their parish wanted—indeed, needed—them, and that I could make it happen. That was my gift to them.

"Teach Them the Carols"

I got the idea for such choirs from Fred Moleck years ago, when he was a music director in Richmond, Virginia. The concept bounced around in that empty space between my ears for several years before I found myself desperate enough to use it. I began with children. By the time my regular children's choir had dwindled to a dozen or less participants for two successive years, I knew I needed a larger choir to lead the assembly of a thousand people who routinely showed up for the first Mass on Christmas Eve—in a church that only seats eight hundred! I blended Dr. Moleck's idea with a request that I had been hearing from parents for the previous several years: Teach our children to sing the traditional Christmas carols they are not allowed to sing in public school. Voila! Our "Instant Christmas Carol Choir" was born!

The strategy is simple. Gather the children for three rehearsals during the weeks just before Christmas. Teach them whatever they need to know. (I teach first verses of the carols the first week, second verses the second week, third verses the third week, and—interspersed across all three weekly sessions—the ritual music that we will be using and the "special" piece I have selected for them to perform.) Decide on appropriate dress; assign parents to stifle the chatterers, monitor the incontinent, revive the drowsy, comfort the sorrowful, and (very important for family harmony) ensure that no child accidentally makes first communion, especially without the express knowledge and consent of the parents!

Bulletin Announcement

This announcement appeared in the parish bulletin between November 3-4, 2001, and December 1-2, 2001.

TEACH MY CHILD TO SING THE CHRISTMAS CAROLS

For what has become an annual tradition, we are inviting the parish children (at least **six** years of age and older) to lead the singing at the 4:00 PM Mass on Christmas Eve. Last year, over one hundred children showed up for rehearsals; almost that many persevered to the event itself! Before you call Don Henderson (410-597-8944) to register, check your calendars and the requirements below.

1. Attendance at the THREE Monday rehearsals*
   WHERE: the church
   WHAT TIME: 6:00 PM to 7:15 PM
   WHEN: December 3, 10, and 17
2. Attendance on Christmas Eve **from 3:15 PM.**
3. Attire: white top and dark bottom; sweaters and jackets are optional.

The rush to register children on the day and evening of the first rehearsal has caused incredible confusion and delay and resulted in insufficient music for the rehearsal. CHILDREN MUST BE REGISTERED BY NOVEMBER 26, 2001. WE CANNOT GUARANTEE A PLACE AFTER THIS DATE. ***Please register ONLY at our home number: 410-597-8944.***

*Children may attend just the rehearsals in order to learn the carols.

WHAT ELSE: Some of the language in our carols is hard for children to understand. Between the rehearsal dates, share the stories of the carols with your children. Explain the meaning of difficult lyrics. Help them to MEMORIZE the words. The more the words are memorized, the better they will sound, and the longer the children will remember them.

From the very first year, this instant children's choir was a success. My wife and I can't remember whether we had seventy or eighty participants that first year, but now we regularly have well over one hundred sign up, and most of them persevere to Christmas Eve. The trick to continuing development, of course, is to have children repeat the experience as long as possible. In this way you can consolidate a core of older children who remember the verses of the carols and the ritual music. That core allows me to spend more time developing a good singing tone and perfecting the one selection that the children sing alone. At first, I did maintain the "regular" children's choir to intersperse the carols with their own singing—we lead a carol "sing" for the half-hour before Mass begins—but in our large parish with its diverse needs, I couldn't continue to justify reserving one of my four available evenings for rehearsing with such a small group. Now, the song leader and I supply whatever additional music is needed, beyond what the carol choir can provide, before and during the liturgy.

I found myself desperate enough to use this idea.

Here's the recipe for our successful program. First, beginning early in November, we announce the formation of the Instant Christmas Carol Choir in our parish bulletin. In the box on this page, you'll find the bulletin announcement that we used last year (and, if you can read between the lines, you will get an insight into problems we have encountered in the past!)

Next, we decide on a very limited repertoire:

- ❖ Choose eight Christmas carols every child should know.
- ❖ The children lead four of these carols before Mass begins. I chose the following selections, with deliberate care to alternate two carols with a refrain which the non-readers could easily memorize and two carols with through-composed verses:

- "The First Nowell," verses one, two, and four;
- "It Came Upon the Midnight Clear," three verses;
- "Hark! The Herald Angels Sing," three verses;
- "O Little Town of Bethlehem," verses one, two, and five.

- The other four carols are used for the usual processions during the liturgy. I put the all-time classics here:
  - "O Come, All Ye Faithful," three verses;
  - "Silent Night," three verses;
  - "Angels We Have Heard on High," the first three verses;
  - "Joy to the World," three verses.
- Then we add the ritual music:
  - "Glory to God,"
  - Psalm refrain,
  - Gospel acclamation,
  - Eucharistic acclamations,
  - Lamb of God.
- Select one—and only one—additional Christmas song for the children to sing alone. (For the first several years, I just selected another carol from the hymnal and used it for two or three years before choosing another. As more practice time became available, I got more creative. Last year I used a Burt carol, "Some Children See Him.")

Here are some additional suggestions that we've found successful:

- Prepare your participation aid. I provide the initial aid without a cover, and I invite the children to draw a picture of their favorite Christmas carol on it, so that they can recognize their own booklet should they drop it. On Christmas Eve, I give them a fresh copy, this time with an appropriate cover. I have also learned to limit one carol to a page (each page is 5½ x 8½—letter-size paper folded in half).
- Know what you want to accomplish in each rehearsal and be prepared to adjust to the choir before you. For example, it took the first three years of rehearsals for the choir to sing the third phrase of "Silent Night" accurately ("Round yon Virgin . . ."), and they still cannot remember the melodic shape of the last phrase of "O Little Town of Bethlehem"!
- Be sure you stick to the time limit. Some parents will never come on time, but you end on time! Those last fifteen minutes of rehearsal are hard enough for little ones struggling at the end of the day, but they are so important to build the stamina they will need for almost two hours at the Christmas Eve Mass itself.
- Add hard work, a strong voice, a sense of humor, a touch of liturgical catechesis, practical tips (such as the location of the bathrooms and a procedure for going to communion—for those who have already made their first communion, that is!), and perhaps a little token gift at the end to reward them for their effort, and you have an instant Christmas carol choir that will awe the children's parents, praise our God, and help to insure your job security.

Bulletin Announcement for the Adult Instant Choir

This announcement appeared in parish bulletins between October 6-7, 2001, and November 3-4, 2001

EIGHTH ANNUAL *"INSTANT"* CHRISTMAS CHOIR

You want to sing? . . . We want you to sing!
You can't make a long-term commitment? . . . How about a single service!
You'll be home for Christmas? . . . How about Christmas Eve Mass!
You can't stay up past midnight? . . . How about the 8:00 PM Liturgy!

High School Students • College Students—even those living away and coming home just before Christmas • Adults of all ages, even those who carry their tunes in a bucket: Come and be assured that you are welcome!!

Rehearsals are on six (6) of the last seven (7) Thursdays before Christmas. We don't rehearse on Thanksgiving Day. They are held in the music room of the school, from 7:30 to 9:30 PM.
The dates this year are: November 8, 15, and 29; December 6, 13, and 20.

Call Don Henderson at 410-461-9111, ext. 205, to reserve your spot and for further information.

Instant Choirs, Pass It On!

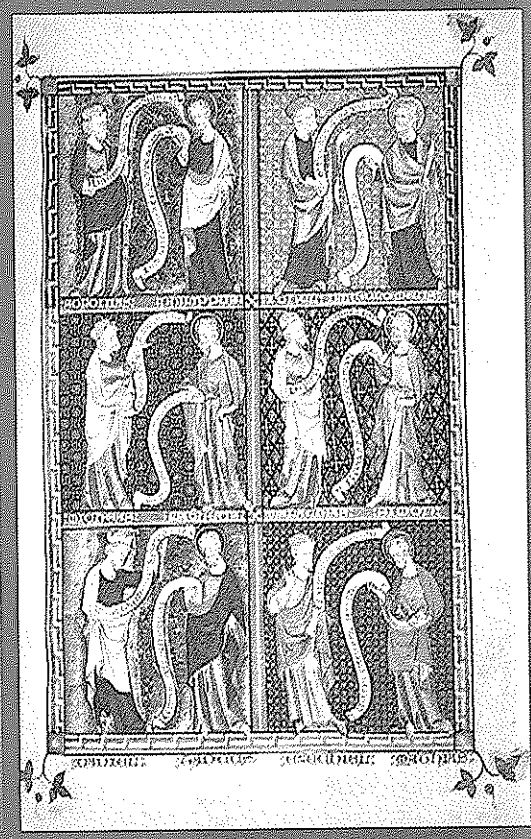
The success with children was so rich that we also offered to include adults in an "instant" family choir. (That is to say,

Of course, you can't teach adults to sing well as quickly as you can teach children . . .

I became desperate enough to try the concept out on adults when the church added yet another Mass to the Christmas Eve schedule, and I ran out of my "best" singers for its music ministry.) This choir, now eight years old (though it was ten or more years a-borning), sings at the 8:00 PM Christmas Eve liturgy. Of course, you can't teach adults to sing well as quickly as you can teach children—at least, I can't. But I can do for adults in six weeks what I can do for children in three. I learned this when that was the amount of time I had to get my first choir ready for my first Christmas as music director of the parish!

This choir is composed of high school students, college students who will be home for Christmas and whose school is close enough that they can make the rehearsals, and parents of the children in the 4:00 choir as well as other adults from the parish. As with the children, the repertoire is limited and, for the most part familiar. In the box on this page you'll find the announcement that we use to recruit members of the adult (and, in some instances, family) choir.

That's not all there is to it, of course, but I will be happy to share the "rest of the story" with anyone who wants to pass it on, including our success with expanding this idea to Mass on Easter Sunday. I never found that children ever moved into a regular children's choir from their "instant" experience, but I did find that they came back year after year for this special gathering. I have had older children introduce themselves to me as members of the Christmas choir, and they express themselves with smiles and obvious pride. I see them actually singing in church at weekend liturgies! I know they have brought their parents, if not back to church, at least more often to our Sunday celebration.



Volunteers: Heart of Music Ministry

The Mystery of Volunteers: No One Said It Would Be Easy

BY ANNE KETZER

Often misunderstood but omnipresent, mostly good-hearted, sometimes hardened, occasionally difficult, always needed and recruited, volunteers are integral to the work of making music and the business of being church.

Music for our worship is frequently music made or led by unpaid musicians with some measure of talent and education in the field of music and liturgy. These volunteers are sometimes taught and led by other volunteers to make music, to understand and plan liturgies and liturgical celebrations, and to educate others in the field of pastoral music. The term "pastoral musician" makes no distinction between paid and unpaid, educated and uneducated, trained and untrained. So what do we pastoral musicians, who may be volunteers ourselves, need to know about working with those who donate their time and talents to the ministry of music? Issues related to power, respect, people skills, recruitment, retention, commitment, and motivation become important concerns to pastoral musicians and parish staff members who work with and minister to those who give of themselves freely and without payment for their services.

Volunteers are integral to the work of making music and the business of being church.

Most pastoral musicians, paid and unpaid, are talented in their art and know well the necessity of continuing education in music, liturgy, and worship. However, training in management, group leadership, ways to deal with challenging behaviors, and other issues surrounding motivation, recruitment, and retention of volunteers is not always part of that continuing education process. Anyone involved in parish organizations and ministries can name more than one set of circumstances in which lines of authority and power were blurred or not respected by well-intentioned parishioners. In those situations, parish staff positions can be jeopardized, and volunteers with responsibility for ministries can find themselves in uncomfortable situations with little staff support.

Ms Anne Ketzer, a volunteer pastoral musician serving as a cantor, choir coordinator, and alto in a large adult volunteer choir, in which she has sung for more than thirty-five years, is a registered nurse, owns her own consulting business, and works in the administrations of two major healthcare systems in Cincinnati. Co-chair for two previous NPM conventions, she is a frequent presenter on leadership and management issues for pastoral musicians.

National Trends

A 1999 national survey in the United States noted that, in the previous year, 109.4 million people donated their time in some capacity and that 15.32 million of these people worked in an area of religion.[1] The volunteer workforce in 1998 was estimated to represent the equivalent of 9 million full-time employees at a value of $225 billion. The study also noted that a higher percentage of women than men gave their time, and ninety percent of the people who volunteered agreed to do it when they were asked personally.

Trends noted by the study included cultural and societal changes, including an increase in single parent and blended families and a decrease in the number of children per family. Increased economic pressures as a result of these cultural and societal changes resulted in an increased number of women in the paid workforce. Formerly the most available supply of volunteers, many women now work full-time, having very little "free" time to donate. The trends are of no surprise to anyone, but the impact of all of these changes on the pool of potential volunteers is not usually considered.

One additional trend noted by those involved in management of non-profit groups is a decrease in organizational funding. This trend is not found only in churches where parish income is less than budgeted due to decline in attendance and increased economic pressures suffered by parishioners, but with the declining number of priests and religious added to this mix, you can easily see that there is an increased need for unpaid workers and parish ministers to maintain the work of parishes, just at the time that there is a decreased available workforce of volunteers. Because of the increased need for "uncompensated" workers across the board, there is increased competition for them from all sides, within and outside parishes. The conclusion that volunteers are a scarce resource is not difficult to reach.

The Tools Leaders Need

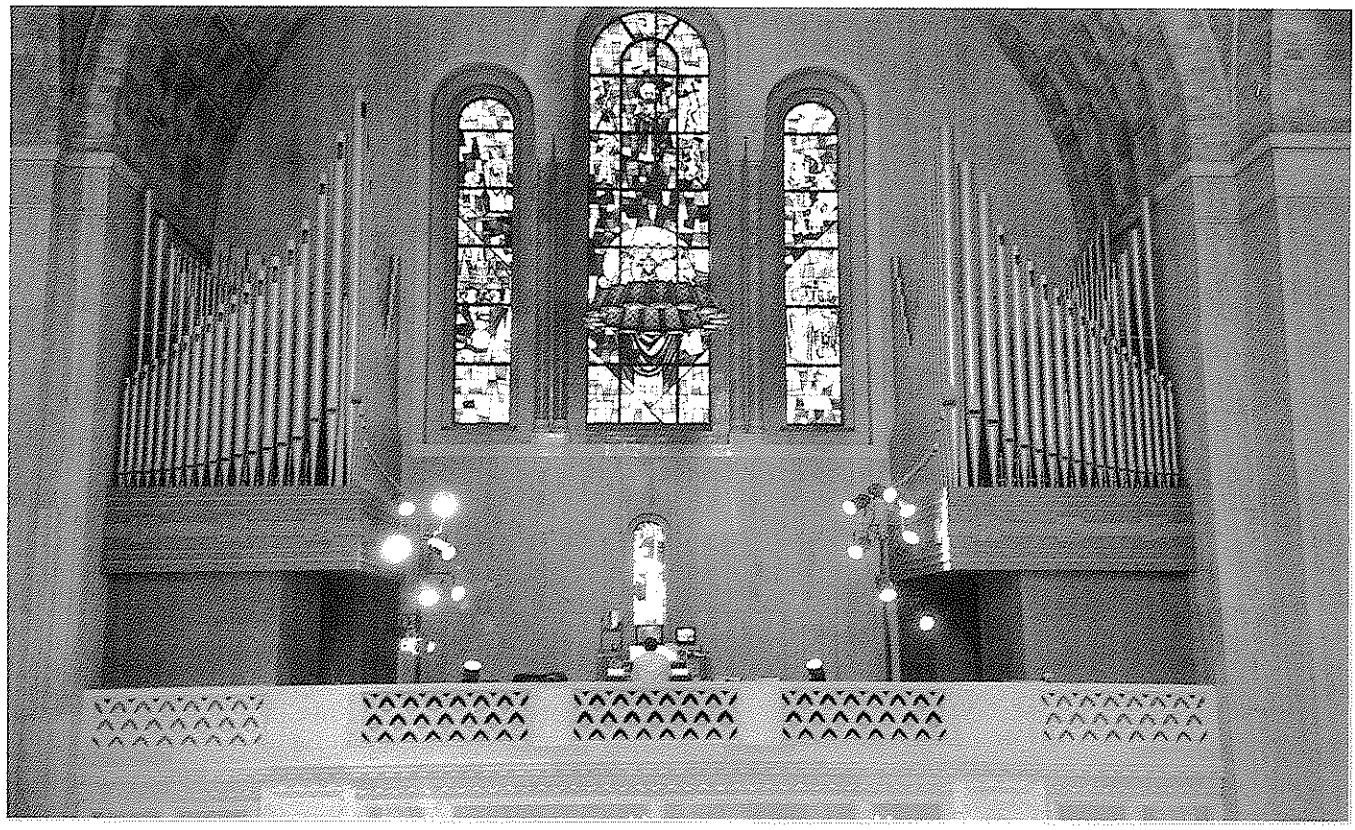
In her book *How to Mobilize Church Volunteers*, Marlene Wilson says: "If we are serious about wanting to close the gap between our theology of involvement and the reality of today's churches, we must acquire the tools to help us do it effectively . . . specifically, the tools of management."[2]

In order to manage volunteers, one must know the basic principles for managing people as well as the principles particular to managing volunteers, including motivation, behavior management, and needs identification. In order to be a good volunteer, on the other hand, one should be able to identify personal motivation and needs in order to be manageable and committed in the right areas. Whether managing or being managed, unpaid and paid professional pastoral musicians share the common ground of prayer, worship, and ritual celebration as well as our basic call to serve as Christians. Our commonalties in these areas can guide our actions when dealing with each other and with liturgists, clerics, and parish staff members. Basic knowledge of motivation and satisfaction principles, though, can provide a framework for helping us deal with the specific issues surrounding volunteers in pastoral music and other parish ministries.

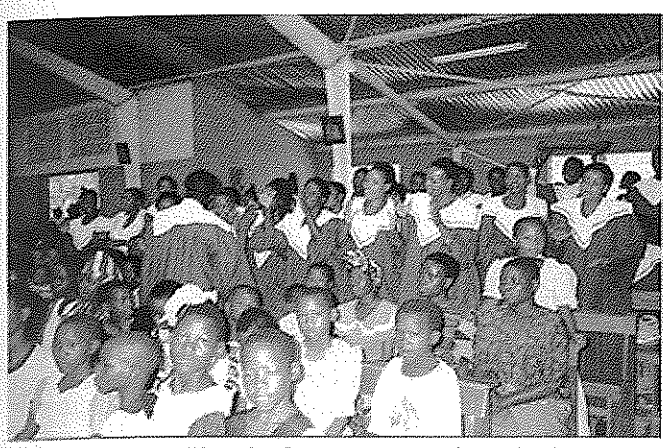
Issues of motivation and volunteer satisfaction were addressed in a 1992 Canadian study of volunteerism.[3] Although the study did not deal specifically with church volunteers, its final report reached some very interesting conclusions. It stated that people who volunteer are often looking for a better balance in their lives, that they want to repay a perceived debt to society, or that they want the opportunity to learn something new. The report noted, however, that there are almost as many reasons for volunteering as there are volunteers, and each person questions whether they have the abilities or talents required. People judge an organization in the early stages of a relationship to see if their own needs will be met, and they question what the organization will ask of them.

The strongest and most common thread among incentives for volunteering noted in the report was personal achievement. This was not considered as an incentive for getting involved at the beginning, but it was named the major motivator for staying in the activity. Another strong incentive for volunteering was the need for recognition—the need to be appreciated—with such recognition being timely, consistent, and sincere. Personal growth was named as an incentive by the volunteers who said they were pleasantly surprised at their own talent and accomplishments. The desire to give something back to society and the desire to bring about some social change also rated high among the incentives named in the report. One of the more interesting findings reported was the discovery that volunteerism runs in families: Those who volunteer grow

Unpaid and paid professional pastoral musicians share the common ground of prayer, worship, and ritual celebration as well as our basic call to serve as Christians.



Chancel organ, Basilica of the National Shrine of the Immaculate Conception, Washington, DC



Choir in Tanzania. Photo by Goppa, courtesy of Maryknoll.

up with the idea that volunteering is a way of life, and they communicate that idea to their children. The human factors of friendship, support, camaraderie, and a feeling of belonging and sharing also rated high as incentives for volunteering. Although issues of faith and Christian ideals as causes for volunteering were not addressed directly in this study, they did surface among the reasons for "sharing," "the desire to give back," and the family trends to give of oneself.

Things that discourage volunteers, according to this report, include disorganized management, lack of support and contact from above, limited orientation, and insufficient funding. Perks that are withdrawn, from a volunteer's perspective, are worse than no perks at all. Being placed in the wrong job for one's talents was another cause of dissatisfaction noted in the report.

Applying such information to our work as pastoral musicians, volunteer or paid, is an ongoing challenge, because we know that every person is different; each one is unique in talent, education, need, motivation, culture, upbringing. Each has distinctive "baggage" or a special set of circumstances as background, and each has some level of self-value and esteem unknown to us. The call to be "pastoral musicians"—in the fullest sense of the word "pastoral"—while we try to meet our own expectations and those placed upon us requires constant awareness and sensitivity. We are not always successful in meeting the demand. In fact, Marlene Wilson notes a particular problem with church volunteers in the context of advances made in dealing with volunteers in general:

> During the past decade the field of volunteerism has seriously addressed these problems and enormous strides have been made in correcting them. Church volunteers are leaving in frustration for all the same reasons that volunteers are leaving other organizations. It took them a bit longer to burn out, but when they did, they were even more disillusioned because they felt the church should somehow have cared more about them than it apparently did.[4]

Motivation and Satisfaction

Motivation and retention factors have been studied as aspects of organizational management and leadership for many years. The idea of commitment to an organization serves as the basis for many leadership techniques, including those espoused by Warren Bennis, who states in *Leadership: Strategies for Taking Charge* that "people talk about the decline in the work ethic . . . but what really exists is a commitment gap. Leaders have failed to instill vision, meaning and trust in their followers. They have failed to empower them. Regardless of whether we're looking at organizations, government agencies, institutions, or small enterprises, the key and pivotal factor needed to enhance human resources is leadership."[5]

In *The Motivation to Work*, psychologist Frederick Herzberg proposes that an individual's attitude toward his or her work is basic to the individual's success or failure in that work.[6] Essentially, Herzberg's theory identifies factors such as achievement, recognition, responsibility, advancement, and growth that lead to satisfaction. However, he notes, it is not the absence of these factors that leads to dissatisfaction but rather the presence of other factors such as stress, poor conditions, and lack of supervision that causes a sense of dissatisfaction. On the other hand, simply eliminating the dissatifiers will create a peaceful environment, but it will not necessarily motivate workers. The task, then, is to work from both angles: promoting satisfaction and eliminating dissatisfaction. Although Herzberg's theory has been criticized over the years, it offers a fairly clear approach to the motivation and retention of volunteer workers. Those who put themselves voluntarily into an activity will not remain if their needs are not being met or if they are dissatisfied with the situation.

Here, then, is the challenge in the area of leadership and management skills: Leading people in any setting requires much more than the will or the prayer to be more mindful of other people's needs. It requires vision, the ability to communicate that vision, and some learned leadership skills in addition to any inherent talent or reputation as a leader or bestowed power or assigned authority. Our very own association, the National Association of Pastoral Musicians, challenges us to maintain and develop competency in our ministry, whether we are volunteers or salaried employees, and to continue our own formation.[7]

Dealing with Problems

Leaders need to make an effort, then, to address issues specific to volunteers. Sometimes, however, despite a leader's best efforts in any work setting, some volunteers may exhibit behaviors that are disruptive or counterproductive to the work at hand. Certain people may prove to be needy and attention seeking to the point of draining the resources of the group or the director. Others may lack the talent or ability to learn the skills necessary for successful service to the ministry. If re-direction into another area of service does not work, then the leader needs to develop an action plan that includes documentation of dates and

times and circumstances of conversations or occurrences of disruptive or counterproductive behavior. Talking the matter over with the pastor or parish administrator prior to any planned confrontation is the best protection for the position of professionals or volunteer managers.

Dealing with challenging behaviors exhibited by volunteers is very much like dealing with such behavior by an employee of any corporation or company. Behavior modification techniques should be tried first, unless the behavior is so serious that immediate dismissal is the only appropriate action. The presence of a witness to the inappropriate behavior is a necessity when such dismissal is contemplated in such rare cases or in cases where a minor, a person of the opposite sex, or one's own safety is a concern.

Measures to protect a person's self esteem should be part of any leader's approach to a volunteer and should be used before any confrontation occurs. Some experience and training in dealing with difficult behaviors is ideal for anyone in a leadership position (and is, perhaps, the subject for a future article dedicated solely to this topic). Managing someone's difficult or challenging behavior is never easy and is always stress producing at some level. Mindful that volunteers avoid stressful or difficult environments and situations, a leader should remember that any confrontation risks the loss of the volunteer and his or her friends, especially if the leader doesn't take care to preserve the volunteer's integrity and "face."

Pastoral musicians have every reason to be concerned about issues related to volunteers and volunteerism in the music ministries.

Normally, confronting the "difficult" behavior of a subordinate has the best outcome when the following steps are followed:

- Plan the meeting ahead and on your own turf, deciding in advance the level of comfort or authority you want to convey by your position, dress, etc.
- Name a positive contribution, talent, or asset of the person at the outset, giving praise at the beginning, middle, and end of the meeting.
- Name the difficult behavior and immediately identify how it makes you feel.
- Separate the behavior from the person, referring to the behavior and not the person as difficult.
- Ask the person how you can help to stop or control the behavior, identifying precipitating factors together.
- Set a time and place to meet in the near future to discuss the issue again.
- Keep the appointment to meet and re-discuss the issue and praise the person's effort at correcting the behavior.

Any unpleasantness risks the loss of a volunteer or volunteers. When the decision to confront a challenging behavior is made, consider not only the desired outcome but also the worst possible outcome and everything in between. Pray about it. Applying business management techniques in a faith community requires extra care. If you feel, after careful consideration and prayer, that you can manage the worst possible outcome and that the action is necessary to preserve the integrity of the ministry, continue the planning. Peer or pastoral guidance, as well as a practice session with a support person, is always a good idea. Privacy and confidentiality are a must, with only those in a need-to-know position being informed, even at some personal cost or risk.

Not Easy

Volunteers see themselves as giving, people-oriented, outgoing, busy, active, and loving. They want to be committed and respected, and they usually consider reward only in terms of their work. It is not possible to meet the needs of every volunteer, nor is it the responsibility of the pastoral musician to do so. Pastoral musicians have every reason to be concerned about issues related to volunteers and volunteerism in the music ministries of our churches: The integrity of the ministry and the worship of the parish assembly depend on it. Our priorities are outlined in Scripture, our church documents, and our professional organization's mission statement. Our need for education and divine guidance will not end. No one said it would be easy.

Notes

1. *Giving and Volunteering in the United States: Findings from a National Survey* (Washington, DC: 1999. The Independent Sector, 1200 Eighteenth Street, NW, Suite 200, Washington, DC 20036).

2. Marlene Wilson, *How to Mobilize Church Volunteers* (Minneapolis, MN: Augsburg Publishing, 1983), 46. Available through Energize, Inc., Philadelphia, PA, 1 (800) 395-9800.

3. *Why People Volunteer: A Report to the Voluntary Action Directorate, Multiculturalism and Citizenship Canada* (Ottawa, Canada: Volunteer Center, 1992).

4. Wilson, *How to Mobilize*, 46.

5. Warren Bennis and B. Nanus, *Leaders: Strategies for Taking Charge* (New York, NY: Harper Business, 1997). Warren Bennis is commonly recognized as an authority on leadership and management by creating, sharing, and achieving a vision from a business as well as a people perspective.

6. F. Herzberg, B. Mausner, and B. Snyderman, *The Motivation to Work* (New York, NY: John Wiley, 1959).

7. The third of "Five Challenges" adopted by the NPM Board of Directors, August 1996, as published in this issue of *Pastoral Music*, 4.

Responsible for Music Ministries . . . and Dodging Burnout

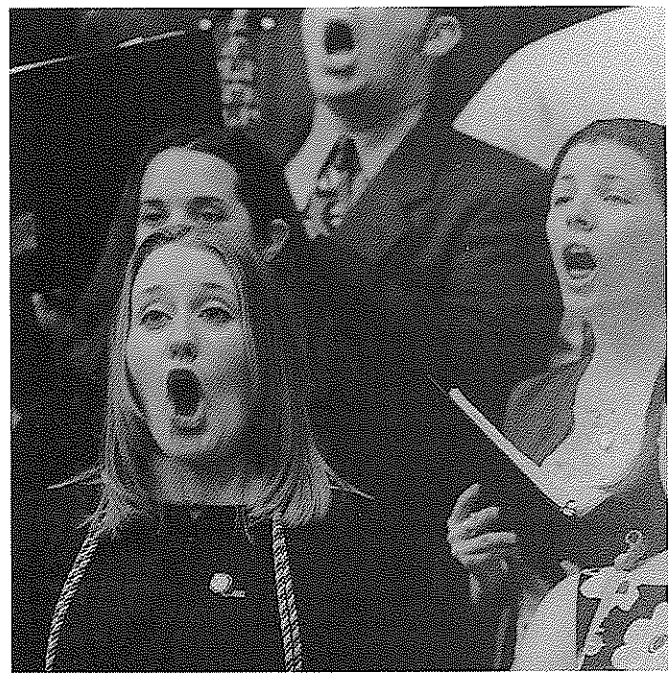
BY JOSEPH F. MARINO

Talented parish church musicians are at an all-time premium in the Roman Catholic Church these days, but, unlike issues related to the priest shortage, the problems raised by this shrinking pool of musicians aren't being adequately addressed. One major reason for this shortage may be burnout, especially among musicians who are volunteers responsible for music ministries, or part-time salaried employees, or working in more than one parish.

My experience has taught me some valuable lessons about dealing with burnout: I have built a career, such as it is, on this very shortage of music directors that allows me a very flexible schedule, a great degree of creative control, and a living wage. The core of this career is my desire and need to serve multiple parishes, unlike other musicians who may be forced by economic circumstances to take on more than one part-time position. The fact that this cross-parish career is a personal choice makes it somewhat less stressful than other circumstances might, but I still have to deal with many of the same burnout-inducing challenges that others face as well. I currently serve as music director at Our Lady of Mount Carmel Parish and as music coordinator at St. Paul Parish—both located in Philadelphia, Pennsylvania. I have served in this dual capacity for more than three years. Prior to these positions I was the primary cantor at Epiphany of Our Lord Parish for seventeen years while also serving, for six years of that time, as choir director at Mt. Carmel.

Problems and Solutions

There are useful tools for identifying burnout situations and dealing with them. Whether a musician is servicing multiple parishes or one large parish, one must juggle schedules, personalities, and resources in such a way that every Mass and all other liturgical services are well prepared, staffed with the appropriate musicians, meeting the needs of that congregation, and appropriate for the liturgy of the day. Also, someone responsible for music ministries will deal with personality issues, problems associated with compensated musicians versus volunteers, crisis management, and multi-tasking. All of these are major causes of exhaustion; all of them can be avoided with the proper planning and foresight.



Choir, Villanova University Campus Ministry

Timing and Schedules. A major problem that I face, working in two parishes, is finding time to travel between the sites. A similar problem for part-time musicians working with one community may be the proliferation of weekend Masses. (According to canon 905, a priest is limited to celebrating Mass no more than three times on Sunday and holy days; no such limitation is placed on the ministry of pastoral musicians.) The principal way that I have dealt with scheduling conflicts in multiple church settings is to communicate with both pastors. In these days of resource sharing, I point out, it would be in the best interest of both parishes to schedule Masses at one-and-one-half hour intervals. When such scheduling is not possible, or when a musician has to deal with concurrent liturgies in multiple sites, it's a good idea to make friends with church musicians in other denominations who may have no services on a Saturday evening and only one on a Sunday—a schedule that gives them the freedom to assist you. If such sharing is not feasible, get in touch with local college student musicians through the Newman Center on campus or the school's music department.

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Music rehearsal in the Philippines. Photo by Unger/Maryknoll.

These human resources can also be of help when you are scheduling vacation time. Of course, reciprocity on your part will keep this cycle of assistance turning.

Personalities and Control Issues. Dealing with an inherited group of music ministers and related control issues are areas where one must use extreme caution and all the art of politesse. Before you make any moves, however, be assured of the complete support of your pastor, and make no changes until you have observed the program for a complete liturgical year. Then systematically identify the weakest areas in the program and work to educate the individuals involved musically and liturgically. Both NPM and AGO provide training sessions locally, regionally, and nationally, which are great opportunities for education and team building.

Forming into a cohesive music program the multiple groups that might co-exist at one site, such as a contemporary ensemble and a senior adult choir, isn't an easy task. Finding common ground may mean introducing new music with which neither is initially pleased. A change in the parish's hymnal or songbook may be necessary to accommodate various musical tastes. Multiple resources will probably be required to cover the full spectrum of musical tastes. The process of educating these groups should be a deliberate and thoughtful one. As music director, you should arrange to meet with all of the group leaders and plot a course that encompasses the strengths of different musical styles yet leaves a great deal of freedom for experimentation in untried fields.

When one of your cantors or choir members insists on being the center of attention based on personal talent, volume, or seniority in the music program, you may find it hard not to acquiesce to that demand. Finding an appropriate time and place for solo work within a larger piece or offering someone a complete solo may work to meet these needs. Assigning additional non-musical roles, such as sheet music librarian or leader of a sunshine organization for sick members, may fulfill the need for attention while allowing you to focus on other areas.

What to do when you have inherited a musician whose talent is just not sufficient to the task at hand? First, be truly pastoral: Find out the person's history. If the position is salaried, is the job important because of financial reasons? Is the person's ministry significant to the parish, or is it wrapped up in personal ownership and identity, such as being identified as "the cantor for the twelve o'clock Mass"? Once you have identified the significance of the person's involvement, you need to find other avenues to satisfy those needs within the parish. If the issue is financial, get them another part-time parish job, such as evening or weekend receptionist. If their involvement is based on parish status, perhaps their years of service can be rewarded by service on the parish council or by a similar committee position. If they have personal ownership of the role, guide them into a new role that doesn't involve music, such as lector or greeter. Often, requesting that all musicians re-audition or receive NPM certification for continued employment will encourage them to seek additional training or find another position. Alternatively, remember that the truth is never an

NPM file photo

insult and, with all Christian humility, tell them they need to seek another route of service.

Compensation. Ideally, musicians in every parish should be financially compensated according to their background and experience, given that the parish can afford to do this and that the person is agreeable to such compensation. (Some musicians, for personal reasons, refuse compensation even though a parish offers it.) However, as I have discovered working in two parishes, and as some musicians in neighboring parishes are aware, there are circumstances in which one parish can afford to compensate their musicians, while another parish can only compensate organists. In such circumstances, where they can afford to do this personally, the organists should consider sharing their stipend with other parish musicians in the spirit of true Christian virtue. This may set a precedent for other ministers to follow. Another approach to compensation, e.g., for valued and talented volunteer cantors, is to try to provide some compensation by assigning them more of the "compensated" liturgies (weddings and funerals), proportionate to the number of Sunday Masses at which they minister.

Dealing with an affluent parishioner who constantly disdains compensation for ministry is just as difficult a problem as finding appropriate funds to compensate those who need it, because the refusal of one to accept compensation makes it difficult to justify a living wage for those who have devoted years of study in this career path. It is hard to argue generosity of spirit versus fiscal appropriateness. However, it might be suggested that the affluent parishioner take the stipend and donate it back to the parish or to some other charity. This would allow needier music ministers the opportunity to receive equitable compensation without appearing selfish.

Alternative Instruments. Especially in smaller or poorer parishes, if the principal instrument is an organ, and especially if there are not sufficient funds to make repairs, try to obtain—through donation if necessary—a piano or electronic keyboard as well. Just in case the organ dies before the Easter Vigil or confirmation or in the middle of a service, you will have another instrument to fall back on. Get to know parish musicians who play portable instruments and read music, so that in an emergency you can put together an ensemble. Alternative instruments are better than none at all.

Should it be impossible to find an additional instrument, train your cantors to have a strong and workable a cappella repertoire. Choose "standards" that work in most liturgical seasons, and drum the melody into your music ministers. Have at least one standby piece that your choir can perform a cappella or with little accompaniment in an emergency. Don't be afraid to utilize soloists (yourself included) when a crisis occurs. Remember that liturgy in many ways is like live theater: Your best ministers are those who can ad-lib when need demands.

Train your cantors to prepare each week both the responsorial psalm and the readings, so that in an emergency they can lector. Work with your lector coordinator so that in an emergency, the lector could recite the psalm, should the cantor be ill or arrive late. When the cantor is late, make sure you have rehearsed how to enter and exit the sanctuary as discreetly as possible during a liturgy and when to sing from the loft should the situation dictate.

Time Crunch. Despite the best schedules and the greatest good will in the world, it is possible, from time to time, that you have to deal with a long-winded priest or deacon (or bishop). This can cause problems when, like me, a musician at one site has little time for traveling to the next parish, but it may also be a problem within one parish, when scheduled Masses are close together. In such circumstances, be prepared to shrink or cut introductions. Be ready to substitute shorter hymns at the presentation of the gifts or at the song of praise. In some cases, omit a sung hymn and replace it with a brief instrumental. In your repertoire of Mass settings, have an alternate, brief composition for use during such circumstances, if such a switch won't throw the congregation and silence them when they should be singing. To prevent such crunches from happening in the future, attempt to negotiate with the presider, explaining the limited resources, the tight schedule, and your need to be in two places at nearly the same time. If that doesn't work, resign yourself to following the suggestions for substitution and abbreviation given here.

Multiple Roles. When circumstances dictate that you multi-task at one liturgy, discretion is the better part of valor: You must choose which ministerial role most benefits the congregation at that particular liturgy. If, for example, you are planning to conduct the choir, and your cantor doesn't show, is the congregation strong enough to follow the choir's lead, or do you forego conducting and hope that the choir can follow you from the cantor podium? Some ministries are easier to combine than others, such as cantor and commentator or cantor and lector, because of their connections to words and the Word, but remember that music serves to focus the congregation in response to the Word of God and the needs of the people, so it should receive appropriate emphasis when ministries are melded in one person.

The Best Way

These suggestions may provide stepping stones to solutions that will address issues that you face, issues that threaten you with burnout. Keep in mind, though, that the best way to manage a crisis is to prevent it from happening in the first place. The key to avoiding burnout is to troubleshoot before the problems arise, not to exhaust yourself putting out fires that might have been avoided. Adequate training, usable resources, and appropriate planning are still your best tools for preventing little incidents from becoming serious problems. Especially when juggling multiple tasks at multiple parishes while trying not to collapse, it helps to remember that, if you are going to live from hand to mouth, you better be ambidextrous.

The Volunteer Choir: Foundations for Music Ministry Success

BY RONALD DOIRON

Many of us who are directors of music ministries in today's church are sometimes fraught with feelings of conflict. As educated, professional, and performing musicians, we may occasionally pine for the chance to work with the musical abilities and artistic prowess of a professional choir, but as music ministers we may also find ourselves elated that we don't have to deal with the elitist attitudes and disconnected relationships to be found in (some) professional singers. Please understand that professional choirs and salaried professional singers in music ministry programs are a vital part of our work as church: We are called to desire their leadership, inspiration, and level of artistry. Within the ranks of professionals one may also find aspiring music ministers. But while such professional musicians are a wonderful resource, most church choirs depend (and have long depended) on volunteers, who bring to this ministry their own resources and gifts.

The place of salaried musicians in a parish choral program is determined by the tasks of music ministry. In addition to serving the needs of an assembly and leading them in prayer, music ministers are called as well to educate and elevate the assembly's understanding of and appreciation for the artistic abilities of individuals with special gifts. Although we are part of the assembly in worship, our ministry has a genuine, specific, liturgical function: It calls us to set by example a level of artistry and leadership in sacred music beyond that currently attained by the assembly. Employing trained professional musicians when possible, particularly those who understand music as sacred ministry, must therefore be considered an important adjunct to a music ministry program in a parish or cathedral. But the key word is *adjunct*—an addition to something of greater importance, in this case, the volunteer choir.

As musicians, we can rise to this challenge . . .

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An effective music ministry program in today's church must be based on volunteers, particularly on volunteer choristers. Our challenge, as directors of music ministries or choir directors, is to elevate the musical and ministerial skills of these individuals beyond the skill levels of the rest of the assembly—and, perhaps, even beyond what they expect of themselves. This article offers reassurance that, as musicians, we can rise to this challenge, and it encourages us to realize that the conflict we perceive between good music making and the practical realities of our weekly ministry need not be so serious as we might think.

The ideas and suggestions made here, born of practical, personal experience, may be routine for some readers but new and useful to others. As ministers of music working with volunteers we are also teachers. Our singers will only be able to achieve the level to which we can invite, challenge, and take them. Whatever that level may be, remember that we can make a difference in the musical and spiritual lives of those we lead as well as in the lives of those to whom we minister and with whom we pray.

Volunteer Choirs: Foundation for Effective Music Ministry

Most (if not all) the singers in a volunteer choir are members of the parish or cathedral community in which they sing, so they have a natural vested interest in the success of their ministry to the local assembly. In addition to being a source of energy and support for the song of the entire assembly, volunteer choristers are also an important source of information about the community: They may provide important pieces of knowledge about the community to the director and to the pastor that will enrich liturgical ministry. They are also a reservoir of energy for that community, often willing to work hard to improve the effectiveness of their ministry. When help is needed with projects beyond but related to music ministry, volunteers from the choir are usually ready and willing to assist. Any community supporting a strong volunteer choir as part of its music ministry in today's church is truly wise: Such a community is maintaining and growing strong foundations in the faith by encouraging the following:

- participation of lay people in a key liturgical ministry,

Dr. Doiron conducts the massed choirs at the opening of the 1999 NPM National Convention in Pittsburgh, PA.

- participation of lay people in the liturgy,
- education of the faithful,
- service to the faith community,
- and the development of future ministry leaders.

Positive Group Process Needed for Successful Choirs

While a volunteer choir program is desirable and rewarding, it challenges the music director to succeed in many areas: in the elements of effective music making, in various aspects of group dynamics, in aesthetics, and in ministering to the spiritual life of the choir. Many music ministers focus on development of the skills needed to accomplish these tasks, forgetting that they must focus first on persons and personalities. Effective music ministry programs must encourage personal growth in all of these aspects, since they combine in the mind and spirit of a volunteer to create a unified experience of successful music ministry. This *experience* is what volunteers value; they are attached to this experience as their model for music ministry. Our effectiveness as directors of music ministries, in turn, may be measured by the volunteers' positive or negative responses to their perceived experience.

No matter the size of a volunteer choir, the primary group process in which our choristers experience music ministry is the weekly rehearsal. A positive rehearsal experience is the greatest gift you may give your choristers each week! As the ministry leader, you have to divide the shared rehearsal time among many practical tasks. Here are sample tasks to be covered in a two-hour rehearsal:

- opening prayers,
- vocal skills (warm-ups) and listening skills,
- rehearsing music for the upcoming Sunday or feast,
- perfecting more familiar music to be offered soon,
- learning new music (choral anthems, music for liturgy, or music for a special program),
- singing one final familiar work,
- closing prayers,
- announcements,
- and social time (*very* important!).

Remember that, in addition to offering a break from other parts of the weekly routine, rehearsal time affords volunteer choristers an opportunity to improve personal music skills and work with others toward common ministry goals. The bottom line, however, is always how a chorister *feels* about the experience once the rehearsal has ended.

Suggestions for Positive Process and Improving Quality

Minister. Keep in mind that as a *minister* of music, you are called to minister *to those who participate in music ministry.* Your ministry to choristers begins the moment they enter the room for rehearsal. Organization of rehearsal time is very important to them; quality time is more important than quantity. Be sure to allow ample time before and after rehearsal to speak to and connect with individual singers. While weekly social time is optional, such time does help to clear the air, break down barriers, and create a bond that encourages positive feelings of acceptance. If such time is not provided weekly, then it should be offered at least several times a year and include the director of music ministries, the volunteers, and, perhaps, their families. Unlike social time, prayer time is absolutely necessary, and prayers should be offered for those members of the group and for family members who are ill or otherwise in distress.

As a minister of music, you are called to minister to those in music ministry.

Reinforce the Positive. Throughout the rehearsal, a positive experience is possible for each singer when the director's instructions, corrections, and body language indicate positive verbal and non-verbal reinforcement of effort. Be sure to compliment at least one or two things the choir and individuals do well in everything they sing. All of us, even long after we've grown out of childhood, appreciate a verbal pat on the back. The singers' positive response to such compliments encourages them as individuals to work even harder at improving their skills and

reaching their common goals.

Positive Correction. Correction and change are important parts of any rehearsal, but be sure to encourage change in a positive or matter-of-fact way. Also, when presented with myriad problems, choose only one or two to correct immediately and save the rest for another rehearsal. This approach offers volunteers a hill to be climbed rather than a mountain to be scaled. Remember, too, that choristers look to the director for creative ways to solve their singing problems, so be prepared to think fast!

Determine Skills. Determine in advance the skills the singers need to improve, then use technical exercises as well as current repertoire to achieve improvement. For instance, if sight-reading is a problem, make choir members sight-read. Distribute new anthems or service music and read through them the first time without stopping. Then, after you have read straight through a work, return and read through it a second time. On average, a fifty percent improvement occurs the second time through. This process may be frustrating for some people, including the director, but over a period of time the skill level of the choir will improve as the skill level of each chorister improves.

Plan Ahead. Planning ahead is very important because improved skill levels encourage the inclusion of more music in the rehearsal. The more proficient the singers become, the quicker they will become bored with rehearsing only three, four, or even five works each week. A good rule of thumb at any give rehearsal is to include in their folders anthems and service music for at least eight weeks. Be careful, however, to begin and end the rehearsal with familiar music that the choir sings well. That simple gesture provides a psychological boost to the singers: Starting with one of their "greatest hits" and ending with an upbeat work will help them feel positive about their efforts and realize that they are indeed able to achieve high levels of proficiency with the right amount of effort.

Teach. In order to develop specific skills and reach a higher level of music making, the volunteer choir must rely on the skill and knowledge of the director of music ministries—and on his or her ability to teach. Unlike the members of a professional choir, the members of a volunteer choir need to have these skills reiterated constantly and reinforced as liturgical music is prepared—a fact that may sometimes try the director's patience. As we learn from Scripture, however, a director must be patient, kind, and above all merciful and understanding as the work proceeds. Keep a positive attitude. The need to reinforce such skills is one reason for encouraging directors of volunteer choirs to pursue continuing education courses in vocal technique, choral conducting, and keyboard skills.

Some of the important skills to be taught in rehearsal to individual singers as well as to the entire volunteer choir include, in no specific order, these:

- proper breathing techniques for singing, including posture;
- vowel sounds for choral singers (i.e., vowels which promote blend);
- voice placement;
- listening and singing intervals;
- sight-reading and part singing;
- pronunciation, enunciation, and expression of textual understanding;
- counting and feeling rhythmic notation;
- learning to read the non-verbal conducting signals from the director;
- music notation, including dynamic indications and tempo markings.

While the task of teaching and re-teaching all these skills may seem daunting to some, taking small steps in each skill area each week will yield positive results for the choristers, director, and liturgical assembly in a short time. As each singer achieves a higher level of confidence in these skills, the overall confidence of the choir also increases. A director of music ministries reading this article might note which of the skills listed here are personal strengths and which are weaknesses. As you would do for a choir, so set a goal for yourself of improving at least one weakness each year as you pursue continuing education courses at a local community college or university or through NPM workshops, schools, and conventions.

Repertoire and Resources

Directors of music ministries know best the strengths and weaknesses of the volunteer choirs they direct. Repertoire chosen for liturgical use for any choir should, first, be appropriate for the liturgy and for the particular worshiping assembly. It should also be didactic for the choir and encourage growth as well as provide positive reinforcement of learned skills. *Unison* anthems added to hymns and service music work well with choirs of any

Participants in the 2001 Choir Festival, Archdiocese of Oklahoma City, OK

size and are invaluable for teaching most of the skills listed above, especially blend, pitch, dynamics, and melodic intervals. Many *two-part* anthems may be sung by soprano and alto, tenor and bass, or women and men; these compositions teach all of the skills just mentioned as well as interval relationships between two parts. *Three-part* anthems may be a nice break for choirs with a small men's section. Of course, the goal for any volunteer choir is to sing standard *four-part* anthems well.

Remember that by beginning with easier works the director has an opportunity to teach skills that eventually allow a choir to accomplish difficult works more easily, and easier works inserted periodically in a choir's schedule allow time during a rehearsal to accomplish changes in a specific singing skill. The volunteer choir capable of singing four-part anthems is the ensemble that is most capable of working toward a higher level of artistry in all aspects of sacred music.

On the next page, you will find a list of recommended but less familiar unison, two-part, and three-part works appropriate for liturgy and also effective in teaching choristers important singing skills. (Four-part [SATB] works have been omitted from this list on the assumption that a choir capable of singing four-part music is well formed and has begun the development of a solid repertoire and advanced singing skills.) All the listed suggestions are accompanied by keyboard; optional instruments and congregational participation are indicated. Of course, as directors we have our favorite selections, and the choral director knows what repertoire works best for a particular choir. You are encouraged to seek out additional resources that work best for you. For a list of additional anthem suggestions keyed to the readings, Sundays, and feasts of all three lectionary cycles, go to the NPM website—www.npm.org—and click on "Lectionary Project." This button will take you to the *Lectionary Choral Anthem Project*, a multiple-year work of NPM's Director of Music Ministries Division (DMMD). The anthems suggested for each Sunday and major feast range from unison to four-part and beyond. Each suggestion lists the composition, voices required, composer, and publisher.

The Dawning Age of the Laity

As we move forward into the twenty-first century, we watch excitedly as the "Age of the Laity" becomes more and more a reality in church life. As we envision and build together a new church that reflects the changing needs of our world and society, many more volunteers will be asked to continue the work of the Lord. Our greatest vehicle for sharing the vision of a renewed church and building up each other in Christ is placed in our hands each week, when the faithful gather for the celebration of the Eucharist. As our eucharistic feasts come to rely more and more on lay leadership and ministry, skilled liturgical leaders will be called upon to train and build up the members of the faithful who are willing to serve the rest of the assembly in worship. As has been the case for centuries, music—with its inherent ability to inspire, lead, enable, teach, and minister—will be an integral part of our life as a worshiping church. Now, more than ever, trained pastoral musicians are needed to build up those willing to offer volunteer service in choirs and other aspects of music ministry programs.

A few words of caution as well as encouragement, though, as we continue our journey into God's future. Maintaining a vision and continuing in prayer are very important aspects of our ministry, but in all things we must be practical and realistic. Music ministers who un-

derstand and accept their own strengths and weaknesses are invaluable, because they know that there is a direct correlation between their music and ministry skills and the skills of their volunteer choir. Volunteer singers will always be a reflection of the knowledge, abilities, and understanding of their director, so the more a director improves personal music and ministry skills, the farther he or she will be able to take a volunteer choir.

Once more, I encourage music ministers to take advantage of the many opportunities for growth available through local community colleges, universities, or professional organizations such as NPM. Even incremental improvements in choral conducting, keyboard performance, and music ministry skills will yield a tenfold increase in the power and effectiveness of a music ministry program. Our challenges are clear. Let's seize the gifts given us by God, develop them, and use them to their fullest to lead and inspire the praying church in a new millennium.

Suggested Anthems for a Volunteer Choir

These suggestions are also effective in teaching important singing skills.

Unison Only

Bedford, Michael	*Jubilate Deo*	Choristers Guild	CGA647	
Marshall, Jane	*Psalm 17*	Choristers Guild	CGA891	
Tucker, Margaret	*Prayer for Today*	Choristers Guild	CGA358	opt. flute

Unison or Two-Part

Bedford, Michael	*The Lord Is My Light*	Choristers Guild	CGA878	opt. flute
Schultz, Larry	*Let Us Rejoice and Sing!*	Choristers Guild	CGA802	
Brazil/Ziegenhals	*Cantad al Señor*	Choristers Guild	CGA640	opt. maracas

Two-Part Mixed Voices (SB or AT)

Bach/Hopson	*With Songs of Rejoicing*	Carl Fischer	CM8086	
Bisbee, B. Wayne	*O Bride of Christ, Rejoice*	Choristers Guild	CGA544	
Chepponis, James	*A Living Hope*	GIA	G3145	opt. congregation
Chepponis, James	*Magnificat*	GIA	G2303	includes congregation
Grancini/Proulx	*Lord of Life*	GIA	G2357	opt. strings
Handel/Hopson	*Lord, I Lift My Soul to You*	Choristers Guild	CGA440	
Hurd, David	*The Lord Shall Reign*	GIA	G2717	
Marshall, Jane	*Love, Joy, and Peace*	Choristers Guild	CGA503	opt. congregation
Martini/Proulx	*Ego sum panis vivus*	GIA	G2356	
Matheny, Gary	*O Living Bread*	GIA	G2960	
Vivaldi/Hopson	*Bless the Lord, My Soul*	Carl Fischer	CM8543	

Three-Part Mixed Voices (SAB)

Bach/Davis	*Sheep May Safely Graze*	E. C. Schirmer	1.2297	
Bell, John	*Love One Another*	GIA	G5158	
Boyce/Proulx	*Alleluia Round*	GIA	G2494	opt. instruments
Cherubini/Proulx	*Make Strong for Service*	GIA	G4448	opt. instruments
Conley, Charles	*Taste and See*	GIA	G4065	opt. congregation and flute
Diemer, Emma Lou	*How Lovely Is Your Dwelling*	Santa Barbara Music	SBMP106	flute
Donnelly, Mary	*Gloria in excelsis Deo*	Studio 224	SVM01086	
Goemanne, Noel	*For the Beauty of the Earth*	GIA	G2253	hymn concertato
Kreutz, Robert	*Laudate Dominum*	OCP	9177	includes congregation
Mozart/Owen	*Blessed Be the Lord*	Choristers Guild	CGA528	
Nowak, Ed	*Alleluia! Sing to Jesus*	GIA	G2999	hymn concertato
Proulx, Richard	*Wind, Fire, and Heat*	Art Masters Studio	813	four handbells
Schubert/Lovelace	*Strike the Cymbal*	Choristers Guild	CGA684	
Tallis/Proulx	*If Ye Love Me*	GIA	G2290	
Walker, Christopher	*Christ Is Here*	OCP	9790	opt. instruments
White, David	*Promised Land*	Selah Publishing	425-817	flute, percussion

Multiple Combinations of Voices (Unison, Two- or Three-Part)

Charpentier, M. A.	*Laudate Dominum*	Mark Foster	MF164	brass, percussion
Handel/Ehret	*Then Will I Jehovah's Praise*	Carl Fischer	CM8396	
How, Martin	*Bless, O Lord, Thy Servants*	GIA	G4182	
Jothen, Michael	*Allelu, Sing Praises!*	Choristers Guild	CGA779	opt. percussion
Patterson, Mark	*Cantad!*	Choristers Guild	CGA860	opt. percussion
Wood, Dale	*Rise Up Singing Praise*	Choristers Guild	CGA229	opt. percussion

Nurture Your Volunteer Cantors

BY JOE SIMMONS

Since its restoration in post-Vatican II Catholic liturgy, the ministry of cantor has not only become more clearly defined, but cantors have become ubiquitous in today's parishes. This evolution has fostered a complex range of attitudes among those who are called to this ministry and a set of issues still to be explored: some of these issues are training/formation, recognition, and compensation.

Surveys conducted at Cantor Section meetings at NPM conventions since 1999 reflect a diverse community of ministers with a wide range of characteristics and concerns. Our most notable findings are the following: (1) the vast majority of cantors are volunteers; (2) many are degreed musicians; (3) others are faithfully serving their parishes while striving to acquire basic musical skills; (4) many have substantial experience and are eager to assume a larger role in the community; (5) most are eager for more extensive training and formation; (6) many see their ministry as a vocation; and (7) many feel undervalued for the work they do, especially if they are volunteers.

The training required to develop the cantor into a confident and effective leader of sung prayer can be extensive. A skilled cantor should be expected and encouraged to be proficient not only in vocal technique and musicianship, but also knowledgeable about Scripture, psalmody, and pastoral ministry. Clearly, these skills are substantial, and cantors are at widely differing levels in achieving them. The issue becomes further complicated when a volunteer cantor is expected personally to bear the expense of acquiring these proficiencies. How do we encourage and maintain a high standard for this ministry while acknowledging and supporting the individual's personal development and formation? How do we recruit and retain candidates and nurture their commitment?

Two other ministers in the Church who require substantial training and formation—and who often work without financial compensation, as most cantors do—are spiritual directors and permanent deacons.[1] Individuals who are called to these ministries often pursue other jobs in the secular world simultaneously. Despite the absence of financial compensation among many of these ministers, both charisms continue to attract large numbers of candidates. What parallel can we draw with regard to cantors?

While most cantors love their work and feel appreciated, their role in the liturgy is sometimes ambiguous.

To a large extent, the answer lies in how these individuals are perceived and valued by the communities they serve and by the (salaried) parish staff. In general, spiritual directors and deacons are recognized and respected for their roles and the important contributions they make to a worshiping community. While most cantors love their work and feel appreciated, their role and identity in the liturgy and the celebrating community is sometimes ambiguous, even indistinguishable from those of the music director or choir. Candidates who are called to be spiritual

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directors or deacons normally enter a period of discernment before making a commitment to begin formation or training. The individual's decision to move forward is usually met with affirmation by the community and perhaps even a commissioning ritual. Except in a few parishes, cantors do not typically have either experience.

This article will suggest ways to nurture the volunteer cantor, with an emphasis on supporting the call to ministry and helping the cantor to grow and feel valued. While the focus is on the volunteer, most of these suggestions can also apply to paid cantors.

Discernment and Recruitment

Encourage cantors to discern their call to ministry. Cantors usually enter their leadership role by invitation from a music director or pastor, although some respond to a recruitment notice. Unfortunately, however, some cantors are thrust into a leadership role without a clear understanding of its purpose. The ministerial aspect of the cantor's role is often addressed later, once they've "gotten their feet wet," as an additional layer of training. Admittedly, many parishes struggle to find qualified candidates, but all could benefit from a more pastoral approach to recruitment and orientation.

If cantors are recruited in a way that helps them to appreciate the breadth and responsibility of the ministry, they are more likely to make a stronger commitment. This can include an interview with the music director, who asks questions designed to encourage discernment, offers an assessment of the candidate's skills, and provides an outline for further study and formation.

Many cantors consider their ministry a vocation, despite its part-time nature, but, too often, any references to vocation among pastoral musicians focus primarily on the directors of music ministries. While the cantor's role falls under the supervision of the music director, it is distinct in its execution and worthy of its own vocational consideration. The cantor's direct connection with the rest of the assembly builds a pastoral relationship through voice, presence, communication, and gesture. Acknowledging and discussing this calling helps cantors become more firmly grounded in their ministry.

Help the cantor establish a clear sense of identity in liturgy. A cantor with a clear understanding of this role in liturgy is more likely to feel enthusiastic about developing additional skills. As a representative of the music ministry's vision, the cantor needs to be encouraged to claim a role as a spiritual leader in order to engage with the assembly in a direct, encouraging, and pastoral manner.

Encourage the cantor's prayer life through spiritual direction. Spiritual direction can be instrumental in helping a cantor to mature in prayer life. Monthly meetings with a qualified director can help to support the cantor's ministry and locate it in the larger context of living the Christian life.

Nurturing Commitment

Ministers in the church, whether volunteer or salaried, experience a greater sense of commitment when they feel valued for their service. While many cantors refer to their ministry as a labor of love, when such labor is taken for granted, love easily gives way to resentment. Recognizing the value of volunteer cantors can be demonstrated to a great extent by providing a strong parish-based training program, subsidizing some of their study, and utilizing the resources offered by diocesan offices and NPM. Here are some ways to reach these goals.

Establish a budget for cantor training and formation. Obviously, parishes vary widely in their financial resources. However, an ideal budget could include money to help defray the cost of books about the cantor's ministry, liturgy, psalmody, pastoral ministry, and Scripture. This budget could also assist cantors at a more fundamental musical level to pay for voice lessons and courses in ear-training and sight-singing. In addition, parishes can assist with the costs of NPM membership and convention fees as well as tuition to diocesan formation programs or NPM's Cantor School.

Encourage beginning cantors to acquire basic musical skills. Music directors can advise beginning cantors with minimal music skills on appropriate courses to take at local colleges or music schools. When financial resources or time constraints are an issue, cantors can acquire basic skills through self-study courses in ear-train-

ing and music theory. The NPM Standing Committee for Cantors is currently establishing a page on the organization's website (www.npm.org) that includes a list of appropriate resources for this training. The music director can also supervise this study by testing the cantor periodically.

Meet with cantors regularly to discuss assigned readings in liturgy, Scripture, psalmody, and pastoral ministry. In order to be well-rounded and effective as leaders of prayer, cantors need to spend time learning about these subjects in addition to honing their musical and presentation skills. (The cantor section of the NPM website will include a reading list on relevant topics.) Developing such sessions need not require extensive planning by the leader, since many of these books include discussion questions at the end of each chapter. This dialogue encourages cantors to think independently and take more responsibility for their role in the liturgy.

Seek input from cantors. Through their relationship with the rest of the assembly, cantors have a unique perspective on what works in liturgy. Seeking their input on matters can foster a more collaborative relationship and help them to develop a more discerning and responsible approach to their ministry.

Consider a retreat for cantors. Many music ministry programs hold periodic retreats for choir members that might also include cantors, but cantors may not feel free to discuss their own issues in such gatherings. Even a one-day retreat that focuses on their special needs can be a beneficial and appreciated gesture.

Provide opportunities for advanced cantors to grow in their ministry. Experienced cantors need to feel challenged and appreciated and valued for the gifts and competencies they bring. There are numerous ways to provide such opportunities, depending on the customs of individual parishes. For example, cantors can be encouraged to plan and preside at services such as evening prayer (vespers). Cantors are also in a unique position to take a larger role in ministering to the sick and bereaved. Because of the intimate and healing nature of singing, many people feel a certain comfort with cantors who have helped to encourage them to pray in song. In a time of need, the cantor can assist an individual by encouraging vocal prayer through psalms or hymns on a one-to-one basis.

Parishes with multiple cantors can encourage those who are more advanced to mentor the others. As NPM moves toward establishing a formation-based certification program, the need for experienced cantors who can mentor others in this process will increase. This can only happen with cantors who are confident leaders themselves and capable of guiding others. While this ministry includes individuals with a broad range of experience, there is no shortage of cantors with competencies who simply need to be supported in their growth and development.

NPM's Role in Cantor Development

Training, formation, and support for cantors begins at the parish level. NPM provides valuable resources to initiate, sustain, and complement these efforts. The Education Department and Standing Committee for Cantors are working together to develop comprehensive programs to help cantors, both volunteer and paid, to acquire competencies and maximize the resources of parish and diocesan training programs. These programs include the traveling NPM Cantor School, regional and national conventions, and the forthcoming cantor page on the NPM website. Programs under development include a model curriculum for cantor training that can be implemented by diocesan offices and a cantor certification program that emphasizes mentoring, training, and formation.

Much work lies ahead in the months and years to come to raise the standards of ministry for cantors, both volunteer and paid. However, through collaborative support and recognition, all cantors can feel a stronger foundation in their call to their ministerial craft and be encouraged to develop to their fullest potential as effective spiritual leaders in their communities.

Note

1. Diaconate information comes from the Bishops' Committee on the Diaconate, United States Conference of Catholic Bishops, and Center for Applied Research in the Apostolate, *The Permanent Diaconate Today* (Washington, DC, June 2000).

Sound, Balance, and Blend in the Volunteer Ensemble

BY GAEL BERBERICK

Preparing this article caused me to review my own journey as a pastoral musician. Thoughts and feelings by the score clustered around memories of my sojourn from the days of strumming guitars and singing "folk-tune liturgies" in the 1960s in the church basement, through the movement of the "folk Mass" upstairs to the main church, to a time after I had finished college, when the guitars were still strumming but a transformation was beginning. Guitarists in my community were starting to merge their timbres to the organ, the piano, an occasional electric bass, flute, violin or trumpet, and—quite often—a wonderful harmonica player!

Through that whole process I was still quite uneducated about the liturgy; my reason for belonging to the group was that I loved playing and singing the music. One day, however, a friend described to me the ministry and mission of pastoral musicians. The concept of becoming selfless in dedication to the pastoral and musical needs of the liturgy seemed foreign, since attending Mass was still a way of expressing my commitment to the *music*. But as I learned more about liturgical music, particularly the music led by ensembles, I began to step outside of the comfort zone of musicianship and into a new paradigm molded by the mission of pastoral music ministry.

For any pastoral music director, developing a balanced sound in the parish liturgical ensemble is a secondary yet requisite goal for producing beautiful liturgical music. The major goal for the music director is to support the assembly as the primary minister of music. Achieving this goal involves the ability to make decisions, listen critically, and use analytical skills—and the available tools. The production of sound and the ability to supply a musical foundation for the assembly's song are the tools at hand, along with several other vital musical elements that work in concert to blend mixtures of vocal and instrumental sonorities into the intricacies of the parish liturgy. Therefore, pastoral music directors must continually assess the needs of their parish assembly and the needs and skills of supporting pastoral musicians. This article offers practical ideas, suggestions, and reflections to help pastoral musicians achieve a more blended ensemble sound throughout the liturgy.

Consider a liturgical ensemble as a group of musicians—both singers and instrumentalists—who gather to support the parish liturgy and the worshiping assembly through the ministry of pastoral music. This general description embraces many mixes of voices and instruments that minister to musical liturgy in today's Catholic Church. The description includes groups that might be identified as the classical choir, the contemporary ensemble, the cathedral choir, the folk group, the Gregorian schola, the mariachi group, the country ensemble, and those musicians who lead sung worship at the Hispanic or Polka Mass. Some parishes may rely on and support the ministry of several different styles of ensembles; other parishes may stick with one established style. However, the goal to achieve a blended sound within the liturgical ensemble while supporting the assembly in song remains the same in either case.

Decisions before the Rehearsal

Achieving a well-blended liturgical sound requires several decisions prior to rehearsal time. One of these,

Continued on page thirty-nine

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Volunteer Ensemble

Continued from page thirty-four

made by the music director or the music selection committee, is choosing appropriate music for a given liturgy. Factors such as available instrumentation, choral size, and voicing enter this decision. Does the choir include equal voices for part-singing, or do choral members support the assembly best with a strong unison sound? What groupings of instruments are available to support the voices of the choir and the rest of the assembly? Have acoustical elements, which may or may not include amplification, been considered? Have the ability levels of the singers and instrumentalists been carefully pondered? What will be the liturgical role for the music selected? Will the chosen piece be offered as a choral prelude, an anthem for meditation, or as a possible standard addition to the entire assembly's repertoire? By factoring these considerations into the liturgical decision process prior to rehearsal some of the elements for achieving a blended sound in the parish ensemble will already be in place as the rehearsals begin. In other words, pastoral music selected for the ability level of your ensemble as well as the needs of the assembly will encourage a more streamlined learning process for all who gather to celebrate the liturgy.

As a pastoral music director I am frequently reminded that musicians thrive with musical selections that challenge and inspire them to improve their craft. However, this desire to challenge the musicians should not override the whole assembly's role as the primary minister of music. Skill in achieving a blended ensemble sound requires respect for all those assembled. There will be moments, then, when musicians need to be reminded to listen to others as well as to themselves. In addition, the music director must be willing to ask and work for the appropriate foundation of sound that he or she is hoping to create for the gathered assembly. Such requests may include, for example, asking guitarists to strum less, organists to use less swell, singers to lower or raise their dynamic level, cantors to step away from the microphone during the acclamation, and, sometimes, a reminder to percussionists that *p* stands for *piano* and not *pound*! For additional perspective in achieving appropriate sound, encourage ensemble members to offer their own input about the balance and blend of their ensemble's musical support. Ask the musicians if they can hear the assembly singing. Their insights may prove to be quite useful, and their ideas may also inspire the music director with a fresh approach to achieving a desired sound.

When selecting music, remember to plan extra rehearsal time for more challenging pieces so that musicians will be comfortable with the music before it is presented to the rest of the assembly. The goal is to enable musicians to gain confidence with their skills. Teach the musicians to think beyond the printed page, to proclaim the text and music from their hearts. Your group may have members with varying expertise, yet all of them can benefit from rehearsal time. Even the most skilled musicians play better in group situations when they have rehearsed with other group members before the liturgy begins. In other words, establish guidelines for all the members of your ensemble to commit to practice and to the warm-up before the liturgy begins. Less skilled musicians will require extra time to learn how to blend their voice or instrument with the rest of the ensemble. Thus, the director should learn how to demonstrate or ask an experienced player to teach these members various techniques that will help create a sonorous blending of harmonies. With time and practice the ensemble will learn to create their part in a musical liturgy that connects all who gather at the eucharistic table.

Listen!

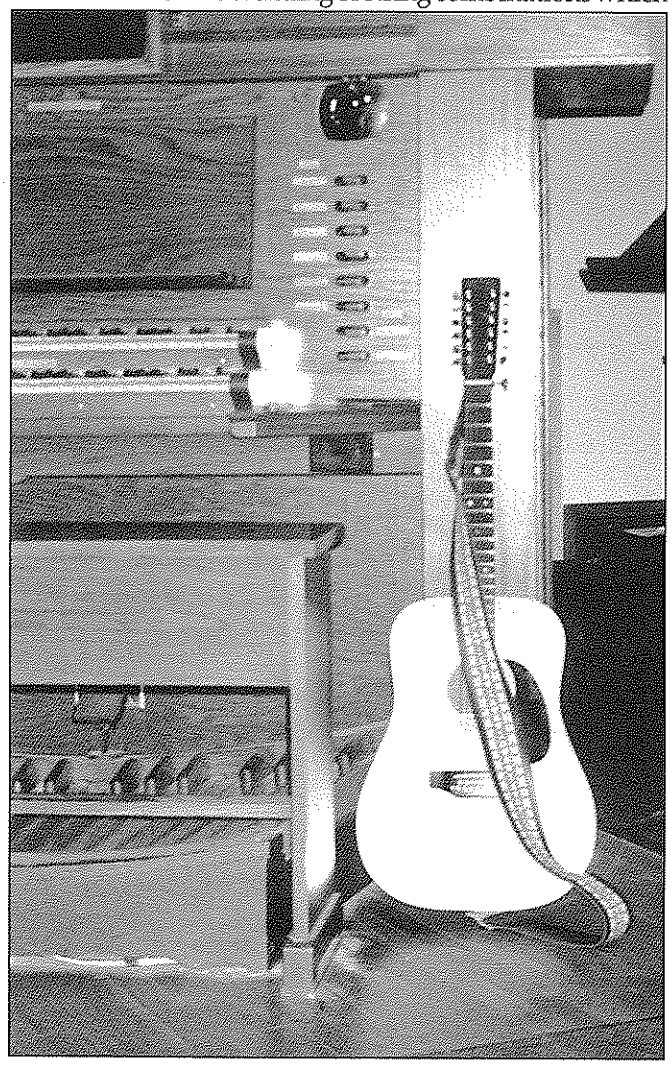
Listen always for the primary minister of song: the assembly.
Integrate musical production with the liturgy so as to complement and connect to the needs of the ritual.
Support the whole assembly with a firm musical foundation that is solid but does not dominate the assembly's voice.
Tune instruments carefully. Remember that electronic tuners may not make adjustments for non-tempered instruments such as guitars and other stringed instruments.
Enhance the liturgy with carefully selected music and incorporate varying styles with respect for the cultural needs of your parish.
Notice and acknowledge the musicians who commit their time to the parish music ministry. Thank them often for sharing their musical gifts with your community. Showing gratitude for your musicians may be reciprocated by a greater willingness on their part to become more accomplished liturgical musicians.

Sound Advice: Tune It!

A sound phenomenon that has a direct effect on the blending of instrumental and vocal timbres is vibrato. If instrumentalists are using too much, ask for a straight sound. Wind and brass players can produce a straight sound by pushing air more directly through the instrument; less air diffusion will produce less vibrato. String players using excessive vibrato can play a straight sound by stopping the rapid back and forth motion of their left hand on the strings. To keep a full sound, remind string players to tilt their bow so that more of the horsehair makes contact with the strings. Also, ask string players to use long bow strokes. Bow speed and placement of the stroke are key factors in making a fuller string sound. For a louder string sound, the bow should be drawn nearer the bridge, softer sounds are made closer to the fingerboard. Singers can also learn to use a straight singing

voice, which will help them to focus more on tone production and quality. Like wind players, singers will have to use air more efficiently and with less diffusion to produce a round and full tone. (It's been many years since I've had a harmonica player in my liturgical ensemble, but if you have one who indulges in a heavy vibrato sound, ask for the straight tone.) Once musicians have learned how to turn off their vibrato, the director can gradually teach them to increase the vibration to the desired level that maintains an overall level of good pitch and balance.

Take time for tuning before rehearsal and liturgy: The dividends are worth the effort. Even if the instrumentalists use electronic tuners, check the tuning by listening for strident sounds during the warm-up. Experience has taught me that guitars and strings are better tuned by ear to accommodate for the non-tempered nature of the instruments. Thus, the director should listen to guitarists play a few chords that use open strings on the guitar such as the E, E minor, or G chords. If the strings don't blend, then it's time to adjust the keys on the neck of the instrument. Pluck the out-of-tune string just before you make the adjustment. The string will increase its sound volume ever so slightly as it "sings" into tune with the rest of the strings, using sympathetic vibrations. This small adjustment will cause the blending of string combinations which most often create the guitar's timbre—thus the need to listen to strummed or plucked chords on the instrument to verify the tuning. For orchestral string players, strike a D minor chord (to the right of middle C) on the piano or organ. If the strings blend and meld with the chord, they are in tune. To "mend the blend" for viola and cello players, playing D-A, G-D, A-E, and C-G harmonically on the keyboard will also help less experienced players to tune properly.



Please remind string players to change their strings as the seasons change; professional players change their strings as frequently as every forty to eighty hours of playing time! New strings do need time to stretch and adjust, but old strings will simply not keep their pitch.

With wind and brass instruments, reminding players to adjust their mouthpieces and lips will expedite the tuning process. Brass players may also be able to make better pitch adjustments by pulling their slides in or out to make appropriate corrections to the established tuning note. Additionally, some wind instruments may require a reed adjustment to correct pitch.

One final note: Please be vigilant on maintenance with acoustic pianos; they need to be tuned at least twice a year.

Time for Prayer

After working on the technical aspects of sound, balance, and blend in the liturgical ensemble, take time to contemplate and to pray for those who form the worshiping assembly in your parish. Have you thought about why they may have chosen to worship in your community? During the liturgy, tune your ear to the pulse of the culture and spirit of your parish assembly. Listen to their voices and learn the nuances of their combined sound. Take note of the songs, forms, and styles that yield the most vibrant sounds in your worship space. Praise your assembly's efforts to sing, and the reward will be a wondrous ensemble of praise to our God who has given all creatures a place in the choir. Ensemble sounds that blend help to create sonorities, which in turn may soothe the unspoken yearnings of our souls. Balanced weavings of melody and harmony in the form of sung praise and worship transcend the ritual action of the liturgy, drawing our hearts closer to the mystery of God's real presence in the eucharist that we celebrate.

Without a doubt, I know that God called me to serve my sisters and brothers in faith through the heartstrings of sacred music. Throughout this journey I have found an inner strength that has been stitched, torn, and mended by our Creator. A musical tapestry of ministry, mystery, and respect for the sacred liturgy have transformed my beliefs and created a dwelling place that yearns to praise our Maker through the gift of music. This is a journey that has woven itself into the ministry of working with liturgical ensembles. Each group has had various members—musicians and personalities who have blessed my life and made joyful sounds of praise as we wend our way together to God's kingdom.

2002 EDUCATION CALENDAR

Schools & Institutes

Cantor *Express* School
May 31–June 2 Baton Rouge, LA
July 19–21 Green Bay, WI
August 2–4 Rensselaer, IN
August 16–18 Holyoke, MA
August 20–21 Detroit, MI

Choir Director Institute
August 12–16 Lakeside, OH

Handbell Choir Directors
August 14–16 Lakeside, OH

Organist-Choir Directors
June 10–14 Milwaukee, WI

School for Guitarists
June 17–21 Erlanger, KY
July 15–19 Menlo Park, CA

Pastoral Liturgy Institute
June 5–8 Tampa, FL

Pastoral Liturgy *Express*
August 23–25 Albuquerque, NM

Children's Choir Director
July 24–26 Belleville, IL

Eastern Church Musicians
June 3–7 Washington, DC

Gregorian Chant School
June 10–12 Buffalo, NY

GIRM One-Day Seminar
April 19 Phoenix, AZ
May 3 Chicago, IL
May 31 Philadelphia, PA

Region I Convention
Rochester, New York
July 30–August 2
Voices of Hope

Region II Convention
Omaha, Nebraska
July 9–12
Proclaiming Your Glory
AS WE SING: Holy, Holy, Holy!

Region III Convention
Anaheim, California
June 25–28
"Behold, I Make All Things New"

Spring and Summer at a Glance

April
19 **General Instruction Seminar** Phoenix, AZ

May
3 **General Instruction Seminar** Chicago, IL
31 **General Instruction Seminar** Philadelphia, PA
31–Jn 2 **Cantor *Express*** Baton Rouge, LA

June
3–7 **Eastern Church Musicians** Washington, DC
5–8 **Pastoral Liturgy Institute** Tampa, FL
10–12 **Gregorian Chant School** Buffalo, NY
10–14 **Organist-Choir Directors** Milwaukee, WI
17–21 **School for Guitarists** Erlanger, KY
25–28 **Region III Convention** Anaheim, CA

July
9-12 **Region II Convention** Omaha, NE
15–19 **School for Guitarists** Menlo Park, CA
19–21 **Cantor *Express*** Green Bay, WI
24–26 **Children's Choir Directors** Belleville, IL
30–A2 **Region I Convention** Rochester, NY

August
2–4 **Cantor *Express*** Rensselaer, IN
12–16 **Choir Director Institute** Lakeside, OH
14–16 **Handbell Choir Directors** Lakeside, OH
16–18 **Cantor *Express*** Holyoke, MA
20–21 **Cantor *Express*** Detroit, MI
23–25 **Pastoral Liturgy *Express*** Albuquerque, NM

Mark Your Calendar Today

Brochures are being sent in early 2002 to all NPM members and subscribers and U.S. parishes. For additional information contact NPM: Web Page: www.npm.org • E-mail: npmsing@npm.org • Phone: (202) 723-5800 • Fax: (202) 723-2262 • Mail: 225 Sheridan Street, NW, Washington, DC 20011-1452

Hotline

Hotline is a membership service listing members seeking employment, churches seeking staff, and occasionally church music supplies or products for sale. A listing is printed twice (once each, usually, in *Pastoral Music* and *Notebook*). The cost is $15 to members, $25 to nonmembers for the first fifty words. The cost is doubled for 51-100 words (limit: 100 words exclusive of heading and contact information). We encourage institutions offering salaried positions to include the salary range in the ad. Other useful information: instruments in use (pipe or electronic organ, piano), size of choirs. Ads will be published in the next available issue, and they will be posted on the NPM web page—www.npm.org—monthly.

The Membership Department provides this service 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 your call will be returned. E-mail your ad to npmmem@npm.org or mail it to: Hotline Ads, 225 Sheridan Street, NW, Washington, DC 20011-1452.

Positions Available

CALIFORNIA

Director of Music. St. Nicholas Catholic Church, 24252 El Toro Road, Laguna Woods, CA 92653. Full-time position in 3,500-family parish in South Orange County. Requires good understanding of Catholic liturgy, skills in music theory, applied music (preferably degreed), organ/keyboard competency, choral conducting, vocal/cantor training skills. Must be member of a Catholic faith community. Responsibilities include coordinating parish music program (choirs, cantors, musicians, weddings, funerals, special liturgies, and sacramental celebrations). Must work collaboratively with staff/parish committees to engage parish in traditional and contemporary sung worship. Responsible for inviting talent and recruitment of new music ministers. Salary and benefits commensurate with experience and training. Send résumé and references to Rev. Juan Caboboy, Pastor. HLP-5789.

Music Director. Children's choir of 300+ voices based in coastal community in Southern California. BA or above in music-related field. Five years experience with choir. Excellent salary and benefits. See details at www.sdcchoir.org or call (858) 587-1087. HLP-5802.

COLORADO

Adult Choir Director. Rockland Community Church, 17 S. Mt. Vernon Country Club Road, Golden, CO 80401. Phone: (303) 526-0668; fax: (303) 526-0196. Growing United Church of Christ affiliate seeks experienced Christian musician with excellent choral and instrumental directing skills to lead adult choir focusing on Christian values and musical worship of God. The ideal candidate will be capable of directing choir and musicians and promoting congregational participation and will be people-oriented, organized, and flexible. Part-time position (twenty hours per week). Expect completion of multimillion dollar sanctuary expansion in 2002. Visit our website at www.rocklandcc.org to hear the choir of 50+ voices. Forward résumé to search@rocklandcc.org. HLP-5805.

CONNECTICUT

Cantor. St. James Church, 767 Elm Street, Rocky Hill, CT 06067. Part-time position for large Roman Catholic community. Background experience in liturgical singing and training in music required, voice specialization desired. Successful candidate to participate in rotation of weekly Mass schedule plus funeral and wedding Masses as available. Submit résumés and three references, attention Music Director. HLP-5795.

ILLINOIS

Director of Music Ministries. St. Mary Catholic Church, 312 Lincoln Avenue, Woodstock, IL 60098. Phone: (815) 338-3377. Our 1,500-family parish is seeking a director for our music ministry. Candidates should have a thorough knowledge of Catholic liturgy, be comfortable with a variety of musical literature, and be appreciative of our growing and active Hispanic culture. Candidates will be responsible for planning weekend liturgies; directing cantors, adult choir, and youth ensemble; and have requisite vocal, organ, and piano skills. Candidates will need to accompany four Sunday liturgies and one weekly school Mass. A bachelor's degree or equivalent is preferred. HLP-5794.

Organist. St. Linus Parish, 10300 S. Lawler, Oak Lawn, IL 60453. Fax: (708) 422-2707. Organist needed for all liturgies related to parish life and cantor and choir rehearsals. Send résumé with three references to Rev. William Corcoran, Pastor. HLP-5800.

Minister of Music & Liturgy. St. Marcelline Parish, 822 S. Springinsguth Road, Schaumburg, IL 60193. Phone: (847) 524-4429; fax: (847) 524-4597; e-mail: stmarcell@aol.com. Large, progressive, suburban Chicago Catholic community. Music: knowledgeable/willing to use different styles (traditional/contemporary); excellence in keyboard: organ (Goulding & Wood)/piano; open to percussion use; conduct/prepare choirs (including handbell and 35-40 member adult choir) to enhance liturgical prayer, not perform; deepen prayer life of parish through music; work with established assistant. Liturgy: working knowledge of Catholic liturgical tradition (continuing education available if needed); coordinate liturgical ministries (scheduling and training). Weddings (45/year), funerals (80/year) and 4 weekend liturgies. Be enthusiastic enough to try new things with reverence for the treasures of our church's music. Competitive salary/benefits; part-time support staff. Send résumé to "Search Committee." HLP-5810.

KENTUCKY

Parish Liturgist/Music Director. St. Thomas More Catholic Church, 5645 Blandville Road, Paducah, KY 42001. Phone: (270) 534-9000. Parish of 825 households seeks a qualified person to oversee all aspects of the community's worship and music. Responsibilities include: administration (coordinate all persons in liturgical ministry); worship (direct the process of liturgy preparation, see that liturgical laws and norms of the church are followed); music (direct all members of the assembly in their ministry of music); education (keep the parish informed of developments in liturgical theology and requirements of liturgical law and practice). Prefer applicant with academic background in both liturgy and music as well as parish, cathedral, and/or diocesan experience. Send résumé to Search Committee, c/o Jim Tidwell. HLP-5788.

MARYLAND

Organist. Our Lady of the Fields Catholic Church, 1070 Cecil Avenue S., Millersville, MD 21108. Phone: (410) 729-9382; e-mail: aaaron@archbalt.org. Parish music ministry coordinator position available January 2002. Large, young, active parish in the Annapolis, MD, region. Interested in minister who is accomplished as organist and pianist who could work with a volunteer choir and cantors. Use of the best of new and old liturgical music is important. Excellence of craft is stressed, but primary role would be to *minister* through music: assisting the assembly to encounter their faith (especially through participation); viewing involvement with choir and cantors as a ministry to them as people. Salary competitive and commensurate with experience and education. Please send résumé to Fr. Andy Aaron. HLP-5797.

MASSACHUSETTS

Music Minister. St. Zepherin Parish, 99 Main Street, Cochituate, MA 01778. Phone: (508) 653-8013. Full- or flexible-time position in 1,200-family parish west of Boston. Music program includes adult choir, contemporary/folk group, children's choir; cantor formation and preparation. Vibrant Vatican II parish culture, music veers toward the contemporary, piano-based. *Gather Comprehensive*, three-year-old Rogers organ and new Boston grand piano. Music minister will work closely with worship committee and liturgical ministers including youth ministry. Experience with Roman Catholic liturgy and music required; keyboard skills (piano/organ), sight-reading, accompanying, choral conducting essential. As a member of the parish staff, must be familiar and comfortable with collaborative ministry. Compensation competitive. Send résumé and supporting materials to the parish, attention Music Subcommittee. HLP-5798.

MICHIGAN

Director of Liturgical Music. Our Lady of the Woods Catholic Church, 21892 Gudith Road, Woodhaven, MI 48183. Phone: (734) 671-5101; fax: (734) 671-2901; e-mail: rmacey@olow.org. Growing parish of 2,100 families, twenty-five miles south of Detroit, seeks full-time musician to take over well-established program. Requires understanding of

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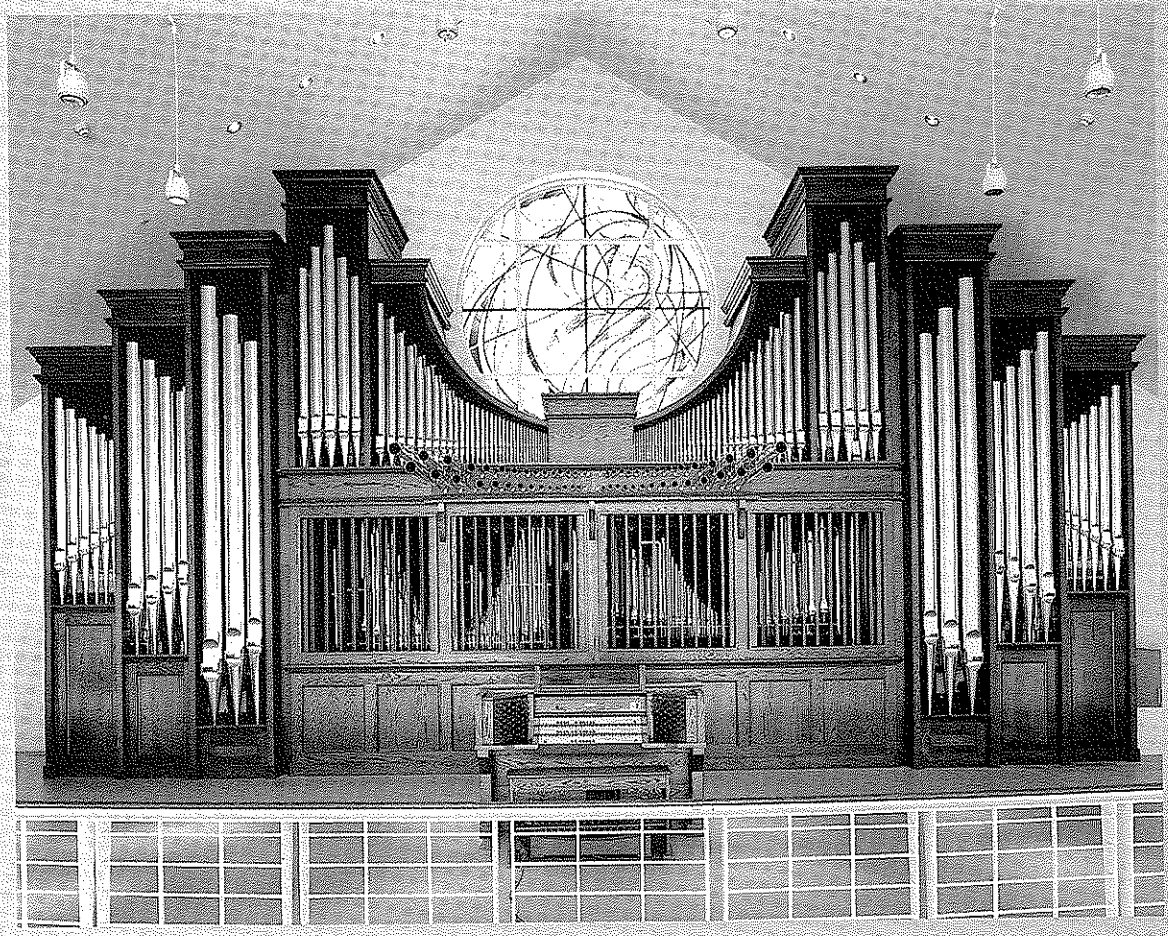

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NEBRASKA

Director of Liturgical Music. St. Isidore Parish, 3921 20 Street, Columbus, NE 68601. Full-time position available immediately in a 1,100-family parish in the Archdiocese of Omaha, NE. Applicant must have thorough knowledge of Catholic liturgy, previous experience with liturgical music, and strong keyboard and choral skills. Candidate must also have a music degree or equivalent. Responsibilities include planning music for parish liturgies, continuing adult choir development, organizing a children's and youth choir, continuing formation of other liturgical musicians, and assisting with children's liturgies: day/school and PRE. Instruments include a Baldwin grand piano and an Allen organ. Salary commensurate with education and experience. Send inquiries/résumé to Fr. Joseph Miksch. HLP-5804.

NEW JERSEY

Organist/Choir Director. Our Lady of Peace Church, State Highway 35 North and 7th Avenue, Normandy Beach, NJ 08739. Phone: (732) 774-4831; fax (732) 869-1822, e-mail: bworks1@bellatlantic.net. Catholic parish in Jersey Shore resort community with highly seasonal congregation seeks part-time organist and director for small senior choir. Traditional music. Four Masses per weekend during busy summer season, variable (three or less) during fall, winter, and spring with simple but beautiful Christmas and Easter Seasons. Work with professional cantor. Light weddings and funerals. Position available February 1, 2002. Direct inquiries to the attention of Brian Shannon, retiring organist, at above address/phone/fax/e-mail. HLP-5790.

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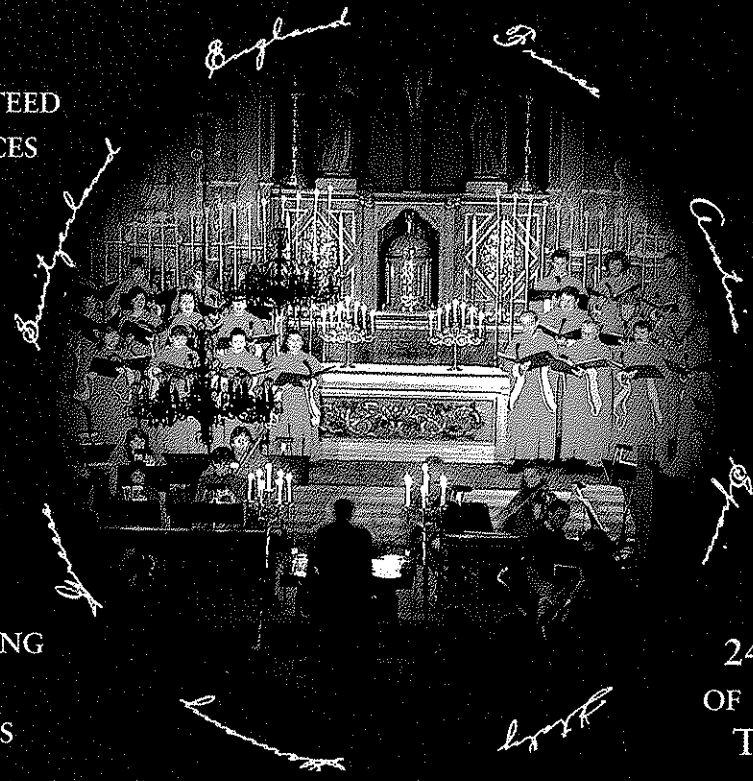

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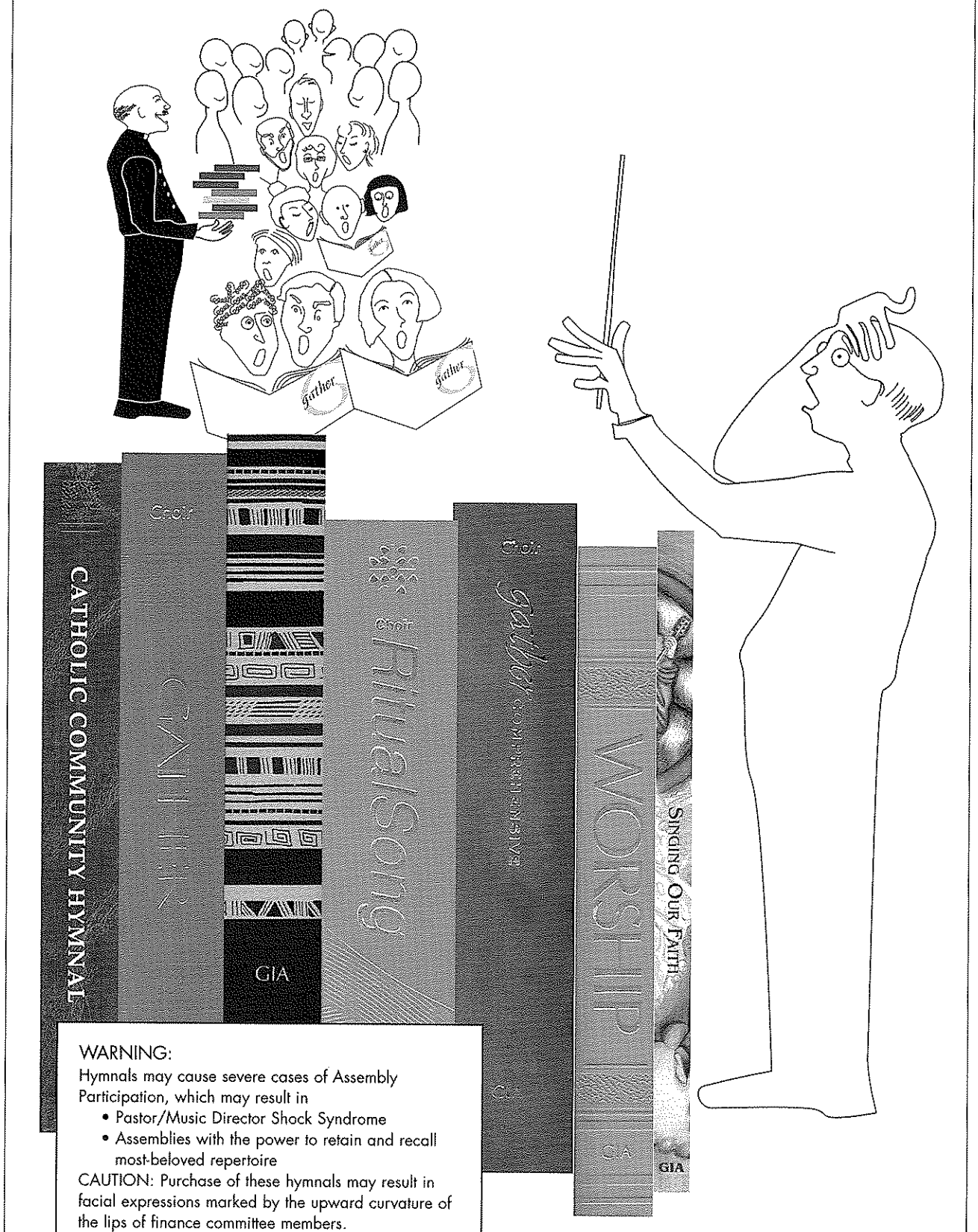

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Professional Concerns

BY J. MICHAEL McMAHON

Why Do We Keep on Singing?

Why sing? A look around the world today, as at any time in human history, provides plenty of reasons *not* to sing. In addition to the icons of tragedy in New York, Washington, and Afghanistan, Israelis and Arabs continue shooting at one another as peace continues to elude the people of the Holy Land. In Northern Ireland, at least squabbling has replaced bombings and street violence; yet the stakes are so high that the country could easily erupt into renewed bloodshed. India and Pakistan, armed with nuclear weapons, face one another across a broken and divided Kashmir.

Why sing? Abortion has nearly become routine in our society, and the individualistic moral outlook prevalent in our nation has led to more favorable attitudes toward abortion. We look around to see a country where a man can be dragged to his death because he is black, where a college student can be beaten and left to die because he is gay, and where the desire for retribution has led to an ever-increasing number of executions.

Why sing? We live in a world that suffers from genocide, religious persecution, child abuse, exploitation of workers, family divisions, mistreatment of women, discrimination against immigrants, and a whole host of other problems.

Why sing indeed? Each Sunday we stand before people in our parish churches, encouraging them, leading them, sometimes even cajoling them to join in song. Why? We sing, I believe, because *God* sings and summons us to join in the divine song that has power to transform and renew.

Dr. J. Michael McMahon is the president of the National Association of Pastoral Musicians. This article is based on a homily for the celebration of evening prayer at the Archdiocese of Cincinnati Musicians' Evening of Reflection in 2000.

The Song of God

Why sing? "In the beginning was the *song* and the *song* was with God, and the *song* was in God's presence, and the *song* was God . . . And the *song* became flesh, and dwelt among us." The beginning of the Gospel of John, with "song" substituted for "word," proclaims the divine *Logos*, the Word that God speaks—or *sings*. In the cultures of the New Testament communities, the distinction between singing and speaking was not so clearly drawn as it is for us today, and one might just as easily translate God's "speaking" as God's "singing." In fact, "singing" may be a stronger way of imaging God's speech as those communities understood it. To hear God *singing* the Word is first of all to gain a new appreciation of the depths of love from which God speaks. God sings the world into being: Stars and planets and galaxies, light and darkness, plants and birds and fish and animals, women and men and children—all are expressions of God's song of creative love.

Sunrise on the Lake of Galilee

Why do we sing? In Jesus, God's song has become flesh. Because Jesus is himself the Song of God, and because Jesus has fully taken on our human nature, the love of God is proclaimed in the very midst of human suffering and sin and death. God's song, as it is sung by Jesus, proclaims good news for the poor, freedom for the captive, hearing for the deaf, sight for the blind, forgiveness for the sinner, life for those who walk in the shadow of death. The song of Jesus is a song of freedom. In Jesus God sings peace in the face of violence, healing in the face of sickness, liberation in the face of injustice.

Why sing? We sing because we have been baptized into Christ Jesus and have pledged ourselves to be his followers. We have heard his song, and now we are called to enter his song and to sing it in a world that stands in need of it.

Why sing? We sing because our song gives expression to the power of God. God's love continues to be sung in the world *especially* in the face of sin and evil. Sometimes it is the song of lament, as in the wail of a mother at the execution of her son. Sometimes it is the song of victory, as in the 1989 performance of Beethoven's *Ninth Symphony* at the site of the recently dismantled Berlin Wall. Sometimes it is the song of defiance, as in the freedom songs of the civil rights movement. All of these give voice to God's power to overcome evil and injustice.

Song of Gathering

The liturgy, of course, is the great song of God's people, and we can look to

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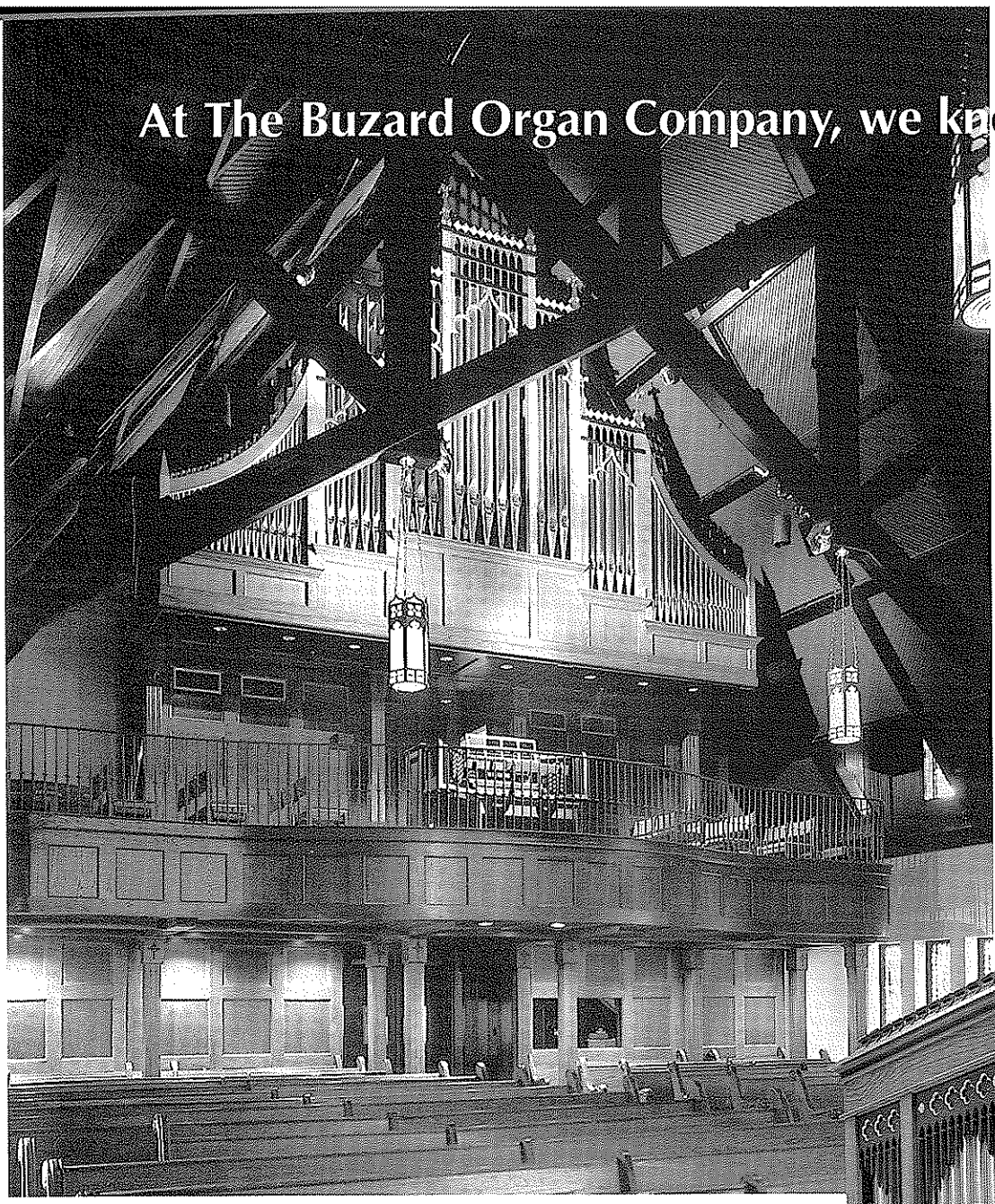

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the act of worship itself to provide some additional answers to our question: Why sing?

Just as God's song calls creation into being, so in the liturgy God's song forms a group of people into the body of Christ. This body has first been fashioned by the saving song of Christ in his death and resurrection, so each time we gather for the liturgy, it is Christ himself who brings us together. We begin with a song that should, in the words of the *General Instruction of the Roman Missal*, "intensify the unity of the assembled people" (no. 25), so that the power of Christ may be revealed in our midst. The blending of our voices in a hymn of praise gives expression to the song of God that has brought us together into one people, united in Christ. To opt out of the song that gathers us is to opt out of our role as members of Christ's body. It's not simply about making people welcome, although that is surely a part of our ministry. As music ministers, we lead a community in singing the song of God which in turn shapes us into a people made in the image of Christ. Our song proclaims the God who has called us from darkness into light, forgiven and redeemed, chosen to be God's living presence in the world.

To opt out of the song is to opt out of our role as Christ's body.

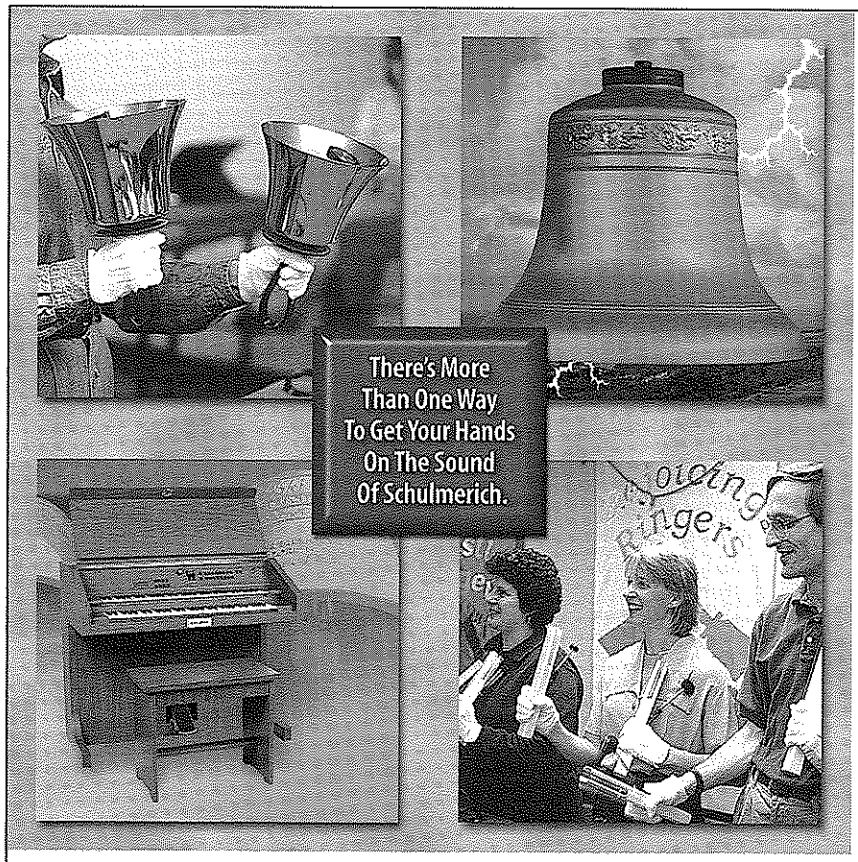
Why sing? We sing in order to be who we are: God's own people, formed and gathered by the song of God.

Song of the Living Word

In the liturgy the song of God is both heard and sung. The song of the liturgy proclaims the Word of God. More importantly, it makes present the living Word of God, who is Christ. As ministers of that song, we help the members of the assembly to hear the Word and so to encounter Christ, the living Song of God. The music of the liturgy is a sacrament of that encounter.

About fifteen years ago, I sleepily made my way to the parish office one day during the week after Easter to find a letter in my box. This one was quite different from the usual post-Easter cards that express appreciation for the beauty of the liturgy and music. It was from a woman who had come to the 11:00 Mass on Easter Sunday after having been away from the practice of the faith for a number of years. The choir had worked hard for many weeks rehearsing and for many days singing at the liturgies of the Triduum: Thursday evening at 7:30, Friday afternoon at 3:00, the Easter Vigil from 4:00 to 7:00 AM on Easter Sunday morning. When they came back to sing for Easter morning at 11:00, they were tired but sang with energy and conviction. The letter I received during that week came from a woman who had been moved by the singing and had met Christ in that celebration. She heard the good news of Easter that day in a whole new way. The song of the liturgy helped her to hear Christ summoning her to follow him through death into life. She not only began coming to church once again, but she became an active participant in God's song: She joined the choir herself!

Why sing? Because the song of the liturgy proclaims the living Word of God



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and fosters a personal encounter with Christ, who calls us to leave behind our fear and our isolation to follow him into a new way of life.

Song of Thanksgiving

In the liturgy the assembly of the faithful joins its voices in a great hymn of praise and thanksgiving: "Lift up your hearts./We lift them up to the Lord." "Let us give thanks to the Lord our God./It is right to give thanks and praise." The heart of our worship is this act of thanksgiving or, to use the Greek word, this act of *eucharisteia*. In the Letter to the Colossians (3:15-17), St. Paul makes a strong connection between thankfulness and singing. We are always, he suggests, to be thankful. We should sing psalms, hymns, and spiritual songs with gratitude in our hearts to God. There have been times in my life that I have found this a little hard to swallow. How can we be *always* thankful? My father and I used to have a running argument over one of his BPs ("basic principles"): "There's no such thing as a bad experience," he used to say. In our discussions I always maintained that some experiences are simply negative and need to be left behind, such as child abuse or genocide. He, on the other hand, argued that there is something to be learned from every experience, something to help us grow stronger. Now that I myself am closer to procuring an AARP card, I realize that there is truth in both his position and mine. There is indeed real suffering, real loss, and real tragedy in the life experience of the human family, and we can never dismiss it as simply an opportunity for growth. It needs to be faced and acknowledged. The Book of Psalms contains many examples of laments, of songs that cry out to God in an expression of sorrow and pain.

As Christians we are called to an attitude of thankfulness, not *for* human suffering, but *in spite of* it, recognizing the God who stands with us and has embraced it in the divine song of love. On the cross, Jesus himself was heard to sing from the twenty-second psalm, "My God, my God, why have you forsaken me?" God sings with those who suffer abandonment, God weeps with them, God takes on their pain. It is for this we give thanks. The psalm of Jesus on the cross itself reflects this attitude in its concluding verses:

> I will proclaim your name
> to my people,
> I will praise you in the assembly.
>
> My soul lives for the LORD!

In his dying song on the cross, Jesus cried out to God complaining of his abandonment, yet proclaiming God's faithfulness in praise and thanksgiving.

"Be thankful," Paul instructs us. Each time we gather at the eucharistic table, we bring this thanksgiving to expression: "It is our duty and our salvation *always* and *everywhere* to give you thanks." For the members of Christ's body, the song of thanks is to be always on our lips and in our hearts. Does such a stance make us Pollyannas? Not at all. We are not thankful for suffering, nor do we seek suffering. We are not thankful for evil, but we seek to resist it.

Thankfulness is the fruit of remembrance. We hold in memory the great deeds God has performed in the past. We remember God's creative actions and Christ's redeeming life, death, and resurrection. These past events are sung at this present moment, and they become present (i.e., with us now). We give thanks because "we hold the death of the Lord deep in our hearts." We give thanks because we live, even at this moment, in the light of Christ's resurrection. "Who will separate us from the love of Christ?" Paul challenges the Romans. "Neither death nor life, nor angels, nor rulers, nor things present, nor things to come, nor powers, nor height, nor depth, nor anything else in all creation, will be able to separate us from the love of God in Christ Jesus our Lord" (Romans 8:38). The remembrance of God's ever-faithful love evokes our hymn of thanksgiving even in the midst of turmoil, division, and loss. Even at Masses for the dead, we offer to God the sacrifice of praise, proclaiming in our sorrow that "for your faithful people, life is changed not ended."

Why sing? We sing in the memory of God's faithfulness. God's mercy is greater than our sin; God's love is stronger than death. In all things and at all times we sing our thanks and praise to God and live in the hope of God's continuing care for us, even in the midst of suffering.

God's Song in the World

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When we are sent forth from the Lord's table, nourished by his living presence, we are to sing God's song in the world. God's song is to become our song, singing life where there is death, singing hope where there is cynicism, singing unity where there is division, singing justice where there is oppression, singing freedom where there is bondage, singing healing where there is sickness, singing comfort where there is sorrow. And above all, we sing love, which binds everything together in perfect harmony.

Why sing? We sing because we have heard God's song and have ourselves become a part of the song. For us, the question is no longer, "Why sing?" but "How can I keep from singing?"

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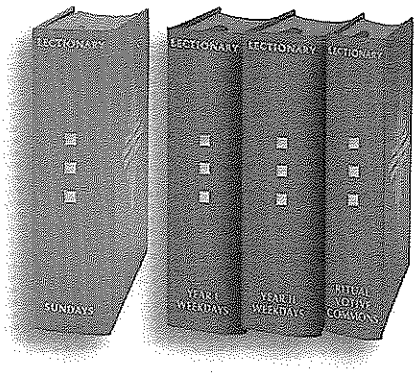

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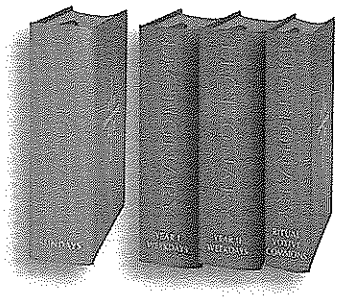

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Reviews

Hispanic

Desde la Aurora hasta el Ocaso

Oraciones, Salmos, y Cánticos. Juan Sosa. OCP. Songbook, #11246, $8.95; cassette, #11247, $10.95; CD, #11248, $15.95.

This eighty-eight-page collection will prove to be a welcome resource for Spanish-speaking assemblies in multicultural parishes. Cuban-American composer Juan Sosa has taken familiar texts and several songs from previous collections that have become part of the liturgical repertoire of the Hispanic church, and he has given them new life by setting them in musical styles reflecting the diverse cultures of the Caribbean. The songbook contains congregational editions of these songs, indexes, and pastoral-performance notes. Keyboard and guitar accompaniments include solfege notation.

The title song from the collection is also available in octavo form (#11496, $1.35). The English text of Psalm 113 (112) was originally suggested by Archbishop Edward A. McCarthy and used as a processional in march tempo. Father Sosa's Spanish translation offers a fine example of proper cultural phrasing that addresses the reality of today's bicultural assemblies. This inspiring song of praise exalts the God of all nations who cares for the weak and the poor "desde la aurora hasta el ocaso" ("from the rising to the setting of the sun"). It is important that the verses (in either English or Spanish) be sung by a strong cantor or choir in order to invite the congregation's response. If used as a recessional, all eight verses could build gradually toward the refrain; adding varying degrees of rhythmic accompaniment would also build toward a strong finale.

On more than one occasion, I have heard Father Sosa emphasize good texts as the third component, added to melody and rhythm, necessary for liturgical music that helps people to pray. Music, he affirms, is a universal language that speaks to the heart of all, but sometimes musical elements from a culture are sacrificed for the sake of accommodation, with uncomfortable results for one or another group in a multicultural setting. Often, Father Sosa has noted, what cross language barriers in such parish communities are actually bilingual (or multilingual) texts for the same musical setting.

This collection reflects a sincere effort by Father Sosa (a priest of the Archdiocese of Miami) to offer music that serves a faith experience that calls for unity in diversity. Bilingual texts for sung liturgy are needed in many, many parts of our country, yet there is also a need to express the cultural uniqueness of communities through their music. This collection, while diverse in style and rhythm, is culturally Caribbean. It expresses the specific needs of a particular group within a multicultural community. Would that pastors and music ministers recognize the contribution that such musical diversity (as well as linguistic diversity) could make to our multicultural communities.

Pescador de Hombres, Volumen I

Various composers. OCP. Songbook, #11146, $8.95; cassette, #11147, $10.95; CD, #11148, $15.95.

Hispanic parishes already familiar with the compositions of the late and beloved Cesáreo Gabaráin will take interest in this collection drawn from the popular hymnal *Flor y Canto* as well as other liturgical resources. The thirteen selections have been arranged—and recorded—using authentic Latin-American voices and instruments that will make this collection a commendable addition to libraries in communities whose members trace their heritage back to those countries. There are several bilingual (Spanish and English) songs among the contents. Pastoral musicians will likely find something "different" in the collection, which includes compositions from other well-liked composers who, like Gabaráin, are from Spain.

Alexandrina Vera

Handbell Recitative

Quiet Reflections. *Dan R. Edwards. Two or three octaves. Choristers Guild, #CGB231, $2.95.* A level two work, this would be an appropriate piece to use at the preparation of gifts or after communion. As the title suggests, the work is reflective. There is a minimal number of bell changes, and special techniques include thumb damp and swings.

Morning Canticle. *Sondra Tucker. Two or three octaves, opt. handchimes. Choristers Guild, #CGB233, $3.50.* This original composition (level two +) is bright and lively. Plucks, marts, shakes, and the optional use of handchimes give the piece variety and make it fun to play.

Jubilance. *Kevin McChesney. Three, four, or five octaves. Choristers Guild, #CGB234, $3.50.* This level three selection moves at a quick pace—176-184 to the quarter note. It begins and ends in C minor, but the middle section modulates to C major and then to Eb major. This well-crafted song uses special techniques throughout; it is also available in a two-octave arrangement which is compatible with the arrangement.

African Alleluia. *Cathy Moklebust. Three, four, or five octaves. Choristers Guild, #CGB229, $3.95.* Fun, fun, fun! This original work incorporates African percussion instruments and includes suggested patterns for them to play. Also included in the arrangement are hand clappers—a small group of people to lead clapping by the assembly or audience, depending on how you use this piece. It is rated a level four composition, but, even though the rhythms are tricky, the same rhythm is repeated many times, which will facilitate teaching.

Twelve Bells for Worship II. *Patricia Sanders. Three to six ringers using twelve bells. Agape, #2174, $7.95.* This addition

to the *Twelve Bells* series is ideal if you have a limited number of ringers. This set includes such tunes as "O Worship the King," "How Great Thou Art," "Take My Life and Let It Be." There are six selections in the book, and the handbell range is C5 to G6. The publisher comments: "All are interesting arrangements which are sufficiently challenging for all ringers and which allow flexibility in bell assignments." Among the other books in this series is one for weddings.

Processional. *Arnold B. Sherman. Three to five octaves, opt. organ or brass quintet and timpani. Agape, #2195 (ringers' score), $3.25; #2196 (director's score), $6.95.* Mr. Sherman succeeds again with another great processional. This composition is perfect for those occasions when you need a solid opening or closing procession. Level three.

O God Beyond All Praising. *Arr. Diane McAninch. Two octaves, opt. handchimes. Agape, #2181, $3.00.* This arrangement is subtitled "Meditation on a Holst Tune." There are running eighth note patterns throughout but no bell changes. The optional handchime part is for seven chimes, Ab5-G6. Even though this is piece is designated level two, your ringers will be kept busy!

Praise to the Lord, the Almighty. *Arr. Kevin McChesney. Three to five octaves. Agape, #2180, $3.00.* Written in the key of C, this level three composition is for directors who would like a full, solid arrangement of LOBE DEN HERREN. There are no modulations, and only the F4 and F5 ringers have bell changes.

Lord, Whose Love in Humble Service. *Stan DeWitt. Three octaves. Genesis Press, #GP1037, $2.50.* If you're looking for an easy arrangement of the BEACH SPRING tune, you may want to examine this one. It is a level one piece that includes an exercise on the back page to facilitate learning.

When the Saints Go Marching In. *Arr. Valerie Stephenson. Two to three octaves. Genesis Press, #GP2009, $2.50.* This simple (level two) arrangement of the popular spiritual also includes an instruction section on the back page to assist inexperienced ringers.

Ring and Sing, Alleluia. *Bateman, Young. Two-part mixed voices, three to five octave handbell ensemble, opt. hand drum. Hope,*

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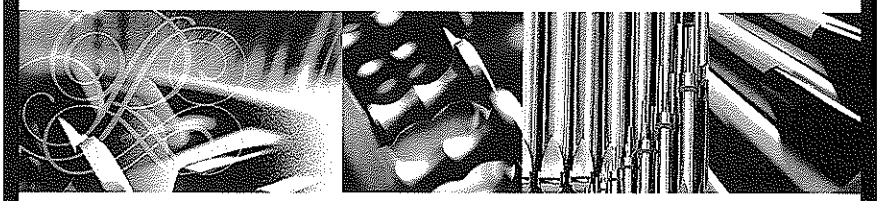

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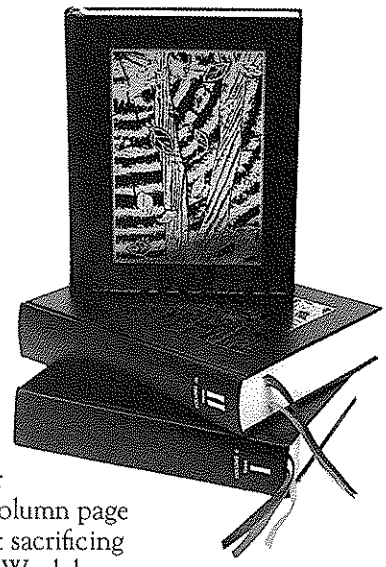

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Jean McLaughlin

Ensemble Recitative

We Praise You, O God/We Gather Together. *Arr. Kenneth T. Kosche. Organ and brass quartet. Concordia, #97-6907, $7.00.* Kenneth Kosche has arranged the well-known hymn tune KREMSER, part of the series "Festive Hymns for Organ and Instruments," for organ and brass, and has provided several options for its use. (The title comes from the texts associated with this tune in the *Lutheran Book of Worship.*) This arrangement provides great interplay between the brass and the organ, with each taking turns carrying the melody and the descant. Though designed for brass quartet and organ, this arrangement could also be performed by two trumpets. Playing ranges for the brass are comfortable, and the organ arrangement does not require an advanced degree. Players could be of average abilities for all instruments and make this arrangement work.

Now Sing We, Now Rejoice. *Arr. Kenneth T. Kosche. Organ and woodwinds or strings. Concordia, #97-6909, $7.00.* In the same series as the previous composition, this arrangement of IN DULCI JUBILO for organ, woodwinds, and/or strings gives players of moderate ability an opportunity to make a joyful noise. It seems as if, every year, a different group of instrumentalists is available for festivals. Last year's brass ensemble has graduated and moved on, and this year, wind and string players are ready to offer their services. This arrangement is written for just such circumstances. Like Mr. Kosche's arrangement of KREMSER, the descants in this piece continue the interplay among the instruments, freely trading roles so that all the players might have their moment. Mr. Kosche also has a bit of fun with alternative chords from time to time, so one could envision that the instrumentalists would get a chance to stretch

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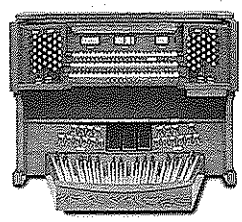

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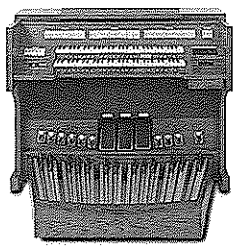

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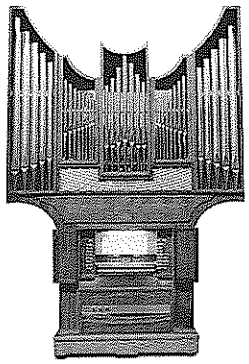

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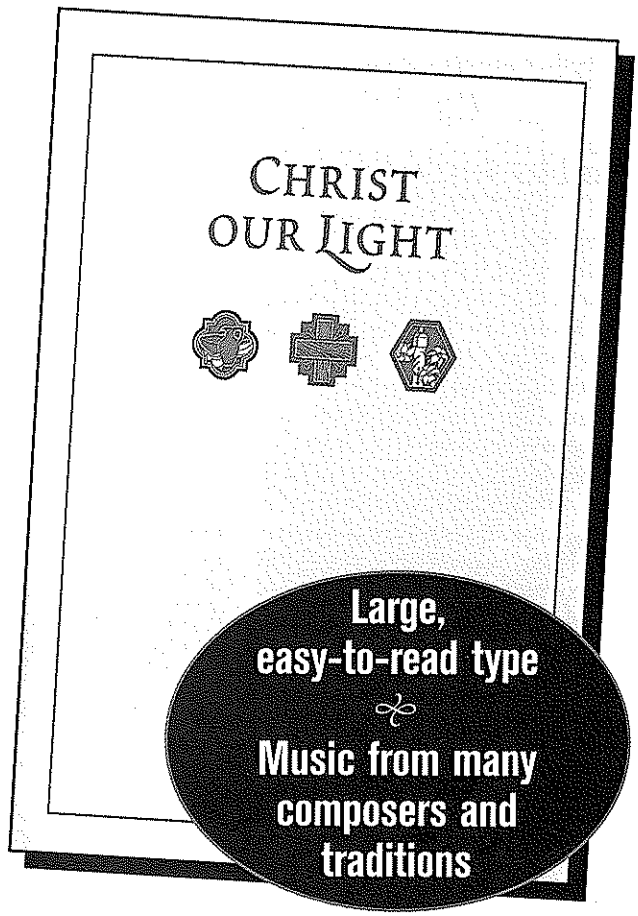

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during verse three "in unison." There are no choral parts for either of these arrangements, so a quick check to match chords might be called for before you use these arrangements with your choir.

Five Hymn Preludes for Oboe and Organ. *Brian Henkelmann. Concordia, #97-6871, $8.00.* This collection of preludes is relatively simple in sound and simple to play, though it does seem to require a slightly higher degree of skill than the two Kosche pieces reviewed here. The pieces in this collection include "Alleluia, Sing to Jesus," "Dearest Jesus, at Your Word," "Come, Thou Font of Every Blessing," "Let All Mortal Flesh Keep Silence," and "My Shepherd Will Supply My Need." Each of the preludes offers an introduction plus one verse. While written for oboe, any C instrument could play these or, with transposition, nearly any instrument. While the range stays within fairly easy oboe limits, however, other instruments might find the range a bit intimidating. A short rehearsal time should be all that is needed to have these pieces ready for performance.

Rick Reed

Choral Recitative

All the compositions reviewed in this section are published by OCP.

Hodie Christus natus est. *David Burks. Solo and a cappella SATB choir. #11490, $1.00.* This is basically a homophonic setting with an ostinato syncopated rhythm as the driving element. Simple to read, it is well within comfortable ranges, though the ubiquitous rhythmic syncopations need care to keep them even. For the Christmas and Epiphany Season.

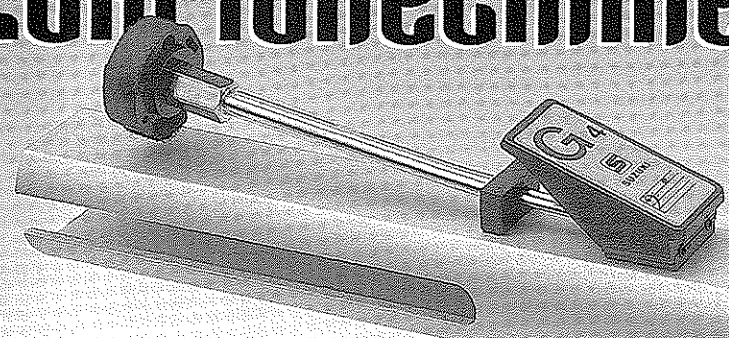
O Come, O Come, Emmanuel. *Arr. Harold Owen. SATB choir and organ. #11492, $1.20.* This Advent standby relies on the melody being placed over prolonged long notes. Verse one is for unison soprano and alto; verse two is for soprano and alto in parts; verse three puts the melody in the baritone range with moving free accompaniment; and the final verse is for SA unison and TB unison accompanied by a free harmonization with chromatically altered chords. This piece is simple to sing, provided you have a competent accompanist with an ear for creative registration.

Born on This Day. *Richard Proulx. SATB, organ, flute, oboe, and cello. #4548, $1.45.* A reissue of a 1968 work that takes its text from vespers on Christmas Day, the arrangement is linear throughout so that the instruments and voices have separate and combined moments of charm, vitality, and life. Good for Christmas and Epiphany Season.

What Shall I Bring? *Christopher Walker and Joseph Reuter. Congregation, SATB choir, keyboard, guitar, solo C or Bb instrument, and handbells. Choral octavo, #11302, $1.10; alternate accompaniment, #70179, $2.50.* This setting of Joseph Reuter's storied text should prove a favorite for those choirs that include it in their Christmas services as well as in seasonal concerts or carol sings. The homophonic choral style has a vigorous accompaniment to move it right along. Worth knowing!

Shepherding Their Sheep. *Richard Hillert. SATB. Trinitas Series, #4554, $1.10.* With just the right dancing tempo and crisp diction, a choir could use this Christ-

Suzuki ToneChimes



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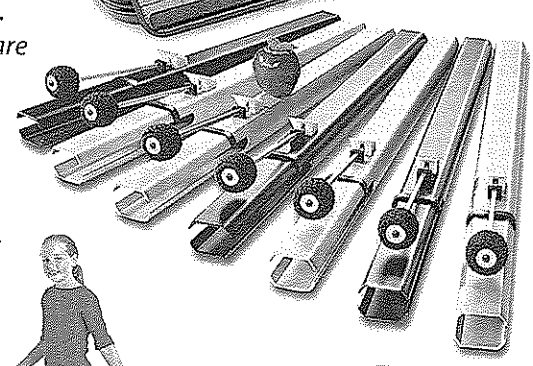

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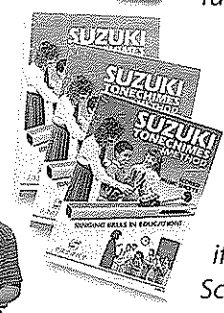

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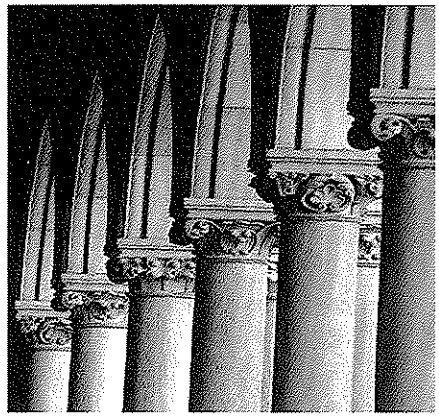
mas song to bring smiles to a congregation. With its storied narrative text and its repetitive Moravian chorus, "*Hydom, hydom, thilidom,*" this piece can enrich any carol service. Well-crafted and easy to sing.

O Holy Mary. *Owen Alstott. Melody/descant, congregation, organ, solo instrument (instrument part appended). #8724, 90¢.* This fine encomium in honor of the Blessed Mother, composed and arranged by Alstott, could serve any Marian gathering, novena, May procession, retreat, or other occasion. The solo part and the descant are melodic in their contrasting designs and easily learned. If you know the hymn, this arrangement will provide a winsome element of added melodic praise.

Adam Lay Ybounden. *Douglas Kingsley. A cappella SATB choir. #11491, $1.00.* This fine old fifteenth century text lives again in this setting that is severely modal and generously crafted to allow the singers to highlight their own imitative lines. Judiciously designed for large or small choirs with colorful unison work over occasional humming and unison alternating with full four-part chords. A good "musical gumdrop" for Advent.

On Eagle's Wings. *J. Michael Joncas, arr. Craig Kingsbury. Congregation, SATB choir, descant, organ, guitar, flute, and cello. Instrumental parts appended. #10410, $1.55.* Here is a choral and small instrumental arrangement of the number one song in current Catholic hymnody which has also been picked up by many other denominations. This is a tried-and-true arrangement; i.e., the first verse is in unison, the second verse is for soprano and alto, the third verse is for baritones and tenors, and the closing offers an SATB harmonization and tag ending that will be a pleaser for churches that choose this arrangement.



Come, Lord Jesus. *M. D. Ridge. Congregation, SATB choir, keyboard, guitar, solo instruments in C or Bb, and handbells. Instrumental and congregational parts appended. #11119, $1.20.* A good gathering song for any service, this composition is neatly constructed (verse one in unison, verse two for soprano and alto, verse three for SATB). It works as a gathering song, in a service focused on spiritual renewal, in a service of reconciliation, and at similar occasions. Basically simple in its choral writing, this piece does require a good organist with an ear for color. You won't be disappointed.

James M. Burns

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.

Ms Jean McLaughlin is music director of St. Joan of Arc Church, Toledo, OH, and a handbell consultant for Malmark, Inc.

Mr. Rick Reed, a member of the NPM Ensemble Musicians Standing Committee, is the associate liturgy director at Transfiguration Catholic Church in Marietta, GA.

Ms Alexandrina Vera, a music educator and a consultant in Hispanic liturgy for the Diocese of Phoenix, AZ, chairs the NPM Section for Hispanic Musicians.

Publishers

Agape—*see* Hope.

Choristers Guild—*see* Hope.

Concordia Publishing House, 3558 S. Jefferson Avenue, St. Louis, MO 63118-3968. Phone: (800) 325-3040; web: www.cph.org.

Genesis Press—*see* Hope.

Hope Publishing Co., 380 S. Main Place, Carol Stream, IL 60188. Phone: (800) 323-1049; web: www.hopepublishing.com.

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Team leader; Director of The Emmaus Center for Music, Prayer and Ministry, Eagan, MN; Campus Minister/Artist in Residence, Benilde-St. Margaret's High School, St. Louis Park, MN; composer, author, workshop and retreat leader, concert performer and recording artist.

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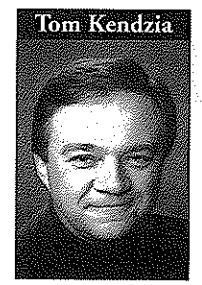

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Kate Cuddy

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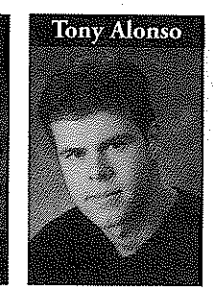

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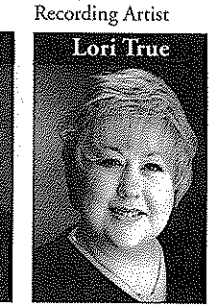
Composer, Choral Conductor, Cantor, Recording Artist, Director of Music, St. Nicholas Church, Evanston, IL



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Associate Director, The Emmaus Center for Music, Prayer and Ministry, Eagan, MN; Cantor, Workshop Leader, Composer, Recording Artist

Brian Johnson

Diocesan Director of Youth Ministry, Diocese of Galveston-Houston, TX; Workshop Leader, Youth Ministry Trainer

Laetitia Blain

Former Musician in Residence, Boston College, Boston, MA; Singer, Voice Teacher, Workshop Leader, Composer.

Joe Camacho

Musician, Storyteller, Dancer, Pastoral Associate, Malia Puka O Kalani Community, Hilo, HI

Rob Strusinski

Director of Chapel Music, University of St. Thomas, St. Paul, MN, Coordinator of the Choir Directors Institute, NPM

Leisa Anslinger

Formation and Liturgy Director, Immaculate Heart of Mary, Cincinnati, OH

Stephen Petrunak

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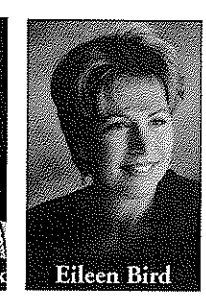
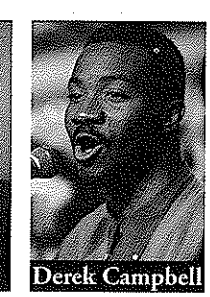


Eileen Bird

Pastoral Musician and Flautist, Covington, KY; Teacher, Studio Musician, Concert Performer



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Sr. Gert Foley, SC

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Calendar

Celebrations

MINNESOTA

Minneapolis
February 9
Blessing and dedication of new sixty-seven-rank Lively-Fulcher pipe organ at St. Olaf Catholic Church. Recital featuring Dr. Lynn Trapp.

WISCONSIN

Milwaukee
February 9
Mass of Dedication for the renovated Cathedral of St. John the Evangelist. Contact: James Wickman, Office for Prayer and Worship, Archdiocese of Milwaukee. Phone: (414) 769-3350; e-mail: wickmanj@archmil.org; web: www.archmil.org.

Conferences and Retreats

CALIFORNIA

Anaheim
February 14-17
Los Angeles Religious Education Congress. Major presenters, exhibits, worship, and workshops. Place: Anaheim Convention Center. Contact: Adrian Whitaker at (213) 637-7332.

KENTUCKY

Louisville
March 8-10
Fifth National Symposium: Out of Silence God Has Called Us: Lesbian/Gay Issues and the Vatican II Church. Sponsored by New Ways Ministry. Plenary session speakers include Dr. Eugene Kennedy, Ms Rosemary Haughton, Bishop Thomas J. Gumbleton, Bishop Leroy Matthiesen, Dr. Gregory Baum, Ms Edwina Gateley. Also focus sessions, prayer, and worship. Place: The Galt House Tower Hotel, Louisville. Contact: New Ways Ministry, 4012 29th Street, Mt. Rainier, MD 20712. Phone: (301) 277-5674; web: www.newwaysministry.org.e-mail: NewWaysM@aol.com.

MICHIGAN

Grand Rapids
March 1-2
Workshop: Celtic Spirituality: Exploring Christian Practices in a New Millennium. Presenter: Dr. Edward Sellner. Co-sponsors: St. Mark Episcopal Church, Dominican Center at Marywood, Witness, and the Episcopal Diocese of West Michigan. Place: St. Mark Episcopal Church. Contact: (616) 454-1241.

Saginaw
February 1-2
Sixteenth Annual Diocesan Liturgy Conference: Lord, Teach Us to Pray. Place: Best Western Midland Valley Plaza. Keynote speakers and breakout sessions. Contact: Mary Sellars Malloy. Phone: (989) 797-6665; e-mail: marym@dioceseofsaginaw.org.

NOVA SCOTIA

Tatamagouche
March 8-10
Workshop: Renovating Christian Communities: People, Faith and Worship. Sponsored by the Maritime Conference of the United Church of Canada. Resource person: Alison Adams, a member of the Wild Goose Worship Group with the Iona Community, Scotland. Contact: Tatamagouche Centre, RR #3, Tatamagouche, NS, B0K 1V0. Phone: (800) 218-2220; e-mail: tatacent@tatacentre.ca; web: www.tatacentre.ca.

OHIO

Fremont
March 15-16
Workshop and concert with David Haas. Contact Anne Karcher-Molyet at (419) 636-2610.

OREGON

Portland
February 21-23
Living Liturgy Conference, featuring Marty Haugen. Place: Central Lutheran Church, Portland. Phone: (503) 284-2331.

VIRGINIA

Richmond
March 15-16
Presentations by Rory Cooney, Gary Daigle, and Theresa Donohoo. Place: St. Gabriel Catholic Church. Contact Carole Studdard at (804) 270-8388.

Concerts and Festivals

CALIFORNIA

San Francisco
February 18
Organ Recital by James Kosnik. Sponsored by San Francisco Chapter of the American Guild of Organists. Contact: Karen Haslag; e-mail: haslagk@sonic.org.

ILLINOIS

Chicago
March 17
Liam Lawton Concert, featuring Siamsa Na Ngael at Symphony Center. Contact: Old St. Pat's Church at (312) 782-6171.

Rockford
March 2-3
Marty Haugen at Holy Family Church. Contact: Bill Stein at (815) 398-4284.

IOWA

West Des Moines
February 9-10
Concerts featuring Joe Mattingly and The Newman Singers at St. Francis of Assisi Parish. Contact: The Newman Center Office at (319) 338-8812.

MINNESOTA

Eden Prairie
March 15-17
Alison Adam of Wild Goose Worship Group at Leaven Center. Contact Carmen McMeen at (952) 946-9709.

NEW JERSEY

Morristown
March 9
Concert featuring Liam Lawton at College of St. Elizabeth.

Overseas

ENGLAND

London, Cambridge, Salisbury,
Ely, Canterbury
March 1-8
English Cathedral Music Familiarization Tour, directed by Dr. John Romeri. Sponsored by Peter's Way International Ltd., 25 South Service Road, Suite 240, Jericho, NY 11753-1065. Phone (800) 225-7662; e-mail: ptrsway@coil.com.

Please send information for Calendar *to Rev. Larry Heiman, C.PP.S., Saint Joseph's College, PO Box 815, Rensselaer, IN 47978. Phone: (219) 866-6272; fax: (219) 866-6100; e-mail: lheiman@saintjoe.edu.*

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Publications

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Item #PRO-3 ..... Single copy $5.00

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Revised Edition
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National Standards for Arts Education: A Catholic Perspective
(NPM-MusEd Board of Directors)
Item #MED-2 ..... Single copy $3.00

MUSIC IN CATHOLIC WORSHIP: STUDY

NPM Commentary on Music in Catholic Worship
Single copy $6.95
Item #MCW-1

NPM 6-Session Lesson Plan for Music in Catholic Worship
Single copy $5.00
Item #MCW-2

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A Pastoral Musician's Book of Days $15.00
Item # GIF-6

NPM Zippered Tote $10.00
Item #GIF-2

NPM Cookbook (Rick Gibala) $4.00
Item #GIF-3

NPM Note Cards (10-Pack) $5.00
Item #GIF-4

NPM Lapel Pin: Member, DMMD, Lector, Cantor (Specify) $4.00
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Music Industry News

Music against Terror

As a way to aid the victims of last September's terror, the three major U.S. Catholic music publishers have come together to produce *With Faith, Hope, and Love*, a CD of selections ranging from Richard Proulx's arrangement of Franz Schubert's "Ave Maria" to Michael Joncas's "On Eagle's Wings" and John Angotti's "On a Journey Together." The composers represented on the CD have donated their royalties, and the three companies—GIA Publications, OCP Publications, and J. S. Paluch/World Library Publications—have donated all production costs so that 100% of the retail price may be given to Catholic Charities, USA. The recording is available from GIA (CD-519) for $16.00. Phone: (800) 442-1358; web: www.giamusic.com.

Pipes + Digital

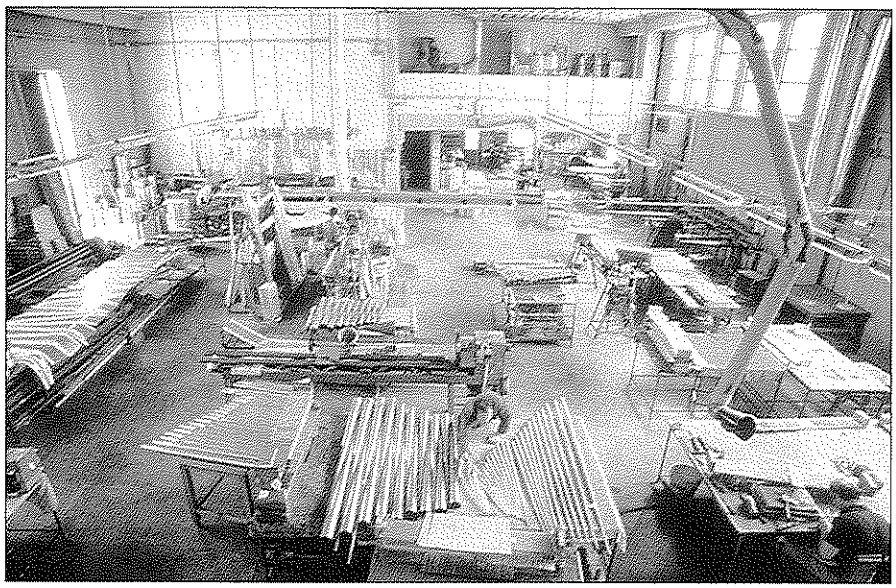
Pinchi Organbuilders of Foligno, Italy, which recently installed a new instrument in the restored Basilica of St. Francis in Assisi, and Rodgers Instruments of Hillsboro, Oregon, have signed an agreement for joint cooperation, research, and organ pipe business. Under the agreement, Rodgers will distribute Pinchi pipes and chests for Rodgers dealers in the U.S. market and to Rodgers distributors and joint venture partners in various parts of the world. Pinchi will also develop pipe design improvements and pipe product offerings to be interfaced with Rodgers digital organs.

Everything Old Is New

Searching through the "sacred treasury" of the church's musical heritage, Richard Proulx has discovered some delightful but overlooked or even forgotten works by master composers like Mozart, Salieri, Eybler, Diabelli, Schubert, Schnabel, Humperdinck, and Bruckner. The Cathedral Singers have recorded some of these treasures on a new CD, *Rediscovered Masterpieces*, available from GIA.

Recorder Month

March 2002 marks the tenth annual international celebration of Play the Recorder Month. As part of the month's activities, celebrated in conjunction with MENC's Music in Our Schools Month, members of the American Recorder Society (ARS) in North America will perform in public places such as libraries, bookstores, museums, and shopping malls. They will also offer workshops to improve recorder playing skills and offer demonstrations of the instrument in school settings. For additional information, check the ARS website: www.americanrecorder.org.



Pinchi pipe factory, Foligno, Italy

Liturgical Catechesis

Resources Publications, Inc, publisher of *Ministry and Liturgy* (formerly *Modern Liturgy*), is also publishing *Liturgical Catechesis* in a magazine format. Formerly a newsletter, this resource was upgraded to magazine status with the November-December 2001 issue. Pastoral musicians working with catechists and catechetical programs will be interested in this publication and in the place it gives to liturgical music as a catechetical source. For additional information, check the website—www.liturgicalcatechesis.com—or write: *Liturgical Catechesis* Magazine, 160 E. Virginia Street #290, San Jose, CA 95112. Phone: (408) 286-8505; fax: (408) 287-8748.

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Our Right and Duty: The Assembly and Its Ministries

BY GABE HUCK

The liturgy board at our parish set aside an hour a few weeks ago to talk about the entrance rites at Mass. Over the course of a dozen years, we have slowly evolved ways of entering that are quite varied, changing with the seasons. These rites we follow are for all the Sunday liturgies, English or Spanish, sparsely attended at 4:30 on Saturday or overflowing at 9:00 on Sunday. If it is a Sunday of Advent, then we follow the Advent entrance rite as it has evolved over the years and been examined anew each year. These rites are long on processing in various patterns and times, on singing through the rite more and more, on the use of what is seasonally appropriate in an ample and generous way. The entrance rite for Ordinary Time, except during November, is more straightforward, but it also is more ample, more generous, than the norm of most parishes.

Mr. Gabe Huck, who served for many years as the director of Liturgy Training Publications, is a freelance writer living in Chicago.

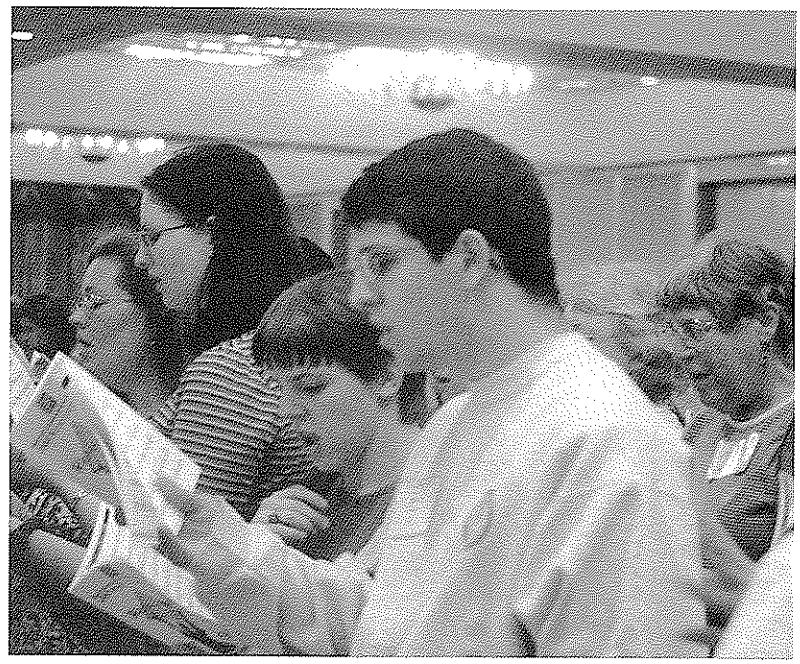
In our conversation that night, we covered also the longer entrance procession, the one that begins in hundreds of places with every kind of mood and environment and comes calmly or with much fussing by many paths toward a common courtyard and great hall. And we talked about how we have not done enough to help all of us do the kind of remote preparation called for by that longer rite. We have done better at the immediate preparation that begins at the entrance to the building and continues until the lector opens the lectionary.

"Preparation" for what? The answer was there in the common ground these dozen people seemed to be on. Preparation for what? For what is demanded of us all and what we have come to demand of ourselves: to be the assembly. We didn't cross that threshold of realization all at once. It has happened gradually and with good leadership trying to ask the proper questions of the rite (the questions that presume it will finally belong to the baptized assembly, as the *Constitution on the Sacred Liturgy* insists it must: as our "right" and our "duty"). It is always going to be in process. But now we sense that some critical mass has been reached in our assembly.

Three Signs

Here are three signs that we have reached this point. First: Time matters less and less, time is noticed less and less. The entrance rite in November (the formal

parts of it anyway) takes whatever time is needed to sing very peacefully four verses of a song (the same one each week, with the community sitting, before there is any procession), then to rise and sign and greet, to chant the litany of the saints (many, many saints) while the procession moves from the font (surrounded this month with hundreds of photos of our dead and with burning candles) all around the assembly and gradually into the center of the assembly, there to bow to the altar as the litany is concluding with "Lord, have mercy," and then to keep silence after "Let us pray" and attend to the measured singing of the opening prayer. It takes time. But this is the point: Nobody's counting, and more and more there is a love of the time.



Second: When, as happens occasionally, there is a presider present for the first time (who has practiced our way but who doesn't have it yet by heart), the assembly carries the liturgy. That also is a work in progress, with that progress greater at the liturgy with the largest assembly. In order to achieve this, we have come to a conscious insistence on what should now be commonplace but is not: The liturgy is not the presider's but the assembly's, and a presider should ideally take part many times as a member of the assembly to learn its manner before presiding. But even so, the hope is that this new presider has just enough in the heart and muscles to let the assembly carry the liturgy.

Preparation for what? For what is demanded of us all and what we have come to demand of ourselves: to be the assembly.

And third: In the presider and in other ministers, such an approach provides for the proper expression of individual personalities. Little by little presiders stop using the words of greeting or the introduction to the Lord's Prayer or their posture in the chair to make their input into the liturgy. They let their energy go toward the assembly at the appropriate times, toward this demanding interaction. Then the unique part of each can go where it goes best: to the homily, to the chanting or recitation of the prayers, to fullness of gesture. The ground for this is a simple rule: Presiders shall not steal the liturgy from the assembly but shall take the energy often put into theft and use it to do well their own presiding tasks.

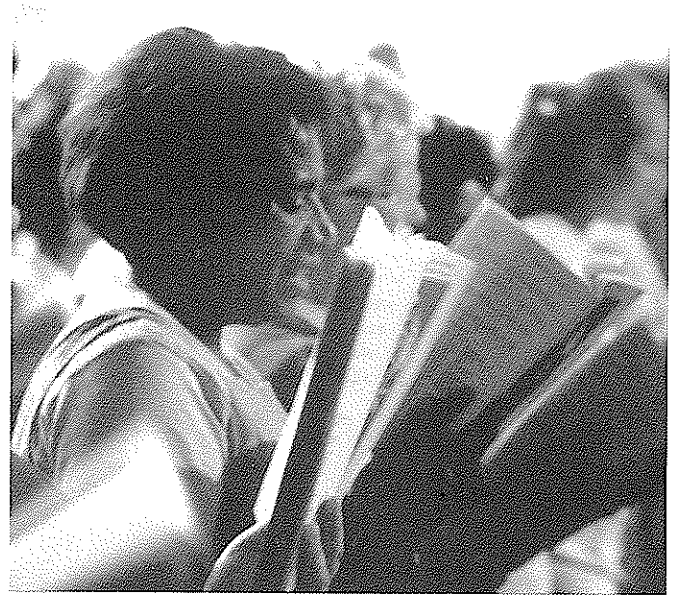
The evening's discussion of the entrance rites helped articulate much of this precisely because here were members of the assembly talking about their own experience and expectation. And clearly both experience and expectation were that these people knew now that the liturgy was never to be a production to entertain, educate, or inspire but a *deed* to be done by all of us. Now, that is too rare an insight and even rarer an experience. It contrasts with approaches in some very lively parishes—and in some very sedentary parishes also—where the liturgy is the stage for a presider's or a musician's personality and craft, and the assembly is an audience, whether bored or appreciative.

At our entrance rite discussion, someone pointed out that the section about this in Cardinal Bernardin's pastoral letter (*Our Communion, Our Peace, Our Promise*, 1984) is titled, "On Sunday How Do We Gather?" The subject is "we" and the verb is "gather." That is a way of thinking about the liturgy, a way rooted in the *Constitution on the Sacred Liturgy*, especially paragraph fourteen. It is a way of thinking that through practice has inched its way into our parish. But it represents a huge shift for all of us: from something done *to* or *for* or just *in front of* us, to something all of us baptized are responsible for, something that doesn't get done if we don't do it, something that should take preparation by every member of the assembly, not just lector, presider, choir.

Once we get the question right, then we can begin to talk about what ritual behaviors can bear the weight of repetition, of being done by heart (that is, behaviors strong and beautiful enough to grow deeper Sunday by Sunday or season by season) and, in fact, able to catch us up body and soul, heart and spirit, into our assembly, our church. Then an assembly can hear the word proclaimed and respond, can intercede mightily, can give great thanks and praise, can with great joy and reverence partake of Christ's body and blood, can attend to the community's business within and without the great hall.

Subjects and Verbs

The work of the liturgical renewal is making the as-



sembly the subject of the sentence, but it is also getting the verbs right. On the way to this we need good catechesis and a mystagogical preaching that invites reflection on our deeds together because the preacher seeks with the assembly to understand how these ritual deeds are making us Christians, slowly. With such an understanding, a few things about the best practices with the various ministries may suggest themselves.

One: Because those who exercise various ministries are before all else members of the assembly, they belong physically with the assembly except as required to do their office well. Those worship spaces work best when the space itself is so shaped that the offices of presider or lector or cantor can be done as if from within the assembly.

Two: Whether they are physically within the assembly or, for the exercise of the ministry, physically apart from the assembly, ministers are to be exemplary in their participation—in song, in spoken responses, in posture, in gesture, in hospitality, in attentiveness to the moment. These qualities should be cultivated, talked about when a ministry gathers. Like everyone else, ministers grow from opportunities to articulate with others what they are coming to experience in celebrating the liturgy. Good questions will bring thoughtful answers helpful to the whole group. (This is true of the assembly as a whole also.) Ministers—whether acolytes or lectors or choir members or communion ministers or any others who assist the assembly to worship—who habitually excuse themselves from active participation, even if they do their own task well, might be cycled into the "ministry sabbatical program" (see number three).

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Three: Consider term limits. For example, no one exercises a ministry for more than four years without then taking a one- or two-year break from that ministry and from all other ministries. (There's a presumption here also that one ministry suffices for one person in most parish situations.) Call it the ministry sabbatical program. But it would seem ideal that there be no presumption the person will return. Some should be invited elsewhere, and this sabbatical is a practical way to do that without offending. The structure and presumption should be that after eighteen months away from any ministry, a person would be helped in discerning whether to return.

I recognize the problem with this: If someone's true gift to the assembly and the Lord is lectoring, why is that not as constant and lifelong as the ministry of the presider? It is a good question, and it may argue for exceptions to the sabbatical rule, but at the present time in most places the greater good is this vitality of the assembly. Some sort of sabbatical system is a way of saying to the minister and to all: Remember what is your and our most important work here.

Four: Practice, correct, communicate. No assembly can get its act together if the ministers are forever doing little things that steal the liturgy away from the assembly. As with presiders, so with other ministers: The assembly is to have this liturgy "by heart," and if the minister takes that away by not knowing the rite well or by somehow stepping outside it, then we've lost liturgy here and moved into performance. The energy should never be coming to rest in this or that minister but should be in the dynamic with the assembly. This happens when seasonal alterations in the rites are rehearsed and practiced by all ministers involved at the same time in the same place; the message is that we owe this to our assembly. It happens when we refuse to tolerate idiosyncrasies that call attention to the minister. Understand that the opposite of this is not robot-like ministers but persons who struggle to let their energy and their deed serve the assembly; it is a touchy area and takes both firmness and understanding to implement.

Five: In every ministry, there should be a few persons who do that work quite well and who demonstrate an understanding of the assembly. Such persons are not always suited to be the "chair" with all the scheduling responsibilities, but they might be mentors in an atmosphere where mentoring is expected and welcomed. In some cases, a good mentor for a lector will be someone who is not a lector. What are the ways in which people can receive constructive criticism in all the dimensions of their ministerial presence? How can this become a normal thing?

These seem important but not by any means all-inclusive steps regarding ministers that parishes could take as they move little by little toward an assembly that is there to do good and hard work.

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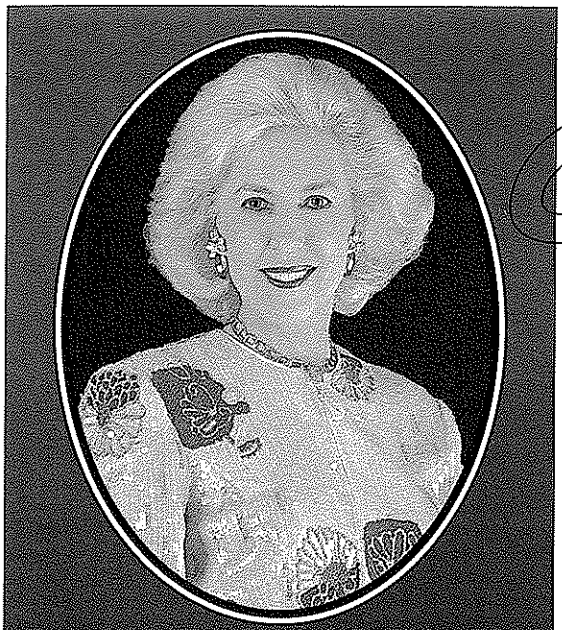

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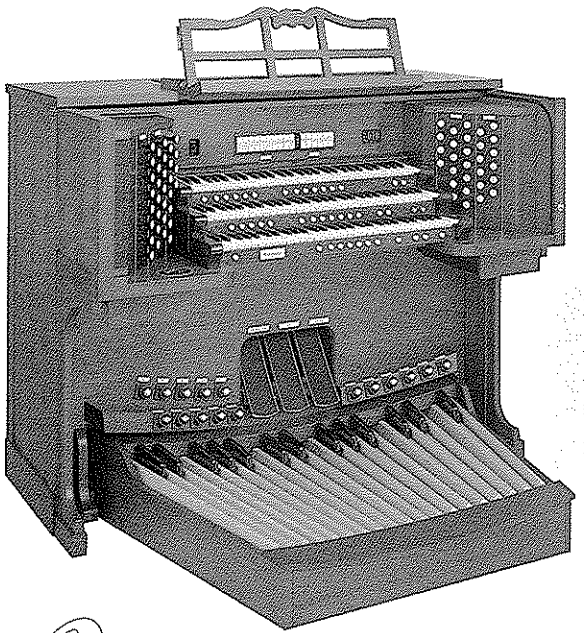

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